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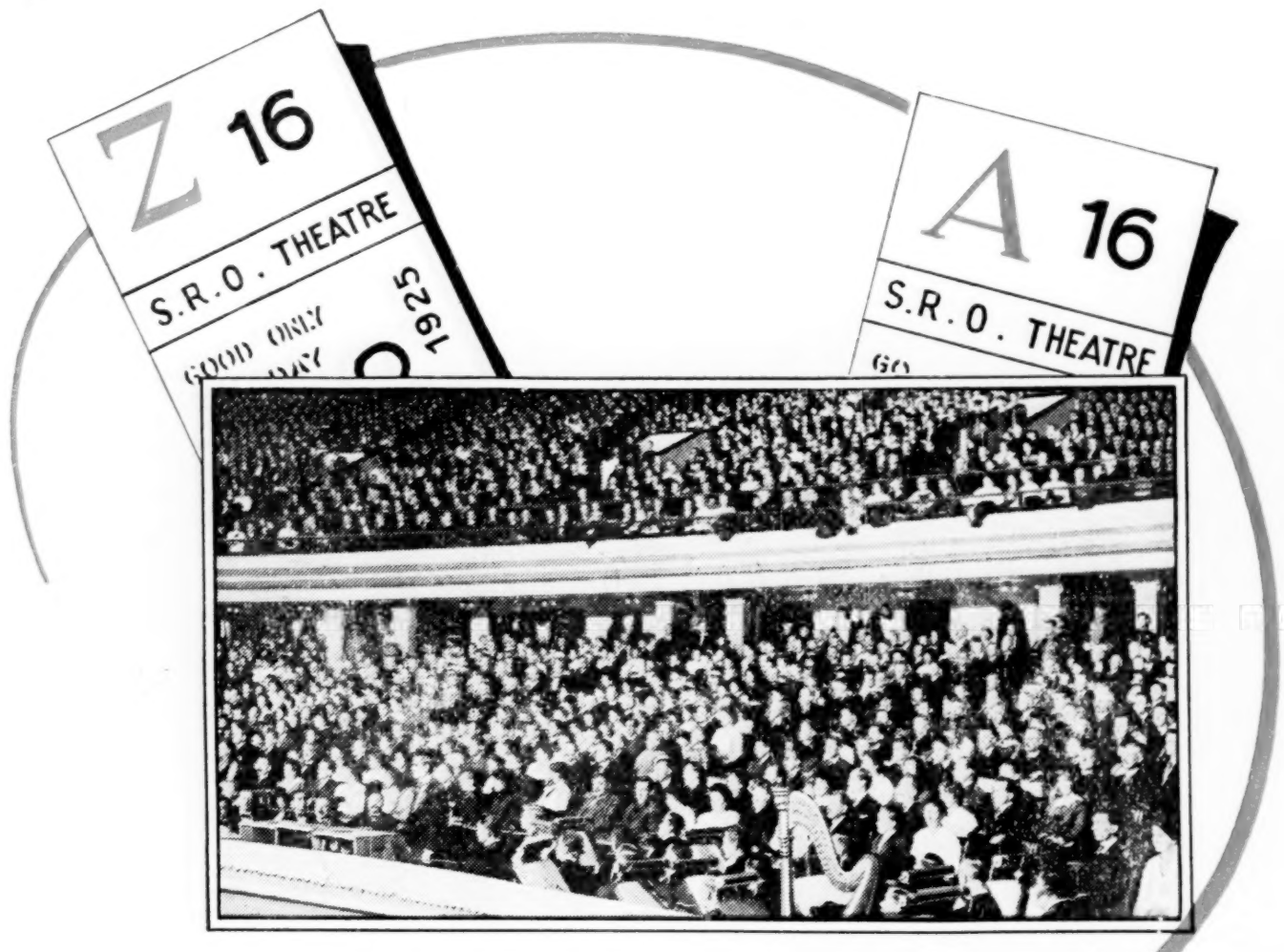
The Billboard

FALL SPECIAL AND ORCHESTRA NUMBER

August 15th.
1925



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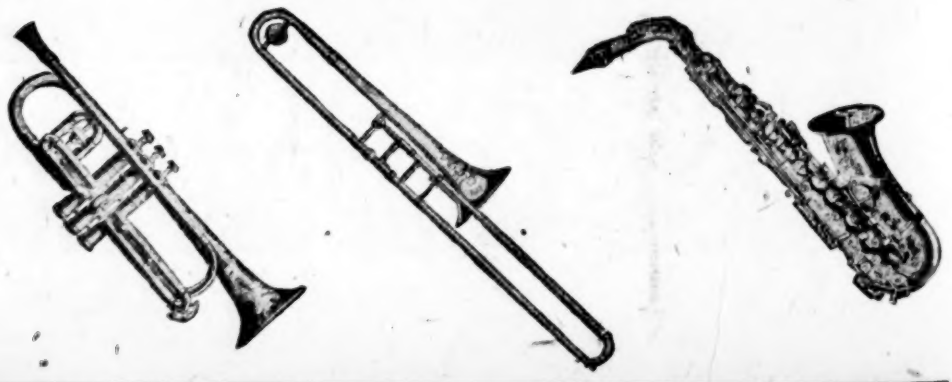

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Who Use Conn Instruments

PICTURED on this page are but a few of that great galaxy of stars in the world of popular music who use and endorse Conn instruments. Vaudeville and musical comedy artists, phonograph recording and radio broadcasting orchestras express the same preference for Conn instruments which has long been so notable among the artists in concert bands, symphony and grand opera orchestras.

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Jack Chapman
Drake Hotel, Chicago

Paul Biese
En Route

Ralph Williams
Rainbo Gardens, Chicago

Carleton Coon
Coon-Sanders Orch., Million Dollar Pier, Atlantic City

Joe Sanders
Coon-Sanders Orch., Million Dollar Pier, Atlantic City

Eddie Elkins
Club Richmond, N. Y. C.

Gene Dabney
Dance Hall, Los Angeles

Gus Edwards
Terrace Gardens, Chicago

Everett Johnson
Al Sweet's Chicago Cadets, Enroute

Boyd Senter
En Route

Husk O'Hare
Station WHT, Chicago

Vincent Gauthier
Paul Whiteman's Collegians, Congress Hotel, Chicago

Herb Myerinck
Cafe Gianduju, San Francisco

Ruth Glanville
En Route

Janet Adler
Adler's Syncopaters, Pantages Circuit

Al. Moore
U. S. Jazz Band, Enroute

Roy D. Smith
Highlanders, En Route

Barney Rapp
Enroute

Frank Silver
N. Y. C.

Dick Stross
En Route

Cleora Miller
Miller Trio, En Route

Ted Lewis
Picadilly Revels, London, England

Sweet's Band,
En Route

Arthur Lange
and his Orchestra, N. Y. C.

Jack Denny
Keith Circuit

Alexander Hyde
Deutches Theater, Munchen, Ger.

Ernie Golden
McAlpin Hotel, N. Y. C.

Jan Garber
Coral Gables, Fla.

Gus King
En Route

Duke Yellman
and his Orchestra, Enroute

C. L. Brown
Brown's Saxophonists, En Route

Dan Gregory
Crystal Ballroom, N. Y. C.

Billy Markwith
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Charlie Strickland
Palais D'or, N. Y. C.

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The Billboard

OUR CHIEF AIMS HONESTY SINCERITY TRUTHFULNESS

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PRODUCER PLANS TEST OF NEW YORK "BLUE LAWS"

Opening of Brooklyn Theater by Louis F. Werba May Cause Showdown on Discrimination Against Legit.

New York, Aug. 8.—Close upon the announcement from the New York headquarters of the Lord's Day Alliance that the organization would make another attempt this year to pass a more stringent "Blue Law", Louis F. Werba, producer, this week made known his plans to test the present law regulating amusements on the Sabbath by throwing open his Werba Theater in Brooklyn on this day, giving the same class of legitimate shows that are presented there during the week.

By doing this the Brooklyn theater owner and producer is expected to stir up a stiff fight between legit. producers and vaudeville operators, in which the Actors' Equity Association will also take part. The latter has been instrumental in keeping the legit. houses closed on Sunday by not permitting its members to appear in productions of a commercial nature on this day.

Before Equity came into existence, however, the so-called legit. theaters were not open on the Sabbath, but the vaudeville and motion picture theaters were. There has always been a keen resentment in legit. circles against the vaudeville operators for their ingenuity in getting around the present "Blue Law", and the slow evolution, aided by pulling various strings and attendant political pull, to get away from the "Sunday concerts" inaugurated as the first step, until the shows given on Sunday nights are the same as on any other day.

This discrimination, it is Werba's contention, should be fought against strenuously. Altho the Lord's Day Alliance will attempt to prevent him from carrying out the plan of opening the Werba in Brooklyn on the first day of the week, its officers and directors will agree that something should be done to insure fair play for all.

Dr. John Ferguson, general secretary of the Lord's Day Alliance of New York State, recently expressed himself in outlining plans for a fight against the vaudeville and burlesque interests that if these fields can keep open on Sunday there's no reason why the dramatic and musical comedy shows could not also be shown on this day. Dr. Ferguson indicated in no way that he desired to make it possible to open legit. theaters on the Sabbath, but that it would be necessary to put the lid on the other fields before the legit. interests would be getting a square deal.

In his announcement Werba said:

"The public has definitely indicated its endorsement of Sunday theatricals by the patronage it bestows upon the vaudeville and picture houses, the concerts and the baseball games, and I am firmly

(*Continued on page 193*)

RECORD DRAMA RUN FOR "WHITE CARGO"

Completes 92d Week in New York---Several Companies Will Tour

New York, Aug. 8.—*White Cargo* completes its 92d week in New York with its 750th performance this evening at the 39th Street Theater, thus surpassing *Rain*, until now the holder of the long-run record for dramas on Broadway. *Rain* played 741 performances here. *Lightnin'* and *Abie's Irish Rose* are possessors of higher records, but both are comedies.

Leon Gordon, author of *White Cargo*, had considerable difficulty getting his play on at all. It was very nearly abandoned several times when it was first put in rehearsal for an opening at the Greenwich Village Theater in the fall of 1923. Earl Carroll finally took hold of the piece and put up just enough money to ring up the curtain. The Broadway reviewers showed no enthusiasm after the premiere and it looked like a flop for several weeks, until suddenly business began to pick up and the production moved up town to Daly's 63d Street

(*Continued on page 193*)

English Actors Must Pay Equity Fees

New York, Aug. 10.—By a decision reached at a special meeting of the council of the Actors' Equity Association, called last Tuesday by President John Emerson on his return from abroad, English actors who are members of the Actors' Association must hereafter pay regular initiation fees and dues charged Equity members when they come to this country to work, altho they will be given credit for amount of initiation fee they paid Actors' Association at home, and only the difference between that amount and Equity's fee will be required in cash.

Members of the London Stage Guild will be required to pay full initiation fee and dues to Equity in cash when they come over here.

The Actors' Association has again appealed to Equity for financial assistance and the action taken by the council on this point will be made known later.

REGISTRATION BILL WINS OUT

London, Aug. 8 (Special Cable to *The Billboard*).—Despite considerable opposition the Variety Artistes' Federation's bill, piloted by Sir Walter de Frece, for the registration of theatrical employers, received the royal assent July 31 and operates as from January 1 next.

Every American theatrical employer and vaudeville act employing three or more people will have to register under this act before they can play engagements in Great Britain. This also applies to film companies, as every class of theatrical employer and reformer has been incorporated in this act of Parliament.

The Variety Artistes' Federation committee has forwarded votes of thanks thereon to Sir Walter de Frece, Mabel Russell and Lord Danesfort, and also recorded thanks to Monte Bayly for his untiring efforts and work in connection with same.

May Wirth To Appear At Olympia, London

New York, Aug. 8.—Before sailing for England recently Capt. Bertram W. Mills, who made a rather extensive but hurried tour of the United States and Canada, booked May Wirth, now being featured with the Ringling Bros. and Barnum & Bailey Combined Circus, to appear in the circus at Olympia, London, for six weeks, starting December 21. The salary being paid May Wirth is probably the largest one ever paid to a novelty attraction appearing in England. On top of this Capt. Mills pays the transportation of the entire outfit to England and return to New York.

Capt. Mills also booked for the same show Great Van Norman in his leap for life into flame of water, and Great Curran, of 110-foot-pole-act fame. The latter two attractions will not appear in the circus program, but as a feature of the World's Fair, which is held in one part of the Olympia Building. All three acts were booked thru Wirth & Hamid.

Capt. Mills, while in the East, paid a visit to every amusement park within easy reach of New York City, which means he visited the pick of the East. He was only in New York for a few days, so had to travel fast to accomplish what he did. Frank Wirth piloted him about on his tour.

Cinema Attractions, Inc., Starts Booking Activities

New York, Aug. 10.—The Skouris Bros.' Circuit of motion picture theaters in the Middle West has been signed for exclusive booking by the Cinema Attractions, Inc., with bookings to start immediately at the Grand Central and West End Lyric theaters in St. Louis, Mo.

This actually starts the circuit off in its booking activities more than two weeks earlier than was originally planned. Six other theaters also will be booked now by the circuit, instead of beginning September 1.

The Skouris Bros.' Circuit is one of the strongest in its territory and comprises several unusually large houses, using a high-grade type of presentations and other offerings.

Jerome H. Cargill, head of Cinema Attractions, continues to sign leading houses in all important Middle-Western cities, including those in Michigan, which are closing deals this week.

The organization, recently formed, took over an established agency in New York and Chicago and is the first to book more than one picture house exclusively.

NEW PARK AT CONEY ISLAND

Thompson Company and Chicago Park Men Interested in Important New Development

Coney Island, N. Y., Aug. 8.—The L. A. Thompson Scenic Railway Co., builder of scenic railways and owner of L. A. Thompson Park, Rockaway Beach, N. Y., has just acquired a long-term lease on the old Henderson block of property lying between Stillwell avenue and Henderson walk, facing on the Bowery, in the very center of Coney Island, and will erect on the property what amounts to another amusement park, an immense Bobs Coaster being the feature of the place. Associated with the Thompson Company are George Schmidt and A. R. Hodge, of Riverview Park, Chicago.

During the coming winter a half million dollars will be spent on construction work alone, Frank Darling, of the Thompson Co., and Fred Church, of Venice, Calif., working in conjunction with one another in getting out the plans. Actual work will start about October 1—to be completed in time for an early opening in the spring of 1926. The plans include a fireproof substructure completely covering the land except at the corner of Stillwell avenue and the Bowery. This structure will house a carousel, shooting gallery, caterpillar and other flat rides, and concessions and a large bath house. Over and above the substructure will be built one of the largest and finest gravity rides on Coney Island—a Bobs Coaster built under the Fred Church patents. The publicity feature of the enterprise will be an immense "jeweled tower" which will be visible from all over the island and for considerable distance around. The whole enterprise will be of a high-class nature and will embrace all the newest and best ideas in amusement construction and devices.

A. F. of L. Is Producing "Union Label" Picture

Film Will Seek To Depict Progress of Humanity Thru Trade Union Effort

By ROBERT BRANDON

(*Billboard* Special Correspondent)

Washington, Aug. 8.—The motion picture film being produced for the organization and publicity campaign of the American Federation of Labor and the Union Label Trades Department will be one of the most elaborate of its kind ever conceived, according to a statement from Federation headquarters here.

At a meeting of the executive board of the Union Label Trades Department, attended by President Green, the greatest enthusiasm was shown after the first draft of the scenario was read. Nothing of the kind has ever been attempted before by any labor movement in the world. Its sponsors say it will be a surprise to even its most ardent wellwishers.

The high spots in the evolution of labor from slavery thousands of years ago to the present time will be depicted in such true colors that it cannot help causing a startling sensation to the

(*Continued on page 193*)

Last Week's Issue of The Billboard Contained 940 Classified Ads, Totaling 6,020 Lines, and 770 Display Ads, Totaling 24,130 Lines; 1,710 Ads, Occupying 30,150 Lines in All.

GEORGE TYLER RETURNS WITH FOREIGN PLAYS

Veteran Manager Plans Active Season---Three English Pieces and Three Vehicles for Glenn Hunter on Program---Also Revival of "School for Scandal" Directed by Basil Dean

NEW YORK, Aug. 10.—George C. Tyler, one of the oldest and best-known theatrical managers in America, returned from Europe last Friday on the Mauretania with three new foreign plays and plans for a very active producing campaign this season. Tyler was abroad four months, and most of the time he was automobiling on the continent, but for the last month he had been in London looking for new material.

"I have brought back with me," the producer said, "three new plays. One, entitled *Any Woman Would*, is by Macdonald Hastings, author of *The New Sin*; another is a dramatization of Arnold Bennett's story, *Mr. Prohack*, by Bennett and Edward Knoblock, and the third is a play by a young English writer, only 26 years old, of whom great things may be expected.

"For Glenn Hunter, who will be starred this season by Hugh Ford and myself, we have three plays, and in the course of the next week we shall select the one to be presented first.

"While in London I engaged Ian Hunter to play Charles Surface in the production of *The School for Scandal*, which I shall make this season. Hunter is the most promising young actor on the London stage today. Recently he appeared in the leading role of Galsworthy's *The Show* and *In Spring Cleaning*, but before that he had scored pronounced hits in a great variety of parts. He is the only actor I know of either in England or in America who possesses the necessary qualifications for Charles Surface.

"I have arranged with Basil Dean, the London producer, to stage *The School for Scandal* for me. He has many new ideas for the production, and I can promise that it will be an entirely original and in many ways a unique presentation of the famous classic, but Dean will arrive here next week on the Majestic, and I shall let him give the details of his plans himself. The complete cast will be announced shortly.

"The production of *The Rivals*, with Mrs. Fiske, Chauncey Olcott, Thomas A. Wise and James T. Powers in the leading roles, which toured all last winter, is now playing on the Pacific Coast and will be continued all thru the coming season."

"The Family Upstairs" Is Wholesome Comedy

Stamford, Conn., Aug. 8.—*The Family Upstairs*, a clean and amusing comedy of American home life, had its out-of-town premiere at the Stamford Theater here last Thursday night. Next week the piece will be further tested in Atlantic City and then will make its Broadway debut at the Gaiety Theater, New York, August 17, where it should remain for a long run, according to the way it was received in Stamford.

Sam H. Harris is sponsoring the production in association with Lewis & Gordon. Sam Forrest staged *The Family Upstairs*, and a capable cast, which includes Ruth Nugent, Walter Wilson, Theodore Westman, Harold Elliott, Nora Ryan, Clare Woodbury, Sidney Salko, Lillian Garrick and Enid Gray, handles its work skillfully. Harry Delf, the author of the piece, deserves much of the credit for its success.

"Housewarm" Glendale Studio

New York, Aug. 8.—Whitman Bennett, film producer, gave a housewarming party at his recently acquired studio at Glendale, L. I., the other night and the affair was unanimously declared to be a "wow". Altho the night was rainy a big crowd of film people, including film editors and critics, turned out and were transported in busses from Times Square to the studio. Dancing was one of the main features of the evening. The party included Oscar Price, Nita Naldi, Wallace MacDonald and Niles Welch.

Schildkraut Theater Opening in September

New York, Aug. 10.—The new Jewish Theater at 2135 Boston road, in the Bronx, to be established on a permanent basis with Rudolph Schildkraut, Joseph Schildkraut and Ossip Dymow as directors, is now being redecorated and will open its first season the early part of September.

"Book of Charm" in September

New York, Aug. 10.—Rachel Crothers announces that she will produce *The Book of Charm*, a new play by John Kirkpatrick, the first week in September. The attraction will be housed in a Shubert theater. This is Miss Crothers' first managerial venture and it is also the first time she has directed a play which she did not write.

DOWLING AND ANHALT TO OFFER DUNN PLAY

New York, Aug. 10.—The new producing firm of Eddie Dowling, musical comedy star, and Lawrence J. Anhalt, impresario, who made their combined managerial debut last month when they sponsored *A Man Among Women*, will put a play from the pen of Caesar Dunn into rehearsal next Monday. The piece is titled *The Little American*. It will open out of town in about four weeks and be brought to Broadway early in September. Dunn is the author of *The Four Flusher*, which played here last season.

A Man Among Women was reported to be satisfactory in its tryout in Stamford and is being held for a fall production in New York. *The Little American* will probably be offered first however.

FILM MEN ELECT SAMPSON

Chicago, Aug. 8.—J. J. Sampson, manager of the Film Booking Offices of America, has been elected president of the Chicago Film Board of Trade for the coming season is seen in a persistent er of the Fox Film Corporation, was elected vice-president; Irving J. Mandel, manager of Security Pictures, secretary, and I. Maynard Schwartz, manager of the Educational Film Exchange of Illinois, treasurer. J. D. Abramson was appointed executive secretary for the fourth consecutive year.

Duncans Stay Longer

Chicago, Aug. 8.—Mr. Erlanger is reported to have advanced the tenancy of the Duncan Sisters in the Selwyn still another two weeks, which will bring *Topsy and Eva* up to September 19. It is intimated the Duncans may even stay longer if the intake justifies, and as it appears they are drawing nearly as strong as when they closed their memorable run last year in the same house they may tarry quite a bit longer. There is a rumor that the Duncans may put out a second company with Henrietta and Jane Lee as the costellars. The Lees are now playing at the Diversey.

Opera Star at Amalfi

Chicago, Aug. 8. — Zelma Padula, a coloratura known in both America and Europe and who is said to have formerly sung with the Metropolitan Opera Company, is singing this week at Amalfi Gardens on the far south side. Flavio Plasensia, formerly of the Mexico City Opera, is also on the bill. Sol Wagner and His Orchestra are making a decided hit at that resort.

ORGANISTS' NATIONAL ASSN. NAMES OFFICERS

Cleveland, O., Aug. 8.—The National Association of Organists elected Henry S. Fry, Philadelphia, at the closing session of its 18th annual convention here yesterday. T. T. Noble, New York; Albert Reimenschneider, Cleveland, and Roland Diggle were chosen vice-presidents; Willard I. Nevins, Brooklyn, secretary, and Hugh Porter, New York, treasurer. Philadelphia was chosen for the 1926 convention.

John Charles Thomas Wins Ovation Abroad

New York, Aug. 10.—Cable advices from Brussels state that John Charles Thomas, the American baritone, in his second European appearance in Massenet's *Herodiade* at the Opera la Monnaie last Friday night, was given one of the most enthusiastic ovations ever accorded an American in Brussels.

Playfellows To Donate All Proceeds to Charity

Chicago, Aug. 8. — The Playfellows, Inc., who have given a number of successful plays in the Salle Royale of Hotel Sovereign, have decided to devote the results of their plays to charity. Ira Ogilvie is president of the organization. The first play of this season will be given in the Sovereign in November.

MORE HOUSES FOR PARAMOUNT

New York, Aug. 10.—Joseph Lawren, of the Theater Realty Company, has negotiated a deal between the Famous Players-Lasky Corporation and W. W. Farley whereby the Paramount Pictures concern acquires an interest in the Strand, Albany, Barcli and State theaters in Schenectady, the Community and Irving theaters in Catskill, and the Strand and Hamilton theaters in Yonkers. Besides these houses in New York State, the Paramount people, thru Lawren, have taken over the Strand Theater, Lowell, Mass.; the Strand Theater, Dorchester, Mass., and the Codman Square Theater, Dorchester, Mass.

Lawren also was the broker in the sale of the Selwyn Theater, Boston, to the Statler Hotel Company.

Ills of Film Industry

Attract Attention of British Board of Trade —Remedy Sought

London, Aug. 8 (Special Cable to *The Billboard*).—Long overdue attention is now being paid by the Board of Trade to the languishing British film industry, for the president of the board has discussed the matter with the Federation of British Industries and recently met members of the Cinema Exhibitors' Association to devise a policy for saving British films from extinction.

The exhibitors explained that they are obliged to book American films months ahead, often without opportunity of seeing them first. They debated the possibility of passing legislation prohibiting the hiring of any film until after the censor has passed it and it has had a film trade showing here.

A scheme to establish a gigantic national film studio for the use of all British producers also was suggested and the proposition will be elaborated before the next meeting between Government authorities and the trade in the autumn.

British Fight U. S. Film

The first definite move of the British film industry contesting the monopoly of the British market by American motion picture companies was taken recently with the formation of The Cinema Productions, Limited, by a group of British companies, which agreed to pool their efforts.

CELEBRITIES VISIT CHI.

Chicago, Aug. 8.—Several celebrities visited Chicago Tuesday and Wednesday on their way to New York on various missions.

Charlie Chaplin stopped on his way to view the premiere of his latest picture, *The Gold Rush*.

Lois Wilson stopped on her way to New York and then Ireland, where she will appear in a picture with Thomas Meighan. Blanche Sweet was on the same train, on her way to make *Invisible Wounds*.

Mrs. Leslie Carter passed thru the city on her way to begin rehearsals of *The Shanghai Gesture*, by John Colton, one of the authors of *Rain*.

Mabel Normand stopped off on her way to appear in a piece called *Diana of the Movies*.

"Just Suppose" for Film

New York, Aug. 8.—*Just Suppose*, A. E. Thomas' stage play, has been purchased by Inspiration Pictures, Inc., as Richard Barthelmess' next starring vehicle. It will go into production at the Tec-Art Studio, West 44th street, as soon as *The Beautiful City* is finished.

Kenneth Webb, who is directing the current Barthelmess production, is slated to do *Just Suppose*, in which Patricia Collinge was featured on the legitimate stage. As yet the star's leading woman has not been selected.

Chicago Film Board Elects

Chicago, Aug. 8.—J. J. Sampson, manager of the Chicago branch of Film Booking Offices, has been elected president of the local Film Board of Trade. George F. Dembow, Fox manager, is the new vice-president; Irving J. Mandel, manager of Security Pictures, secretary, and I. Maynard Schwartz, manager of the Educational exchange, of Illinois, treasurer. J. D. Abramson has been named executive secretary for the fourth consecutive year.

Duncan and Milton As Guest Directors

New York, Aug. 10.—Augustin Duncan and Robert Milton are to be guest directors at the Greenwich Village Theater the coming season. Duncan will stage *Outside Looking In*, which will inaugurate the 1925-'26 activities at the playhouse in Sheridan Square, while Milton will direct Edmund Rostand's *The Last Night of Don Juan*, the final play of the season. The three intervening productions will be staged by Robert Edmond Jones.

Actors Take Action On Seamen's Benefits

Favorable Comment on Vaude. Artiste's Refusal To Play Unless Part of Proceeds Went to Actors' Fund

New York, Aug. 10.—The action of Walter C. Kelly, "The Virginia Judge", in refusing to appear at the Seamen's Fund Benefit on board the ship which brought him back from England recently, unless 10 per cent of the proceeds were donated to the Actors' Fund of America, has resulted in a law to that effect being passed by the Greenroom Club and promise of more co-operation from all theatrical notables to aid the Actors' Fund in a similar manner in the future. Daniel Frohman, president of the Actors' Fund, sent out a request to all legitimate and vaudeville actors early this summer, asking that they do not appear at these concerts given on shipboard unless 10 per cent of the proceeds be given to the Actors' Fund of America.

While practically all artistes agreed to do so, many of them were neglectful and forgot to insist on this. When Walter C. Kelly was approached to appear at one of the benefits he agreed only on the condition that this percentage be donated to the Actors' Fund. When told that this would not be done he did not appear, and as a result created a furore aboard the ship.

It has been pointed out that only during the past week one of the seamen's charities applied to the Supreme Court for permission to invest its surplus of $2,500,000. The fact that the Actors' Fund is generally left with a deficit at the end of each year is well known to every one in theatricals.

Kelly's action has not only created a great deal of favorable comment among his brother artistes, but has resulted in a lot of publicity which will undoubtedly react to the benefit of the Actors' Fund.

Parasite Periodicals Pray on Theater Folk

New York, Aug. 10.—An old "shakedown" stunt used by unscrupulous periodicals, which was formerly confined to business and trades people only, is now being used on theatrical folk, the publishers of these "dinky" little magazines apparently having exhausted the commercial lines and are finding actors easy to land. The stunt consists of having an "interview" with the particular artiste picked for the "sucker" written by a member of the staff without the artiste even being consulted. Before the article is set up in type he is telephoned and told that they are going to publish this interview, which is read off to him. The article is a flattering one, consisting of a lot of hokum calculated to make the average person tickled to show his friends in print.

After it is read off the artiste is asked whether there is any objection to its being printed and the natural answer is "No". He is then asked if he wants any copies sent him, to which the reply is generally "Yes". "About 500?" Some actors order this number, while others order 100 or 200, for which they are charged about 35 cents each. Whether the article is published or not depends on the size of the order given. The total circulation of the average one of these publications is generally much under 1,000. The artiste could ordinarily get out a good circular about himself for the same money he spends on copies and derive more benefit for himself.

L. DOHENY WILL ERECT $2,000,000 THEATER IN L. A.

Los Angeles, Aug. 8.—One of the largest and most important of last week's $10,000,000 real estate transactions is the closing of a long-term lease on the northwest corner of 11th and Hill streets, which provides for the immediate erection of a huge legitimate theater and office building, the entire project to involve the expenditure of $2,000,000. Edward L. Doheny and his associates consummated the deal.

New Organ Installed

Chicago, Aug. 6.—The new $50,000 pipe organ at the Roseland State Theater, 110th place and South Michigan avenue, was played today for the first time. Gabe Wellner is organist.

The Late Comer White Was Employee in Good Standing

Milwaukee, Wis., Aug. 2. — Comer White, late publicity director of the Howard Theater at Atlanta, Ga., who

(*Continued on page 186*)

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for interesting facts about the New York theatrical season of 1924-'25.

NEXT STEP IS RADIO MOVIES

Broadcasting of Pictures To Come Within 10 Years, Says Atwater Kent

By ROBERT BRANDON
(*Billboard* Special Correspondent)

Washington, Aug. 8.—Broadcasting of motion pictures will be the next outstanding advance in the field of wireless communication, Atwater Kent, of Philadelphia, member of Secretary of Commerce Hoover's committee on broadcasting, believes.

Stating he has been intensely interested in the recent transmission of motion pictures by radio across the city of Washington and their projection on a miniature screen, Mr. Kent said he anticipates the time when "radio movies" will be shown as clearly and large as the pictures now thrown upon the screens.

"When it is remembered," said Mr. Kent, "that radio broadcasting stations and broadcasting words and music of whole vaudeville shows and operas are achievements of the last 10 years, perfection of radio motion pictures during the next few years seems a goal likely to be attained.

"Recent success in radio vision experiments indicates that by 1935, and perhaps even sooner, we can sit at home and watch the playing of a championship baseball series, projected on a radio picture screen, besides hearing the umpire's voice and the crowd's cheers, which the sound-receiving set now picks up.

"Possibilities of such apparatus are unlimited. Inauguration of the President, maneuvers of battleships, horse races and football games could be witnessed by persons all over the nation at the time they happened, for waves carry the pictures across the continent in less than a second.

"Cost of a radio-vision machine for homes is only a matter of speculation yet, but it seems that it could be made as accessible as high-powered sound-receiving sets now on the market."

ALBERTINA RASCH BALLET FOR ASTOR THEATER PROLOG

New York, Aug. 10.—The first new Albertina Rasch offering to come to Broadway this season, not counting the troupe of girls in the current George White's *Scandals*, will be an elaborate ballet that is to serve as a prolog to *The Phantom of the Opera*, the super-movie featuring Lon Chaney, which opens at the Astor Theater September 6.

Miss Rasch, who has just returned from a brief vacation in Europe, has nine contracts to fill calling for the production of vaudeville feature acts, grand opera ballets, concert units, motion picture prologs, etc., besides several big ensembles of 20 girls each for new American and foreign revues. She now has four feature acts on the Keith-Albee Circuit and is preparing two new 14-people offerings, entitled *A Pompadour Ballet* and *At the Albertina Rasch Studio*. A special troupe is also being organized to fill an engagement in Florida and South America, while later in the season Miss Rasch will again appear in person in a series of dance recitals at the Metropolitan Opera House and Carnegie Hall, also filling some individual dates in Boston and Chicago.

8,000 Philadelphians at Performance of "Aida"

Philadelphia, Aug. 7.—An enthusiastic audience of nearly 8,000 persons enjoyed the open-air performance of *Aida* last night at the National League ball park here. The performance, which was given by the La Scala Opera Company, was a tremendous success. It marked the debut of Bernardo Demuro, Italian tenor, who revealed a voice of remarkable range and quality. The surrounding cast was made up of talented artists and there was an excellent chorus.

In the cast were Alice Eversman, Dorothy Pilzer, Margaret Eberbach, Bernardo Demuro, Ella Palma, A. Pallazzi, Valentin Figaniak and D. Calvina. The performance was under the direction of Dr. Francesco Pelosi, general manager of the La Scala Opera Company, and was under the auspices of the summer school of the University of Pennsylvania. Fulgenzio Guerrieri ably conducted the orchestra of 85 men. The entire production was well directed.

Frank Libuse Leaves Cafes For Movie Presentation Skit

Chicago, Aug. 7.—Frank Libuse, highly successful cabaret comedian, known as "the waiter with the wandering wits," and who has been a star at many of the largest cabarets here, is this week appearing in a funny skit called *Hilarity* at the Capitol Theater. One of his antics is leading the orchestra in burlesque. Billy Parent, his manager, says Libuse has been called for in large cafes in a number of cities but prefers to stay at home.

British Censor Refuses To Pass "Desire Under the Elms"

London, Aug. 8 (Special Cable to *The Billboard*).—Basil Dean failed to get the censor to pass *Desire Under the Elms* for West-End production by the Reandean management. Despite all argument Lord Cromer refuses to sanction the O'Neill play, this being the fifth piece vetoed lately.

Apparently the puritanical anti-theater element is causing Cromer's departure from the policy of enlightened tolerance previously maintained, and censorship is declining to the worst phase of Victorian obscurantism. This is serious for the future development of the drama here, and especially regrettable considering the recent upward trend of public taste. All genuine theaterlovers hope the censor's pandering to prejudiced bigots is only a temporary lapse from his previous intelligent handling of a difficult office.

Mitzi Is Successful In Louisville Stock

Louisville, Ky., Aug. 10.—Last Saturday Mitzi closed a triumphant three weeks' experiment in summer stock with the Durham Comic Opera Company at Fontaine Ferry Park Theater here. The little comedienne, who always has been immensely popular here, proved the greatest success of the season with a sold-out house every night. She came at first to play *Pom Pom* and *Sari*, and at the end of her two weeks' engagement was so pleased with her reception that she agreed to stay an extra week in the *Spring Maid*.

Eva Olivotti, formerly of the Memphis Opera Company and the road company of *Wildflower*, sang *Mlle. Modiste* last week.

This week Phradie Wells of the Metropolitan Opera Company is appearing in *Gypsy Love*.

Other members of the cast are Paula Ayers, Lou Powers, Floyd Jones and Duane Nelson.

Friedlander to Chicago

New York, Aug. 10.—William B. Friedlander, general stage director for L. Lawrence Weber, will go to Chicago for the opening of *Mercenary Mary* at the Garrick Theater there next Sunday night. He will return the following Tuesday to resume rehearsals of *The Dagger*, which Weber will sponsor at the Longacre Theater early in September. The piece is scheduled to open for a preliminary trial at the Savoy Theater, Asbury Park, August 31. Ralph Morgan will be featured and the cast will include Charles Richman, Sara Sothern, Emily Ann Wellman, John F. Hamilton, Saxon Kling, Philip Heege, Kenneth Loane, Leah Winslow and Manuel Alexander.

Mercenary Mary, which closed last Saturday night at the Longacre Theater after a four months' run, lays off this week until the Chicago opening Sunday night to allow the players a brief rest.

THURSTON TO PRODUCE A PHANTOM IN PROLOG

New York, Aug. 8. — Thurston, the magician, has been engaged by Universal Pictures Corporation to produce a phantom in the prolog preceding its special, *The Phantom of the Opera*, during its premiere run at the Astor Theater, beginning September 6. Universal had invited scientists all over the world to do the stunt, offering to pay $1,000 to anyone who could do it. Challenges were sent to Sir Arthur Conan Doyle, Sir Oliver Lodge, Dr. Walter F. Prince and Camille Flammarion, who is now deceased, but all declined.

Forms Publicity Company

New York, Aug. 8.—Harry Reichenbach, exploitation man, has formed his own organization for the purpose of representing and exploiting independent stars and attractions of the legitimate stage, silversheet and public worlds. Marc Bachmann, veteran film man who has been associated with Universal, Metro-Goldwyn and Thomas H. Ince, is associated with him in the venture. The company will have offices in the Straus Building, Fifth avenue and 46th street, opeging August 10.

Reichenbach is unquestionably the most widely known figure in the publicity world, his campaigns having made history. Prior to going to Europe on a recent pleasure trip he exploited *Grass* and *The Beggar on Horseback* for Paramount.

New Theater for Vienna

The new Salzburg festival playhouse will be opened August 13 with Hofmannstahl's "Great World Theater", to be followed by Vollmoeller's *Miracle*, both produced by Max Reinhardt. The stalls and galleries will accommodate 1,300 persons.

Big Psychic Show For New York Hotel

Scheduled To Start August 17, With Foreign and Domestic Demonstrators

New York, Aug. 10.—The first monster "psychic demonstration" to be held in this city will be opened at the Hotel Astor in the grand ballroom on Monday, August 17, which will introduce domestic and foreign mindreaders, mediums, clairvoyants and automatic writers for a run of two weeks. Dr. Hereward Carrington, well-known psychologist, who was a member of *The Scientific American's* investigating committee in the Marjory case in Boston, will present the show and has leased the grand ballroom for two weeks, with an option of taking it for two additional weeks.

There will be no magic at any of the performances, which are to take place twice daily, according to the sponsors of the "psychic demonstration". They state that they do not indorse any of the mediums of clairvoyants who will give demonstrations, but will merely present them for the public to pass judgment on for itself. About 2,000 seats are to be placed on the ballroom floor for the show, the price scale to be 50 cents for matinees and $1.50 in the evenings, plus war tax.

While exposing is also denied to be the purpose of the show, a motion picture will be shown which will expose methods of slatewriters and cabinet stunts. A laboratory scene will be given in which will be shown publicly the apparatus used by the investigators to discover whether anyone has psychic powers or not. The receipts are to go toward the establishment of an American psychic research laboratory, such as are to be found in London, Paris and Berlin, but which America lacks.

Dr. Carrington, who brought Palladino to this country, plans to have many mediums appear at the show, among them Leona La Mar and Kheldah, the Egyptian psychic. By way of a publicity tieup Leona La Mar is to answer 20 questions over the WHN radio station every night during the first week of the show. This will be the first time that mindreading has been done over radio in New York, altho Miss La Mar did the stunt down South last year.

A large collection of photographs of alleged octoplasm is also to be placed on exhibition, these having been gathered by Dr. Carrington from all parts of the world.

New Yorker Takes Option on Proposed $500,000 Conn. House

Bridgeport, Conn., Aug. 8.—It has been learned that Alfred Straus, theatrical magnate of New York, has taken an option on the lease of the proposed new $500,000 theater on Elizabeth street, Derby, Conn., to be erected by Sigfried Malm, Inc., of New York. Mr. Straus, who paid a visit to Derby this week, operates a number of theaters in Southern Connecticut and has said he is prepared to take the lease of it. The plans of the new playhouse are being revised at present and if satisfactory to the promoters it is reported that work will begin in about two weeks. The plans have been drawn by William J. Smith, local architect.

William Elliott To Present Play by Augustus Thomas

New York, Aug. 10.—William Elliott, who is returning to the Broadway production field this season, plans to include among his offerings a new play by Augustus Thomas, entitled *Still Water*, and a play by Dr. Henry J. Schireson, the Chicago surgeon, who is well known among theatrical people.

VAN ARNAM TO ENLARGE

Digby, N. S., Aug. 8.—The summer show of the John R. Van Arnam Minstrels, now touring the Maritime Provinces, will close for one week September 14 to give members of the company a rest. Mr. Van Arnam will enlarge his company to 35 people for the tour of the South, reopening September 21. The comedy work of Harry (Slipfoot) Clifton and "Jolly Bill" Conkling is coming in for a great share of favorable press comment thruout this section.

Cochran Views Costumes From Hospital Bed

London, Aug. 8 (Special Cable to *The Billboard*).—Probably the most unusual setting ever known for a dress parade was that at the Nursing Home, where C. B. Cochran is convalescing from a serious operation. He viewed costumes there for the Trocadero cabaret performance which he produces for the Lyons firm. The artistes dressed in the bathroom and paraded in the ward before Cochran's bed. Facilities were afforded by the Nursing Home authorities, who, with the patients, took the liveliest interest in the display.

Resolution of Sympathy

Passed by Council of Actors' Equity Association on Death of W. H. Donaldson

New York, Aug. 7.—The Council of the Actors' Equity Association at its meeting on Tuesday passed the following resolution of sympathy, which was ordered placed on the minutes, on the death of W. H. Donaldson, founder of *The Billboard*, who died August 1:

"Resolved: That the Council of the Actors' Equity Association wishes to express its deepest sympathy with the family of W. H. Donaldson in its bereavement.

"That the Council feels that Equity has never had and will never have a better friend than the late W. H. Donaldson.

"That the Council realizes, with a deep and abiding sense of gratitude, the great help, ever readily extended, of his wise and prudent counsel and his undeviating loyalty, and fully recognizes the lasting debt owed to him by Equity. The aid his powerful influence gave to our cause cannot be overestimated."

New Jazz Opera

Composed With Motif From Life of Mozart

Apparently incompatible elements in the form of modern jazz rhythms and a classic story are wedded in the new American grand opera, *The Music Robber*, which is to be a feature of the approaching open-air opera season in St. Louis. The book, by Richard L. Stokes, music critic of *The St. Louis Post-Dispatch*, has to do with a motif from the life of Mozart, the composer. In the score by Isaac L. Van Grove, former conductor of the Chicago Civic Opera, the composer utilizes the piquant rhythms of the best forms of jazz. This is appropriate, says Edward Moore, *Chicago Tribune* critic, for "if Mozart had lived in this day he would have undoubtedly written jazz of the most ornate kind."

Mr. Van Grove's quotation of Mozart's actual music is limited to three themes. The story deals with the story of "the stolen Requiem" which occurred in the life of Mozart in Vienna during 1791. The character of the heroine is that of Nancy Storace, English singer, who created the role of Susanna in Mozart's *The Marriage of Figaro*.

The first act of this opera will be presented August 28 and 29 as a part of the brief opera season at the municipal theater in Forest Park, which will be under direction of Guy Golterman.

New Rockaway Theater

New York, Aug. 10.—A newly formed syndicate has purchased the old Columbia Hotel and Building on Central avenue, Far Rockaway, for the purpose of erecting a new theater on the site. The syndicate is headed by Judge Morris Eder and includes Bernard A. Ottenberg. The house will play a motion picture policy when completed.

Don and Mazie Dixon To Have Stock at National

Chicago, Aug. 8. — Don and Mazie Dixon, who had a long and successful stock run at the Warrington Theater, Oak Park, during the past winter season, will open a permanent stock engagement in the National Theater, 63d and South Halsted, August 16.

"The Fall Guy" for Adelphi

Chicago, Aug. 8.—It is now definitely settled, so they say, that Ernest Truex will bring *The Fall Guy* to the Adelphi Theater September 6. Eddie Dowling heads a second company for Boston. The play, written by James Gleason and George Abbott, had its premiere a year ago in Milwaukee, where Frank Craven acted the title part.

"Dreamy Daddy" Davis and Wife Take Brief Vacation

Chicago, Aug. 7.—Mr. and Mrs. Harry (Dreamy Daddy) Davis are back from a short vacation, visiting Mr. Davis' mother in Lansing, Mich. Mrs. Davis and son, Ross, then went to Denver and visited mountain points of interest. Mr. Davis has been called the best known singer on the air in America.

DANCERS BOUND FOR ORIENT

Chicago, Aug. 6.—Ruth St. Denis and Ted Shawn and the Denis-Shawn dancers left here Tuesday for Seattle, where they are booked for two performances. They will sail from Seattle for Yokohama shortly. This is the first time an organization of American dancers will visit the Orient.

THE NEW PLAYS ON BROADWAY

ASTOR THEATER, NEW YORK
Beginning Thursday Evening, August 6, 1925
Messrs. Lee and J. J. Shubert Present

JUNE DAYS

A New Musical Comedy in Three Acts
—With—
ELIZABETH HINES,
ROY ROYSTON, JAY C. FLIPPEN
After a Play by Alice Duer Miller and Robert Milton
Book by Cyrus Wood
Lyrics by Clifford Grey
Music by J. Fred Coots
Staged by J. C. Huffman
Dances and Ensembles by Seymour Felix
Settings by Watson Barratt
Orchestra Under the Direction of John L. McManus
Under the Personal Direction of Mr. J. J. Shubert

CAST OF CHARACTERS
(Cast in Order of Their Appearance)

Butler.....Ralph Reader
Susie Rolles.....Gladys Walton
Mrs. Rolles.....Winifred Harris
Sally Boyd.....Berta Donn
George Boyd.....Maurice Holland
Herman Van Zandt.....Lee Kohlmar
David Stewart.....George Dobbs
Austin Bevans.....Roy Royston
Miss Hayes.....Claire Grenville
Miss Curtis.....Millie James
Elise Benedotti.....Elizabeth Hines
Johnson.....Jay C. Flippen
Helen.....Aileen Meehan
Dorothy.....Bobbie Perkins
Edna.....Sylvia Carol
Muriel.....Bebe Stanton
Renee.....Joan Lyons
Pupils of the Bevans School.....Winifred Beck, Isabelle Brown, Adelaide Candee, Sylvia Carol, Wilhemina DeBrauw, Dorothy Dreeder, Helen Doyle, Frances Ebert, Ethel Fuller, Shirley Guistin, Joan Lyons, Aileen Meehan, Mabel Olsen, Jacqueline Paige, Bobbie Perkins, Bebe Stanton, Flora Watson, Beatrice Wendell, June Zimmerman

SYNOPSIS OF SCENES

ACT I—The drawing room of the Rolles suburban home, near New York City.
ACT II—The principal's room at the Bevans School at Bevanstown, N. Y. (Two weeks later.)
(Curtain will be lowered for six minutes only between Acts II and III.)
ACT III—Scene 1: The girls' dormitory at the school. (The following morning.) Scene 2: Garden at the school.
THE TIME—Present.

SYNOPSIS OF MUSICAL NUMBERS

ACT I.

Opening.....Butler-maid, Susie and Girls
"Something Wrong With Me".....Austin, David and Girls
"Rememb'ring You"....Susie, Austin and Girls
"Lucky".....Elise and Austin
"June Days Waltz".....Elise, Austin, George
"A Busy Evening".....David, George, Sally, Susie and Girls
"Why Is Love".....Elise and Austin
Finale—Ensemble.

ACT II.

Arithmetic Dancing Bee.....David and Girls
"You Can't Shush Katie".....Johnson
"Strike".....Austin and Girls
"Charming Women".....Austin and Girls
"Anytime, Anywhere, Anyhow".....Elise and Austin
Lyric by Lorenz Hart—Music by Richard Rodgers
"How Do You Doodle Do?".....Elise, Austin, Sally and David
"Naughty Little Step".....Johnson and Girls
Reprise.

ACT III.
Scene 1

"Girls Dream of One Thing".....Sally and Girls
"Safety in Numbers".....Austin, Sally and Girls
Scene 2
"Please, Teacher".....Girls
"Take 'Em to the Door Blues".....Johnson
Finale.....Entire Company

A musical version of Alice Duer Miller's dramatized novel rankled in the producing system of the Messrs. Shubert and they had to get it out. After several experiments under the various titles of *The Charm School*, *School Days* and *The Gardenia Girl* the thing was finally brought to a head as *June Days*, and now that the ordeal is over the Shuberts will be able to sleep at night and concentrate during the daytime on something more in the right line.

Which is by way of saying that *June Days* is not all that it should be. Once upon a time it might have made a more favorable impression, but the keen competition brought about in recent years has set new standards in musical entertainment and judged by these standards *June Days* is a pretty mild affair. About all the Shuberts can do with the offering is to use it as filler while waiting on something better.

Neither Elizabeth Hines, who is more attractive and more calisthenic than ever, nor Roy Royston, whose trick laugh and nasal utterances bring poor remuneration as comedy, have opportunities equal to their abilities, while Jay C. Flippen must draw upon old and irrelevant gags in order to get a few laughs. It is really surprising how little genuine comedy and how few good situations have been created around the excellent idea that Miss Miller's story contains.

Others whose possibilities are far from fully realized include Berta Donn, Maurice Holland, George Dobbs and Lee Kohlmar. There is also a little soubret who makes a promising entrance in the first act and then is seen no more except as a member of the chorus. No musical comedy is complete without a soubret.

The industrious chorus is the best thing about the show. Many of the ensemble effects are quite interesting and some of the numbers, with a little more practice, bid fair to achieve Tiller perfection. The ballet specialty is particularly good.

Millie James does a good bit of acting, and the small demands upon Winifred Harris, Ralph Reader, Gladys Walton and Claire Grenville are capably supplied. If there were a little more of Flippen in the show it would help the entertainment considerably.

Both the music and the lyrics are of a conventional nature and not one of the tunes is apt to linger in anybody's memory. The settings are attractive, the costuming is modestly suited to the atmosphere of the play and the staging has been done in an efficient manner.

DON CARLE GILLETTE.

PRINCESS THEATER, NEW YORK
Beginning Wednesday Evening, August 5, 1925
Clare Tree Major Presents

THE LITTLE POOR MAN

By HARRY LEE
Directed by CHARLES WARBURTON

(Characters in Order of Their Appearance)

Guido, the Hunchback.....Le Roi Operti
Tavern Maid.....Betty Woodruff
Pica, Mother of Francis.....Isobel Merson
Pietro, Inn Keeper.....Isidore Marcil
First Market Woman.....Lois Ross
Second Market Woman.....Ruth Hastings
Flower Girl.....Ann Hobson
Carter.....Douglas Barrington
Dominic, Wine Vender.....Lewis Boulter
Lady Clare.....Elsie Herndon Kearns
Her Duenna.....Ruth Gerrick
Francesco Bernadone.....Jerome Lawler
Children.....Edwrey Keyes, George Offerman, Jr.; Billy Kline, Omar Le Gant
Pietro Bernadone, Father of Francis.....Gustav Stryker
Beggar.....Charles Voehl
Elias, Friend of Francis.....Daniel Grant
Angelo, Friend of Francis.....Lynne Berry
Ruffino, Lady Clare's Brother...Howard Claney
Juniper, Friend of Francis.....George Hare
Zita, Gypsy Girl.....Anna Lubon
Other Gypsies.....Dorothy Major, Ellen Tether, Betty Woodruff, Phoebe Brand, Lassie Dalton, Mona Millare
Hermit.....Charles Warburton
Pacifico, Friar.....Arthur Fox
Leo, Friend of Francis.....Wallis Roberts
First Convert.....Robert T. Daggett
Second Convert.....Charles Voehl
Diavolo, Brigand Chief.....Gustav Stryker
Knight.....Lynne Berry
Bishop Ugolino.....Charles Warburton

SYNOPSIS OF SCENES

ACT I—Scene 1: The Square of Assisi. (Morning.) Scene 2: The Square of Assisi. (Evening.)
ACT II—Scene 1: The Hermitage. (Next morning.) Scene 2: The Square of Assisi. (Two years later.)
ACT III—The Hermitage. (Several years later.)
ACT IV—Scene 1: Diavolo's Hut in the forest after two years. Scene 2: The Hermitage. (Dawn in the fall of 1226.)

Considered from a practical angle *The Little Poor Man* is not Broadway entertainment; it is not entertainment for the commercial theater; it is hardly entertainment at all. Poetic beauties it contains without doubt, but its dramatic qualities and adaptability for the stage are almost negligible. In short, Harry Lee's dramatization of the life of St. Francis of Assisi is a work that should be read rather than performed.

Being an artistic play, *The Little Poor Man* needs to be acted artistically, with feeling and repression. But the production at the Princess Theater is run off with more noise than art. It contains too much boisterousness, too much sound without sense. One of the chief difficulties lies in the fact that the immense cast contains so many student actors, who generally feel that they must act and act as loud as possible. In this respect the director could have used a firmer hand.

Bad teamwork is evident thruout the performance. Some individual players

(*Continued on page 189*)

RUTH GILLETTE SUPPLIED EMOTION FOR POLA NEGRI

New York, Aug. 10.—Ruth Gillette, the new prima donna discovery from the West, who will make her Broadway debut next week in the Shubert musical production, *Gay Paree*, formerly sang in the studios of Hollywood as emotional inspiration for Pola Negri, the film star. In fact, it was upon Miss Negri's advice that she left the West Coast and came to New York to seek a musical career. Miss Gillette, who studied voice in this city with John McCormack's teacher and in Paris with Raoul Le Gendre, is to have the prima donna role in a light opera which the Shuberts will produce this fall.

MORE NEW PLAY REVIEWS ON PAGE 57

ACTORS' FUND PARTY

New York, Aug. 10.—The Second Annual Fete Day and Garden Party at the Actors' Fund Home on Staten Island will take place Sunday afternoon, September 13, at 2:30 o'clock. A special outdoor entertainment will be provided on the lawn of the home.

Fred Stone Buys Ranch Of 200 Acres in Conn.

New London, Conn., Aug. 8.—Fred Stone, star of *Stepping Stones*, has purchased 200 acres of what was known as Plant's Game Preserve in East Lyme, formerly owned by the late Morton F. Plant. He has named it the Star Ranch and plans eventually to have upon it many head of cattle and a number of thorobred Arabian horses.

Work has already begun and when the 101 Ranch Wild West Show visited New London this summer the Millers presented Stone with two long-horned steers. Stone states that he will have laid out upon the grounds a polo field, race track and possibly a moving picture studio.

Morgan Chaney, who was horse trainer for Stone in *Tip Top*, and who is part owner of the C Lazy Y Ranch in Texas, is associated with Stone in the raising of high-grade horses at the Star Ranch. He will go to Texas this fall and ship up several carloads of Arabian horses from his ranch. Chaney also has recently purchased Konomoc Hill, just outside is of this city, and he conducts a ranch there.

"Man From Hong Kong" Probably a Failure

London, Aug. 8 (Special Cable to *The Billboard*).—Last Monday at the Queen's Theater Percy Hutchinson presented *The Man From Hong Kong*, which, as mentioned in *The Billboard* last week, was postponed owing to disagreements between Sir Alfred Butt and Hutchinson as to the suitability of the play. Sir Alfred's objection seems to have been completely justified, for the play was poorly received, probably adding another to the long list of recent failures at the Queen's.

Claude Rains gave a remarkable study of the Chinese villain, but one magnificent performance does not redeem the trite ineffectuality of a wearisome melodrama.

"Student Prince" Company For the Coast Opens Soon

Chicago, Aug. 8.—*The Student Prince* Company in the Great Northern will have five counterparts on tour this season, according to an announcement from the Shubert offices. One company will play the *Prince* on the Coast, opening next month. Frank Gillespie is rehearsing this company at Jolson's Theater, New York.

Ada-May in London

New York, Aug. 10.—Ada-May, former star of *Lollipop*, who is now vacationing abroad while a new musical play for her use is being written by Zelda Sears, has left Interlaken and the Swiss Alps for London where she will select a group of Tiller Girls for her new vehicle, which is due on Broadway before the holidays. She will also put in some practice work at the Tiller Academy and devise some dancing novelties for her next appearance.

"Hurricane" for London

London, Aug. 8 (Special Cable to *The Billboard*).—Olga Petrova, who is staying at Claridge's, has arranged with Greville Collins for the autumn production of her play *Hurricane*, with the New York cast.

Petrova was formerly in vaudeville here and is anxious to reappear before the British public, but recent action of the censorship bureau makes it doubtful whether *Hurricane* will pass.

Radio for Disabled Soldiers

London, Aug. 8 (Special Cable to *The Billboard*).—Sir Oswald Stoll has furnished the 138 flats in his War Seal Foundation for Disabled Soldiers with a radio set in each drawing room and with two pairs of headphones each.

Ridgeway To Produce "Tess"

London, Aug. 8 (Special Cable to *The Billboard*).—Philip Ridgeway has acquired the first performance of Thomas Hardy's adaptation of his famous novel, *Tess of the D'Urbervilles*, for early production, casting Gwen Frangcon-Davies in the much-coveted title role.

Mark Haight Returning

New York, Aug. 10.—Mark Haight writes froma Paris that he will return this week on the S. S. *Paris* to prepare for his coming New York season.

May Close Indiana Amusements on Sunday

Indianapolis, Ind., Aug. 8.—In spite of more or less public assurances that Sunday "blue laws" in Indiana would not be invoked to the disagreeable point, a movement is on foot in Indiana to make Governor Ed. Jackson enforce the laws. Strict enforcement would close all business on Sunday, including shows, drug and tobacco stores, restaurants and athletic events. Before his election last fall, Governor Jackson is said to have given assurances to many business men that he would follow the lead of other Governors in at least winking at these laws, which have put Indiana in a class by itself in restrictive legislation.

Governor Jackson was nominated and elected by the Ku Klux Klan, which organization is in favor of law enforcement to the letter, regardless of how obsolete the law. During the last month or so there have been signs of pressure being exerted on the Governor. At a recent automobile race, scheduled for a dirt track at Winchester, Ind., the Governor ordered the sheriff to stop the race. In ordering the race stopped, the Governor fell back on the ancient Sunday blue laws. That, according to fearful Hoosiers, is where the rub comes in, for this law contains provisions which, if enforced rigidly, would completely upset Indiana's Sunday equilibrium. A strict enforcement would virtually shut up every business in the State, and reports coming from the agricultural communities, which were responsible for the passage of the laws, show an agitation now being started for better enforcement.

Friends of Theater Nominated for Office

New York, Aug. 10.—Two champions for the theater have been nominated for public municipal office in the coming elections during the past week, when Senator Jimmy Walker was named by Tammay Hall as Democratic candidate for Mayor of New York City, and Sam McKee, vaudeville editor of *The Morning Telegraph*, named to run for alderman on the Republican ticket in the Ninth Aldermanic Ward.

Walker is very well known in the Times Square district, having started out as a songwriter. He has made himself one of the foremost figures in the State Senate during the past 15 years by his keen wit and refusal to ever sidestep an issue.

At present there are already two former Times Square notables occupying office. These are Joe Smith, formerly a vaudeville booking agent, who is an alderman, and Congressman Sol Bloom, former songwriter, music publisher and engaged in various other branches of the amusement industry.

Dispute Over Raquel Meller

New York, Aug. 10. — Raquel Meller, the noted Spanish singer, whose visit to this country has been announced and called off several times, is now the central figure of a dispute between Arch Selwyn, E. Ray Goetz and Florenz Ziegfeld, each of whom claims the actress is under contract to him for her appearance in the United States.

Legal proceedings are threatened by each manager if Meller appears for anyone else.

It's great publicity for the senorita.

Go to White Mountains To Work on Musical Play

New York, Aug. 10.—Alex A. Aarons and Vinton Freedley, producers; Guy Bolton and Fred Thompson, librettists; George Gershwin, composer, and Ira Gershwin, lyric writer, are gathered at a summer resort at Dixville Notch, N. H., conferring about their forthcoming musical comedy which is to take the place of *Lady Be Good*, for which this same group was responsible, when that production leaves Broadway for a tour of the road.

Munroe Pevear in New York

New York, Aug. 10. — Munroe R. Pevear, the well-known stage lighting expert and color specialist, is here for a hurried trip from his laboratories in Boston conferring with Lee Simonson of the Theater Guild, Walter Hampden and various other producers and scenic designers in regard to the latest developments in the field of lighting and settling the details of a number of commissions for the forthcoming season.

Rupert Hughes Sells Estate

New York, Aug. 10.—Rupert Hughes, author and playwright, who has lately been devoting most of his time to screen work, last week sold his country estate at Bedford Hills, N. Y., to Mrs. J. Pierrepont Edwards, who will make it her residence.

Schenck Brothers Are Interested in Chain of Parks

Los Angeles, Aug. 8.—It was stated August 5 by Joseph Schenck, motion picture producer, that he and his brother, Nicholas M. Schenck, will erect a $2,000,000 open-air amusement park in the heart of Los Angeles, work on same to begin this fall, and to be ready for opening next spring. It is to be patterned after the Palisades Park in New Jersey, owned by the Schenck Brothers. Simultaneously with the erection of the new amusement park here, one costing the same amount will be built in San Francisco, to be opened about the same time.

Funds for the construction of these parks are already available, Schenck announced, and a closed corporation has already been formed and the stock fully subscribed.

The exact location of the park here, according to Mr. Schenck, has not been fully decided upon, and will not be until the arrival of his brother from New York in September following the closing of Palisades Park for the season. He did state that the park here would be central and within reach of the five-cent trolley car fare, and be accessible from all parts of the city. It is to be one of the largest in the United States, containing the biggest as well as the newest in riding devices and amusements.

Mr. Schenck stated that he has felt for a long time that there is need for such an amusement enterprise, which can be kept open the year round. This feature alone is expected to assure its success.

The building of the parks here and in San Francisco will be the first step in the fulfillment of a dream long cherished by the Schenck Brothers. They planned to build and operate a chain of amusement parks on the Pacific Coast, and once before held a meeting in Dodge City, Ia., to perfect plans, only abandoning the project at that time to await better conditions under which to work. Work on the two parks is to start before winter sets in and will be completed, it is expected, in time for the parks to open next summer.

William A. Grew Will Dramatize "Sandalwood"

New York, Aug. 10.—William A. Grew is conferring with Hassard Short on the dramatic version of *Sandalwood*, the Fulton Oursler story which Short recently purchased for production this season in association with Charlotte Greenwood. The play will later be picturized, and it is probable that Grew will also write the screen version.

Miss Greenwood is not to appear in *Sandalwood*, but will be starred in a musical comedy later in the season.

Eddie Cantor Returns

New York, Aug. 10.—Eddie Cantor arrived here Saturday aboard the Rotterdam and will immediately go into rehearsal for the reopening of his starring vehicle, *Kid Boots*, which Ziegfeld has booked for an extended tour of the country. Cantor has been abroad on a combined business trip and vacation, spending most of his time in London, where he assisted in the preparations for the presentation there of *Kid Boots*, with Leslie Hanson in the title role.

Sam Harris Casting For Road "Music Box"

New York, Aug. 10.—Sam H. Harris has started casting a company to take his last season's edition of the *Music Box Revue* on tour. The production will open at the Werba Theater in Brooklyn the latter part of September and after a week's showing will play the larger cities for indefinite runs.

Chagrin Will Manage Olympic, Cincinnati Burlesque House

R. G. Chagrin, former field man for the Columbia Amusement Company and house manager for the Shuberts and Poli organizations, will manage the Olympic Theater, Cincinnati Columbia Burlesque house, this season, succeeding Harry Jarboe.

Belasco Changes Plans

New York, Aug. 10.—Thru a sudden change in his plans David Belasco has postponed the reopening of *Ladies of the Evening* till August 17 at the Lyceum Theater, while *The Dove* will not resume at the Empire until August 24. The reopening of *The Harem* on Broadway has not yet been decided upon.

Mrs. Carter Preparing To Start Rehearsals

New York, Aug. 10.—Mrs. Leslie Carter returned last week from the West Coast and is making preparations to start rehearsals shortly in *The Shanghai Gesture*, by John Colton, which Sam H. Harris will produce.

Another Gallagher and Shean

Chicago, Aug. 10.—The Harris Theater has Gallagher and Shean on the job, but not the team you are thinking of. James Shean is house treasurer and Grover Gallagher is property man with *Laff That Off*.

United Artists Go Into Germany

New York, Aug. 8.—Continuing its expansion program, United Artists Corporation has reached into Germany and acquired a large interest in the Internationale Action Gesselshaft, one of the largest film distributing companies of that country. Included in the deal is a part in the management of the concern's holdings, which comprise six exchanges in Germany, a building in Berlin and 16 German-made films. United Artists is to have representation on the board of directors and to participate in the administration of distribution as well as production.

The disposition or the 16 German pictures acquired in the transaction waits upon their viewing by Joseph M. Schenck, chairman of the board of directors of United Artists. Providing they meet his approval they will be released in the United States.

Frank L. Teller Plans To Produce Seven Plays

New York, Aug. 10.—Frank L. Teller has opened offices in the Case Building on West 42d street and is preparing for the production this fall of seven plays, the rights of which he recently purchased. He will commence casting almost immediately for *Swamp Rats*, a new piece by Robert J. Sherman, the author of the current *Spooks*. A South Sea Island drama titled *White Man* will also be put into rehearsal some time this month. Teller also has scheduled *Not Herbert*, by Howard Irving Young; *The New Immorality*, by Alan Dale; *Black Sheep*, a melodrama by George A. Lawrence, and *Breakers Ahead*, by Edward Lowshe. He has placed Peggy Hopkins Joyce under contract to appear on Broadway in still another play which has not been decided upon as yet.

Carl Reed's New Operetta Called "Spring and Autumn"

New York, Aug. 10.—*Spring and Autumn* is to be the title of the new Czecho-Slovakian operetta which Carl Reed will sponsor on Broadway the first week in October. Derrick Wulff has made the adaptation and William Ortmann has composed the score for the American presentation. Gus Kahn and Ray Eagen are responsible for the lyrics, and Livingston Platt is designing the settings. The premiere is set for September 21 and will take place out of town. Rehearsals will be started this week with Orville Harrold, formerly of the Metropolitan Opera Company, in the principal role, and his daughter, Patti Harrold, former star of *Irene*, in one of the leading parts.

Play by Henry Meyers Picked for Production

New York, Aug. 8.—*The Stolen Me*, a new play by Henry Meyers, who wrote *The First Fifty Years*, will be produced on Broadway this fall. It was selected by Arthur Pollock, dramatic critic of *The Brooklyn Eagle*, as a likely success and his recommendation brought forth a sponsor, whose name Pollock has been asked to withhold for the present. Meyers is a prominent member of the Shubert Press Department.

Ruth Tester and Ed. Wever Engaged for "Lucky Break"

New York, Aug. 8.—Ruth Tester, who last appeared in *Lollipop*, and Edward H. Wever, recently juvenile with Grace George in *She Had To Know*, are last-minute additions to the cast of *A Lucky Break*, the new comedy by Zelda Sears, which opens August 11 at the Cort Theater.

Frederick Swartz To Direct

New York, Aug. 10.—Frederick Swartz will replace George Hirst as musical director of *Kosher Kitty Kelly* at the Times Square Theater tonight and will have charge of the orchestra and numbers in this production henceforth.

Eastman Camping in Alaska

Rochester, N. Y., Aug. 8.—George Eastman, founder of the Eastman Kodak Company, is now on his way West for a camping trip in Alaska and British Columbia. He headed a party of four for the trip, which will last 11 weeks. Remote sections of the Far North little touched by civilization will be visited by the party.

O'Brien To Start Theatrical Colony

Jacksonville, Fla., Aug. 8.—Neil O'Brien, proprietor of the Neil O'Brien Minstrels, made a special trip from New York to Jacksonville last week to investigate the San Jose estates. He later bought land, upon which he will build an all-year-round home.

Mr. and Mrs. Burbridge have been friends of Neil O'Brien for many years and upon his arrival here took charge of the minstrel man. Mr. Burbridge at one time was manager of the Duval Theater here. He is interested in the Cusack Poster Company at present.

After looking over the various sections Mrs. James Burbridge convinced Mr. O'Brien that the San Jose estates was the best place to invest, and consequently contracts were entered into for the lots purchased. Mr. O'Brien was so enthusiastic over his deal that after selecting a homesite he was given an option on a dozen lots adjoining. These he bought for the purpose of starting a theatrical colony.

Mr. O'Brien intends to call it Shadynook-on-the-St. Johns.

Mr. O'Brien is very anxious to have control of the building of the San Jose estates theater, and if arrangements are made he promises, when necessary, to build an up-to-date theater. He left for New York last night, but expects to return in several months to start work on his new home.

Margalo Gillmore Replacing Ann Harding in "Green Hat"

New York, Aug. 10.—Margalo Gillmore will play the role of Venice in *The Green Hat* when A. H. Woods brings his play to Broadway next month. Ann Harding played the part in Chicago last season. She was released to fill the leading role in *The School Mistress* for Henry W. Savage when that play was tried out last month with the understanding that she would return to *The Green Hat* for its metropolitan opening here and then in a few weeks shift to the lead in the Savage piece when it was ready for its debut. The latter play, however, proved to be such a hit in its test tour that its Broadway premiere has been pushed ahead. Hence the new arrangement, with Miss Gillmore engaged by Woods to open in support of Katherine Cornell in the Michael Arlen piece and Miss Harding to remain with *The School Mistress*.

Engaged for "Riquette"

New York, Aug. 10. — Walter Ware, Edward Basse, Evelyn Darbille, Connie Emerald, Sylvan Lee, Estelle Levelle, Joseph Spree, Peggy Browne, Peter Hawley, Marietta O'Brien and Sydney H. Smith have been signed by the Shuberts to complete the cast for *Riquette*, the new Oscar Straus operetta which is to open in Detroit August 17 and then go to Chicago for a run. Those already announced for the principal roles are Vivienne Segal, Stanley Lupino, Marjorie Gateson, Alexander Gray, George Schiller and Walter Armin. Fred G. Latham is staging the book and Seymour Felix has charge of the dances and numbers. Harry H. Smith made the adaptation for the Shuberts.

Two Negro Sopranos Win Opera Course in Contest

New York, Aug. 10.—The final audition of a series, in which 24 Negro sopranos were heard, was held last week and the winners, Margaret Avery and Jessie A. Zackery, are to be given a year's free instruction in grand opera by Edoardo Farrari-Fontano, former Metropolitan Opera tenor. The last audition, held Friday night, took place in the Town Hall.

The contest was held under the auspices of *The Amsterdam News*, a Negro weekly publication for the advancement of the colored race.

"My Girl" Well Received

Boston, Aug. 8.—Lyle D. Andrews' production of *My Girl*, the Thompson-Archer musical comedy which opened at the Wilbur Theater here last Monday night after completing a successful run of eight months at the Vanderbilt Theater in New York, looks to be a big hit. The offering received favorable notices in every one of the Boston daily newspapers and the first week's business is reported as capacity at the Wilbur box office.

"Mud Turtle" Cast Complete

New York, Aug. 10.—The complete cast which will support Helen MacKellar in *The Mud Turtle*, the play by Elliott Lester that she tested out of town last spring and which is scheduled to open under the management of A. E. and R. R. Riskin at the Bijou Theater August 24, will include David Landau, Victor Sutherland, Buford Armitage, Claude Cooper, Viola Fortescue, Julian Noa, Ellen B. Warner and Albert Bannister. Willard Mack is directing rehearsals and Nicholas Yellenti is designing the settings.

EDYTHE BAKER TO BE JOLSON'S LEADING LADY

New York, Aug. 8.—Edythe Baker has been selected by the Shuberts to play the leading feminine role opposite Al Jolson in the revival of his starring vehicle, *Big Boy*. The musical comedy, which was removed last season at the height of success owing to the illness of Jolson, will reopen in Atlantic City August 17 for a week's run prior to coming into the 44th Street Theater here.

MILWAUKEE MAY BE WITHOUT LEGIT. SHOWS

Is Rumored That Sherman Brown Will Produce Stock in Davidson Theater

Milwaukee, Wis., Aug. 8.—The possibility of Milwaukee being without a home for legitimate road attractions during the coming season is seen in a persistent rumor that Sherman Brown, lessee of the Davidson Theater, will play dramatic stock. Mr. Brown could not be reached to verify the report, but other officials of the house refused to deny the rumor. It is common knowledge that a dearth of quality road shows made the last regular season at the Davidson an unprofitable one, and, with present prospects for booking a full season none too good, considerable credence is given the rumor by those in a position to know. If a permanent stock policy is inaugurated in the house at this time it will mean that Milwaukee, despite its 500,000, will be minus a home for big productions.

Andrews Completes Cast For His "Merry, Merry"

New York, Aug. 10.—Lyle D. Andrews has completed the cast for his production of *Merry, Merry*, the new Thompson-Archer musical comedy, which is to come into his Vanderbilt Theater September 21. Lester O'Keefe, John Bradley and Larry Beck have been added to the list of principals already engaged, which includes Harry Puck, Marie Saxon, Lucila Mendez, Sacha Beaumont, Joyce White, Perquita Courtney and William Frawley. Rehearsals have been started with Harry Puck in charge of the dances and numbers and Harlan Thompson directing the book. A chorus of nine specialty dancers, trained by Puck, have been working for more than a week. The piece is booked to open in Hartford August 31 and after a week's showing there it will go on to Providence, then proceed to Broadway. Charles LeMaire is designing the costumes, which will be executed by the Brooks Costume Company, and P. Dodd Ackerman will furnish the settings.

Niece of Richard Herndon Makes Debut in "Gay Paree"

New York, Aug. 8.—Viola Griffith, who is a niece of Richard Herndon, the owner of the Belmont Theater and a well-known Broadway producing manager, made her stage debut this week at Atlantic City in *Gay Paree*, the Shubert-LeMaire revue, which comes to the Shubert Theater here August 17. Miss Griffith appears as a specialty dancer.

Signed as Screen Verdi

New York, Aug. 8.—Wheeler Dryden, who recently played the part of Ashley in the New York company of *White Cargo* for eight months, has been signed by James A. Fitzpatrick to portray Giuseppe Verdi in a motion picture based on incidents in the life of the famous Italian maestro. The film is one of a series of one-reel pictures known as the *Famous Music Masters* series, which Fitzpatrick directs as well as produces.

Emery and Birmingham Are Back in New York

New York, Aug. 10.—Gilbert Emery and Alan Birmingham, who have been playing in summer stock at Salem, Mass., returned to town last week. Emery has a play called *To Tell the Truth*, which was to have been tried out in Salem this summer, but the plan did not materialize and Emery is now endeavoring to dispose of the work on Broadway.

Sam Coit in "Capt. Jinks"

New York, Aug. 10.—Sam Coit, who played the part of the sheriff in *Lightnin'*, has been added to the cast of the musical version of *Captain Jinks of the Horse Marines*, which Schwab & Mandel have in rehearsal. Iseth Munro also is a late recruit among the principals of this piece. The others who go to make up the complete list are Joe E. Brown, J. Harold

(*Continued on page 197*

Additional general theatrical news will be found in the rear pages of this issue.

VAUDEVILLE

Edited by M. H. SHAPIRO

(Communications to 1560 Broadway, New York, N. Y.)

INDEP'T FIELD WILL BOOK MORE HOUSES THIS COMING SEASON

Two Theaters Bought by Famous Players in Newburg and Poughkeepsie Is Overshadowed by a Score of Movie Houses Added to Books of Agents

NEW YORK, Aug. 10.—The independent field will be represented by more houses this season than ever before, according to independent agents, including Al Dow, of the Dow Agency, who states that he has signed contracts to supply vaudeville this fall to several houses which heretofore have played pictures only. Dow refuses to divulge the houses, but says that the number they will book this year will be surprising when known.

The increasing number of former motion picture theaters in and around New York that are augmenting their programs with vaudeville indicates the trend is for shows of more variety, and, on the other hand, a wave of popularity for acts, added presentations and the like, extending even into the larger motion picture theaters, where first-run releases are shown.

Dow states that the picture stands he has lined up are in New Jersey, New York and New England territory, but refuses to designate the towns. A few of the houses are expected to play acts one, two, three or four days a week, while others will institute bills for the full week, depending upon the importance of the theater, its drawing capacity and the money it can spend.

While Dow is of the opinion that the film stands he has are a "drop in the bucket" as compared to the number that will play similar policies this season, Fally Markus, peer of the independent bookers, is inclined to the view that the number will be comparatively small for the reason that the average film theater is not properly equipped to play anything but motion pictures, and would not go to an expense of $50,000 or more to put in a stage for vaudeville attractions.

Walter Plimmer, another of the independent bookers, indicates he has not gone out for film houses, but expects, nevertheless, to have more theaters on his books this season than last. Like Dow, he has not made announcement of the reopening of his various houses.

A report from the Jack Linder office indicates that agency has been on the job procuring film stands. This season the Linder office will book vaudeville into at least 12 theaters that have never played this type of attraction before, bearing out Dow's theory that the independent field is to grow by leaps and bounds this year. Linder announces he is not ready to give the names of the houses he has, but states the contract have been signed.

New York, Aug. 10.—Further houses on the Fally Markus books scheduled to open for the new season are the Myrtle, Brooklyn, which opens September 7 with the usual policy of five acts on a split-week basis; the Roosevelt, Union City, which inaugurates an eight-act Sunday concert beginning August 30; the Empress, Standbury, which reopens September 7 with a bill of five acts, twice weekly; the Lawler, Greenfield, Mass., which reopens the same week with five acts on a split week, and the Palace, Orange, N. J., formerly booked by the K.-A. Circuit, which opens September 14 with the same policy.

McKay and Ardine Revue To Open in September

New York, Aug. 10.—George McKay and Ottilie Ardine are rehearsing their new vaudeville revue which is to succeed their former two-act as a vehicle. Seven people will be in the cast of the new offering which is scheduled to open next month.

BANKOFF OPENING DANCING SCHOOL

New York, Aug. 10.—Ivan Bankoff, the Russian dancing master, is opening up a dance studio for the purpose of instructing all types of terpsichorean work ranging from ballet to eccentric. The opening takes place Wednesday, August 12, at 334 West 72d street, and Bankoff is holding a big party in celebration of it. Many stage and screen stars will attend the opening. Bankoff does not intend to leave vaudeville, but will operate the school and continue with his act at the same time.

Grand O. H. Opens With New Exits

Indep't Vaude. Landmark Again Remodels After Losing Suit—Pickets Return

New York, Aug. 8.—Its newly installed fire exits approved by the fire department, the Grand Opera House, scene of much disturbance and prominent in the legal limelight during the past season, reopened Thursday with its former program of vaudeville and pictures.

Last spring the fire department issued an order closing the theater after it was found sufficient exits had not been provided. The order followed the utilization of space adjoining the house on which the Cornish Arms Hotel Company are constructing a new hostelry and came shortly after the theater had undergone renovation and redecoration at a cost said to exceed $100,000.

In an effort to restrain the Cornish Arms people from acquiring the exit plot, measuring 20x60, the 23d Street Amusement Corporation, controlling the Grand Opera House, applied for a temporary injunction in the Supreme Court, which they were denied. Appeal to the Appellate Division resulted in an opinion upholding the decision of the lower court, and the 23d Street Amusement people attempted another course, that of seeking a permanent injunction, which, also, was denied, thus ending their efforts to prevent the hotel company from using the plot of ground in question. The Grand Opera House had formerly used the space for emptying the theater in cases of emergency.

Supreme Court Justice Churchill ruled in the last injunction proceedings that the lease held by the Grand Opera House people was unequivocal in that it stated the amusement corporation, leasing from the same holding company in control of property adjoining the house, had the right of exit space as required by law in the event the adjacent site was disposed of. The necessary eight-foot passageway was provided by the hotel company in accordance with the provisions of the lease, it was held, and the balance of the 20x60 plot belonged to them.

With the reopening of the 23d street and Eighth avenue house, the only remaining independent stand on the lower West Side, and since the removal of vaudeville from Proctor's 23d Street near by practically without opposition, the pickets of labor unions returned to their daily grind of walking back and forth in front of the house. According to President William F. Canavan of the Stagehands' Union, there is little promise for a settlement of the controversy with either the I. A. T. S. E. or the Musicians' Union. Efforts of the Grand Opera House to enjoin the unions from picketing the theater have failed in the Supreme Court as well as Appellate Division.

Cunningham and Bennett To Produce Acts

New York, Aug. 10.—Paul Cunningham and Florence Bennett, who recently completed Orpheum dates in their act, *Bars of Music*, and will be seen on the K.-A. Time this season, plan to produce several new acts this fall, which will be booked thru the Pat Casey office.

"Satiricon" Opens for Poli

New York, Aug. 10.—*Satiricon*, the new act presented by Rosalie and Lee Stewart, opened today at Hartford, Conn. Its cast includes Countess Sonia, A. Stoinovski, formerly with *Chauve-Souris*; Tony Gordon, Miss Klarfield, A. Sherer, formerly with Jean Upham and Company; N. Karlach, S. Hawkins, V. Riasanoff, and M. Adaglio, conductor. The offering was staged by Theodore Bekefi.

Leeta Corder, who is appearing with Joe Phillips and James Valentine in "Stepping Out", the skit formerly done by Billy B. Van and George Le Maire and in which they appeared at the Hippodrome recently with a large cast. After a brief break-in tour the Phillips-Corder-Valentine combination will be seen in the larger New York houses. Phillips formerly worked in the two-a-day with Le Maire in a different act. "Stepping Out" was written by Harold Atteridge, writer of Winter Garden shows. Miss Corder appeared last season in "Mme. Pompadour".

New Generation of Hanlon Brothers To Play K.-A. Houses

New York, Aug. 10.—The grandchildren of the old-time famous Hanlon Brothers are back in New York after a tour of the world, which lasted 10 years, and will be seen in Keith-Albee vaudeville in an extravaganza and pantomime billed as *The Hotel Impossible*. Fred and Willie Hanlon, grandsons of the famous George and Edward, head the new generation of Hanlons. George and Edward, whose editions of *Superba*, *Fantasma* and *Voyage on Suisse* will be remembered with their other annual offerings by all oldtimers, are still alive and active, tho near the century mark.

CHERRY SISTER WILL RUN AGAIN

New York, Aug. 10.—Effie Cherry, one of the well-known Cherry Sisters, famous in vaudeville years ago, announced in Cedar Rapids, Ia., her home, that she would be a candidate again in the primaries next March for the Mayoralty, and her platform would be one of reform. She was defeated for the nomination last year.

Incensed at the modern trend of things at bathing beaches, dance halls and other places of amusement, where she avers immorality has full sway, Miss Cherry stated she would seek the public office on the ticket that, if elected, it would be stopped.

"The shifting sands of Cedar Rapids bathing beaches are engulfing the young with immorality," she said. Indicating she was strongly opposed to current styles, she added that the tendency is for taking the short cut in everything, including the present-day coiffure.

Pickford's Double in Act

New York, Aug. 10.—Jean Dean, who has doubled for Mary Pickford in many of the star's motion picture features, is entering vaudeville. She will do an act called *Impressions of the Star*.

K.-A. TAKES TITLE TO HIPP. IN SEPT.

Sixth Avenue Merchants Will Celebrate When Albee Actually Acquires Big House---Ceased Paying Rent in June

New York, Aug. 10.—The New York Hippodrome will become the property of E. F. Albee during the first week in September, in accordance with the terms of the sale of the property which took place in April. The United Realty Corporation, which sold the house and site to Albee for a sum reported between $5,000,000 and $6,000,000, will relinquish all claims to the Hippodrome on that day.

The merchants of Sixth avenue within a six-block radius of the Hippodrome have banded together to hold a celebration in honor of the occasion on which the house becomes the sole property of the Keith-Albee Circuit, during the entire week of August 31 to September 7, which is the opening week for the new season of the theater. Sixth avenue is to be especially lighted and decorated from 41st street to 46th street, such merchants as Stern Brothers, Cowperthwaite's, Lewis & Conger and others joining in the celebration. This celebration will be the initial move in a "Boost Sixth Avenue" campaign, which is to be inaugurated during the coming season and in which the Hippodrome will take active part.

When the Hippodrome opens August 31 for the new season a new plan will be inaugurated for the box patrons, according to an announcement from the K.-A. Office, which states that the boxes will be named after different States and the tickets for these boxes also stamped with the names of the States. There will be an Ohio box, a Pennsylvania box, an Indiana box, a Massachusetts box, a New Jersey box and so on down the roster of the Union, declares the pronunciamento.

Mexican Coloratura Makes Debut in K.-A., Washington

New York, Aug. 8.—Senorita Dianna M. Milicua, coloratura soprano from Mexico City, Mexico, made her debut in vaudeville this week at Keith's, Washington, with a group of Mexican National Opera stars, including Senor Rodolfo Hoyos, baritone; Senorita Margarita Cueto, mezzo soprano; Senora Rosa de Carli, dramatic soprano; Senor Carlos Mejila, tenor, and Senor Francisco Camancho Vega, musical director. The act is thought to be headed for the Hippodrome here.

Senorita Milicua was born in Madrid and sent to Mexico City by the Mexican government for the National Opera when it was under State subsidy.

Second "Making Movies" Act Booked Into Moss Houses

New York, Aug. 10.—Another "Making Movies" attraction has been booked into the Moss houses and opens at the Franklin Theater today. This one is offered by William V. Hart, who makes motion pictures of local patrons in various scenes on the stage of the theater. The act plays the customary half-week at each house and the motion pictures taken during that engagement are shown in the same house the following week. Thus the films made this half of this week at the Franklin Theater will be played at the house during the first half of next week, the theater getting a double play on the one attraction.

Haven McQuarrie is also playing around with a "Making Movies" offering, but he doesn't use the idea of playing the pictures taken at the house. McQuarrie's offering is more in the nature of a comedy one, using several plants in the audience for the act.

Gerber's New Revue Breaking in Up-State

New York, Aug. 10.—*East Side, West Side*, new Alex Gerber act featuring Primrose Semon, is breaking in up-State in K.-A. houses preparatory to a New York showing. Gerber wrote and produced the offering, billed as a musical New York playlet, and Francis Weldon staged it. Other members of the cast are Arthur Conrad, Ross Sisters, Elsa Kaer and George Kramer.

NEW GUS EDWARDS PROTEGE REVUE OPENS THIS WEEK

New York, Aug. 10.—The newest of Gus Edwards' vaudeville revues, called *Pierrot and Pierrette*, beings a tour of Keith-Albee vaudeville in Washington today, which is the first big-time date for the act. It is being done by a cast 25 youngsters, all proteges of Gus Edwards.

LIGHTS CLUB GETS RECORD SUM OF $30 000 ON ANNUAL CRUISE

Shows Given by Vaudeville Artistes Net $18,000, While Program and Other Matter Brings Additional $12,000---Club Starts Drive for New Members

NEW YORK, Aug. 10.—The ninth annual Cruise of the Lights Club, of Freeport, L. I., will wind up tonight in Lynnbrook, by which time it is estimated that a total of more than $30,000 will have been realized by the club between its receipts from the performances and the sale of programs and their advertising matter.

The Cruise, which opened last Monday night in Hempstead, is expected to gross about $18,000, and the remainder has been derived from the program. This is the largest amount taken in as yet by any Cruise of the Lights. The route played by the show since it opened in Calderone's Theater, Hempstead, was as follows: Tuesday evening, Playhouse, Great Neck; Wednesday, layoff; Thursday, Babylon Theater, Babylon; Friday, layoff; Saturday, B. S. Moss' Castle Theater, Long Beach; Sunday, Columbia Theater, Far Rockaway, and Central Theater, Cedarhurst (the show doubling), and tonight, the Lynnbrook Theater, Lynnbrook.

The advance work for the show was done by Henry Federman and Burns O'Sullivan, managers of Moss' Regent Theater and Keith's Jefferson Theater, respectively. On the Cruise, Harry Gittleson and Harry Shaw, of the Moss executive office, officiated as house managers out in front. Henry Federman and John Hickey, the latter of the Keith Vaudeville Exchange, were in charge backstage. Hickey filled in for Arthur Blondell, who was also supposed to be stage manager, but was taken ill and unable to attend.

The prices for the various performances in each town ranged from a minimum of $1.10 to a $3.30 top. In the larger towns, such as Long Beach and Far Rockaway, as high as $10 a seat was secured for the front row and the boxes and loges.

More than 50 well-known acts appeared at the different shows. About 40 of these traveled with it every night and appeared in every performance. Each performance, however, was augmented by special appearances of different artistes who lived in near-by towns or who came out especially for the occasion. At the Columbia, Far Rockaway, the entire bill playing the house for the last half of the week augmented the Lights' show.

Victor Moore, "Angel" of the Lights, officiated as master of ceremonies at each performance. Among the acts which appeared at most of the various shows given were Barnes and Hamilton, Curtis and Adelaide Brall, Johnny Burke, Cantwell and Walker, Walter Clinton and Julia Rooney and their Lights' Club Orchestra, Deagon and Mack, Diamond and Brennan, Dooley and Sales, Laura Hamilton and Company, Hayes, Marsh and Hayes; Slim Jackson, Mel Klee, The Leightons, The Lights' Club Ensemble, Mallen and Case, Middleton and Spellmeyer, Sim Moore and Frank Mitchell, Morris and Shaw, Morton and Glass, Harry Neely, Olsen and Johnson and their afterpiece; Bill Robinson, Harry Rose, Runaway Four, Maude Ryan, Skelly and Heit, Hollis Smith, Summers and Hunt, Mrs. Frank Tinney, Al White, Wood and Wyde, Ed Wynn, Renee Riano, Charles Purcell, Miss Patricola, Four Mortons, Bert Levy, Joe Laurie, Jr.; Charles King, Miss Juliet, Bert Fitzgibbons and Brother Lew, Gus Edwards, D. Appolon and Company, Four Kings of Harmony, Zena Keefe, Romas Troupe, Sayre and Mack, and many others.

The home town of the club, Freeport, was not played this year, because satisfactory terms could not be reached with the management of the Freeport Theater.

In conjunction with the Cruise, the Lights started active work on their drive for new members. An open letter was published on the inside front cover of the program, stating that "we are making a drive for new members. Anyone in any way connected with the amusement world in any capacity is eligible." The letter gives a brief history of the organization and its purposes.

Girl First One To Be Booked Thru Auditions

New York, Aug. 10.—Frank Evans is probably the first agent to land a comer thru the newly instituted morning tryouts at the Palace. He is responsible for having secured an audition for Queen Hackett, Canadian girl, who does a piano act of classical and popular numbers. She is expected to have a long route in a few days.

Cloonan Batting for Lorraine

New York, Aug. 10.—Billy Cloonan, of the Fally Markus Agency, is handling the books of Harry Lorraine of the same firm, the latter having gone on his vacation. Lorraine books most of the one and two-night stands for the Markus office. He will be back at his desk next week.

SKETCH CANCELS WHEN TONOR DIES

New York, Aug. 8.—The time of *Little Miss Cupid*, vaudeville sketch, has been canceled following the untimely death in the Majestic Hotel, Chicago, August 1, of Tommy Tonor, who had a heart attack. Tonor's body was shipped to his home in Philadelphia, where burial took place. He was well known in vaudeville, having toured the world during 1914 and 1915 in the act known as the *Five Merry Youngsters*.

Lew Sharpe, now associated with Charles Wilshin, K.-A. booking agent, and Frank Leslie, New Haven representative of Famous Players, appeared with Tonor in this offering.

Choristers Scarce For Flash Offerings

Girls Prefer Musical Shows at Almost Half Salary Because Travel Is Eliminated

New York, Aug. 10.—Producers of flash and other acts requiring chorus girls and specialty performers report an unusual scarcity of this type of artiste. Altho former years have seen a similar dearth, it is not to be compared to the difficulty in obtaining choristers for vaudeville acts this season, according to indications of a dependable character. Many producers hint great cause for concern over the chorus girl condition in vaudeville and the increasing trend to favor musical comedy. One reputable manager, lining up a cast for a new revue, stated that only one applicant in three days was the result of calls placed with Chorus Equity and all the agents in town, tending to show that the average chorus girl is no longer interested in vaudeville unless the act will work in New York only.

The same producer, who studies vaudeville closely and watches its trend, vouchsafed the view that the average chorister is striving to enter musical comedy productions and snubs vaudeville offers because of the requirement to go out of town. The first question that is asked, according to this informant, is whether it will be necessary to leave New York.

From the chorus girls' point of view there is keen foresight shown in the effort to land a job that will not compel road work, for the reason that the average girl working on Broadway doubles her salary by playing clubs and other outside engagements not available when out of the city. The day of the stage-door Johnny inducement is gone and the day of getter business judgment at hand.

Refusing offers in vaudeville of $65 a week for the same work in a musical production that would pay $35 or $40 and having to go out of town in one, but remain here in the latter, is evidence of better business acumen on the part of the chorister than exhibited in the past. It is bound to bring suffering to vaudeville, more marked in future years than now, unless conditions mitigate the situation.

The possibility is not remote that this season will see fewer flash acts because of the growing tendency of choristers to shun the vaudeville field.

Proctor Host to Kiddies

New York, Aug. 10.—Several hundred children from the Grosvenor Settlement House, in East 49th street, will witness the afternoon performance at Proctor's 58th Street Theater Wednesday by courtesy of F. F. Proctor, who each year entertains the kiddies from this settlement in one of his houses. The children will be in charge of Olga Sparks and assistants.

Stafford To Do New Act

New York, Aug. 10.—Frank Stafford will open in a new act shortly, which has been written for him by Eugene Conrad. It will be billed as *Duck Soup*. Alex Brady and "Buddy", the latter a trained dog, will appear in the act.

Moss Empires' Dividends

London, Aug. 8 (Special Cable to *The Billboard*).—Moss Empires has declared an interim dividend of two and one-half per cent, with the Granville, Walham Green, Britain's smallest vaudeville house, paying 10 per cent on the year's working.

DALLAS THEATER BOLSTERS SHOW

Dallas, Tex., Aug. 8.—The Majestic Theater, part of the Interstate string, pulled itself out of the summer doldrums by playing a reissue of Harold Lloyd's *Never Weaken* along with the vaudeville bill. On the week the house played to 17,000 persons, a near record.

This is the first season the Majestic has maintained its vaudeville policy thruout the summer. Extensive advertising of the cooling system sold the idea.

Texas Theaters Change Mgrs.

Dallas, Tex., Aug. 8.—Gene Oliver, for four years manager of the Majestic Theater here, has been transferred to Little Rock, Ark., to head the Majestic Theater there, also a part of the Interstate Chain. The transfer was made at Mr. Oliver's request to enable him to live with his family. Charles A. Leach, manager of the Majestic at San Antonio, was transferred to the Dallas house. Mr. Leach was formerly engaged in army welfare work at Fort Sam Houston, San Antonio.

In British Vaudeville Houses

London, Aug. 8 (Special Cable to *The Billboard*).—Willie Schenk, with Margarette, put over a big success at the Alhambra this week.

Sir Oswald Stoll has engaged Breitbart for two weeks at the Coliseum, at $1,000 weekly, thru Montague's Agency.

The Victoria bill for August 10 is starring four American acts. The bill includes Val and Ernie Stanton, Sophie Tucker, Kimberly and Page, headlining; Bob Hall, monologist, at the bottom, and Stanley and Birnes in the middle of the bill.

Galland Act Opens

New York, Aug. 10.—Dorothy Galland, who played over the K.-A. Time last season in a single act, called *Just Growing Up*, opened in Boston last week in her new vehicle, *Short and Sweet*. Miss Galland will play several weeks in New England and then join her husband, Will L. White, manager of Norumbega Park, Boston, for a month's camping in Maine, after which she will bring her new act into New York. White, who is also amusement director at Norumbega, produced both acts for Miss Galland.

Theater Owners In Rockaway Boom

Independent Vaude. House Sold at Reported $700,000 Profit. Later Resold

New York, Aug. 8.—The real estate boom which hit Rockaway Beach during the past week resulted in one of the biggest profits and quickest turnovers in the sale of a theater heard of in years, when Morrison's Theater, at Seaside, Rockaway, which had been purchased less than a week before, was sold at a profit of more than $700,000 by its purchaser.

Last week the Morrison family, which owned and held onto the house for many years, refusing offers to sell for a long time, turned the house over to a buyer for $455,000. This was during the latter part of the week. By Tuesday of the past week the the house had again been sold at a reported price of $1,200,000. The new purchaser is a syndicate which is said to be headed by Harry Weinberger, of Passaic, N. J., in association with Joseph Geist and Sam and Joseph Silverstein.

Another profit in theatrical realty was made when the new Montauk Theater, Brooklyn, was sold this week for a price touching $1,000,000, or about $82.50 per square foot. The purchasers are a syndicate of Bronx operators who intend to tear the theater down and build a skyscraper on the site. They were represented in the deal by Attorneys John Kadel and Max N. Koven. Duncan & Campbell, of the Brooklyn Real Estate Board, represented the sellers. The house was formerly owned by the Hanover Theater Company.

Leo Bailer Recovers

New York, Aug. 8.—Leo Bailer, of the Rosalie and Lee Stewart firm, returned to the office this week after recovering from a harrowing accident in which he narrowly escaped death, when his car which he was driving was completely wrecked in a smashup the evening of July 11 on the highway leading to City Island.

Bailer had to run the auto into a telephone pole in order to avert a head-on collision with another car, which, he said, was proceeding toward him at a high rate of speed. He suffered severe cuts about the face as well as minor internal injuries, but feels he escaped luckily.

Films in Loew's Alhambra

New York, Aug. 10.—Loew's Alhambra, which for two seasons has been the home of a stock company, will revert to its former policy of first-run motion pictures. The house, now undergoing renovation, will open August 24.

LUESCHER AGAIN SUPERVISES ROYAL

Former Big-Time Stand Reopens September 7 With New Policy

New York, Aug. 10.—Keith's Royal Theater, in the Bronx, again will be under the supervision of Mark A. Luescher, director-general of the Hippodrome, when it reopens September 7, Labor Day. A new policy will be inaugurated at the house, one similar to the one played at Keith's 81st Street Theater, that of six acts and feature pictures, playing a full week stand and giving two shows a day. Mark Luescher directed the house when an attempt to establish a Hippodrome circuit was started at the beginning of the season of 1924-'25. The circuit was then supposed to include the 81st Street, Alhambra, Royal and Hippodrome theaters in New York. The change in the type of residents in the sections surrounding the Alhambra and Royal was accountable for the fact that the policies didn't appeal and the houses didn't do business.

An attempt will now be made to restore the Royal to its old-time glory, as a semi-big-time house. Al Darling will continue as resident manager of the house, having been there since 1918. The stock chorus and production idea inaugurated when Luescher first started to supervise the house will not be used. A concentrated effort on exploitation and publicity of the house and the shows booked in will be made. Meanwhile, no change is scheduled for the Alhambra, which will continue playing its policy of motion pictures only.

WESTERN BAND IN N. Y.

New York, Aug. 10.—Bud Averill, of Wyoming, is in New York with his Powder River Orchestra, a band of 10 pieces that has been playing in the oil fields near Teapot Dome. Averill and his orchestra will be seen in the East in a novelty offering, comic music, song, dance, ropespinning, etc., under the direction of Morris & Feil.

"Miss Cleveland" in Vaude.

Cleveland, O., Aug. 6.—Elsie Connor, 17, selected as "Miss Cleveland" in a contest conducted here last week by *The Cleveland Press*, participated in by 300 girls, began a week's engagement at Keith's Palace Theater here Sunday.

Between now and September 8, when Miss Connor will appear in Atlantic City as Cleveland's representative in the National Beauty Pageant there, the winning local beauty is planning to attend a "limbering-up" school, as well as to engage regularly in swimming, tennis and dancing.

Helen Lackaye in Sketch

New York, Aug. 10.—Helen Lackaye, sister of Wilton Lackaye, is entering vaudeville in a sketch called *Hearts*, written for her by Alice Gerstenberg. It is being staged by Robert T. Haines and will have a cast of four people. The offering will be seen under the direction of Alf T. Wilton.

MORRIS & FEIL BOOKINGS

New York, Aug. 10.—Morris & Feil have been on the job booking acts under their direction, according to the list which follows:

Joe Browning, opening today at Proctor's Fifth Avenue Theater for an extended tour; Sylvia Clark, opening August 24 in Buffalo for a tour of the K.-A. Time; Joe Darcey, booked over K.-A., to open September 7 at Brighton Beach; Elliott and La Tour, opening September 21 at South Bend, Ind., for tour of the Orpheum Circuit; Franklyn D'Amour and Company, who opened today in San Francisco for a tour of the Orpheum Circuit; Bert Gordon, who opens next week in Washington with his new partner, Vera Kingston, for tour of K.-A.; Hector, opening this week on Poli Time for tour extending to May 31; Hickey Brothers, opening in Winnipeg this week for tour of Orpheum Time; Johnson and Baker, opening September 7 on Poli Time at Hartford; Murray and Irwin, opening August 31 at Allentown; Morris and Shaw, opening on K.-A. Time September 7; Harry Rappi, opening at Orpheum, Brooklyn, August 24 for tour of K.-A. Time; Rhodes and Watson, opening Davis, Pittsburgh, week of August 31 for tour of K.-A.; Harry Rose, on K.-A. Circuit again, opening September 7; Stan Stanley, opening at the Fordham here week of September 7, and Ernest Hiatt, who has a record route, opening September 14 and extending to July 5.

A. Joseph Jordan Returns To Loew's State Aug. 24

New York, Aug. 10.—A. Joseph Jordan, director of the orchestra in Loew's State Theater here, will return to his post on August 24. Jordan has been absent for the past few weeks, recuperating from a nervous breakdown. He is now in Chicago and is doing nicely.

Big City Vaudeville Reviews by Special Wire

Keith's 81st Street, N. Y.

(Reviewed Monday Matinee, August 10)

Fair to middlin' bill this week, except that it is almost negative in comedy of a stout character. Fulton and Parker divert with their laugh material, and Bert Walton amuses with his, but neither are powerful laugh guns. The latter was put into the lineup at the last minute, filling the disappointment of Bobby Barry and Dick Lancaster, who were billed for next to closing. Walton assumed this spot and held it reasonably well.

Karl and Erna Kress opened with a sketch and painting novelty, offering a series of landscapes in oil on transparent canvas. Erna disports herself engagingly in assisting Karl, offering a few brief steps for good measure. The act pleased.

Alice Morley provided some high moments in *High Brows* in the number two spot, going over nicely. She is equipped with a flop-proof routine of numbers, which she offers in inimitable style. Miss Morley's voice is particularly qualified for the type of songs she sings, including the sob ballad as well as the *High Brows* ditties.

Fulton and Parker followed in what is aptly named *Diversion a la Carte*, a potpourri of songs, comedy and novelty from the pen of Paul Gerard Smith, an old hand at writing for vaudeville. The team fared favorably, scoring the highest honors on the singing and incidental steps. Jack Fulton, who is a nephew of the late Senator La Follette, and a juvenile of ingratiating personality, has a long stream of gags that could stand strengthening. Withal, the offering is far above the average.

Melissa Ten Eyck and Max Welly, character dancers, presented a dance offering in the next spot, assisted by Joe Rose and Andy Robbins, the latter at the piano. Rose sandwiches specialties of Ten Eyck and Welly with Russian and acrobatic numbers. He is more or less negative in his first specialty, but some better in his second, which is more of an acrobatic nature than the other. An outstanding feature of the dance offering is the closing number, called *The Lure of Gold*, and adapted from *The Spell of the Yukon*. A portion of Robert Service's poem opens the number, laid in a beautiful setting. The dancing of Miss Ten Eyck and Welly in interpreting the specialty far outdistances anything we have seen for some time. It is really a treat for the eye.

Bert Walton followed with his rib-tickling line of tab., assisted by two plants, who sing. The act registered a good hand.

The Hippodrome Skaters, featuring Willie Frick, champion figure skater of the world, and Cathleen Pope, an empress of the ice, and including Jack Coffy and another who wear Mephistopheles garb, closed the show in a graceful exhibition on the steel blades. The team of Frick and Pope is so well known in the two-a-day that further comment is unnecessary. Suffice it to say that this engagement marks their return to the game this season. Frick has been doing his stuff up in Boston during the summer.

ROY CHARTIER.

Pantages, San Francisco

(Reviewed Sunday Matinee, August 9)

Plantation Days, an all-colored revue—a clean, clever show, without a single coarse word or act—filled the entire bill with the exception of the motion picture and songolog surprise.

The cast includes Jones and Jones, Scott, Allen and Lee, Blanch Calloway, Farrell and Chadwick, Five Crackerjacks and eight pepper chorus of Creole beauties. It is a long show without a dull moment, and was enjoyed by a capacity audience, with a big overflow waiting to see the second show.

On the screen, *Three in Exile*.

Songolog, *The Merry Widow*, well sung by a quartet, with attractive scenic effects repaid by two curtains. Two violin solos, *Merry Widow* and *Vilio's Song*, by Carol Weston caught the fancy of the crowd and got the show off to a good start.

The prelude to *Plantation Days*, a violin solo, did not get the attention it deserved on account of following Miss Weston.

Opening ensemble of the entire company of 21 showed an old familiar scene of a Mississippi River boat loaded with cotton at the wharf.

Miss Chadwick, a clear-voiced soprano, and the plantation quartet sang *Old Kentucky Home* and other Southern melodies, following which a whirlwind of dancers, male and female; then Blanch Calloway, singer of blues songs, and pianist, who plays ragtime with his hands while his facial contortions convulse the audience. All the old-time songs and many of the new ones were put over in good shape by this dusky troupe.

Two comedians held the stage for 15 minutes with a skit in which they pose as two tramps three jumps ahead of the town marshal in beating it out of town on the railroad. Their use of inapplicable big words got many a hand from the auditors—not that they had not heard it before, but appreciated for the way it was handled.

As a windup five of the men brought the house down with a veritable riot of flipflops, cartwheels and acrobatic stunts.

The pepper chorus is deserving of special mention and words of praise for the graceful dancing and smoothness with which it works. The gay and colorful costumes and the staging of the act helped to put it over in first-class style and make it what it was, an enjoyable show.

E. J. WOOD.

THE PALACE NEW YORK

(Reviewed Monday Matinee, August 10)

Fine summer entertainment with the attendance up to the usual mark despite the heat. Bill ran smoothly, with but one exception to the original layout, which was that of George Lyons appearing in place of Leo Beers.

Van Horn and Inez, in their roller-skating exhibition, gave a little life to the show earlier than expected. Concluding, of course, was their feature, an original swivel neckspin.

George Lyons did nicely in the second spot with his harp selections and accompaniments to his songs. The selections for the most part are of popular appeal and the song-published ballads. To get away with this type of offering in the deuce spot is no small feat. This is his first appearance here, we believe, as a single, having been formerly teamed as Lyons and Yosco.

Nitza Vernille and Company, in "Wonderland", an artistic dance vehicle, pleased thruout. Miss Vernille does not follow the cut-and-dried routines, but offers many difficult and clever accomplishments as part of her dancing, some of them of the acrobatic order. The settings by Clark Robinson are out of the ordinary, and the genii, painted by Willy Pogany, aids in giving Miss Vernille an unusually effective entrance. John Walsh, tenor, and the Misses Davis and Stephens assist in rounding out the offering with songs and eccentric dances respectively.

Billy Wayne and Ruth Warren, in "The Last Car", by Paul Gerard Smith, were the vanguard of the laughgetters. The skit is funny and typical material from the versatile author. The slang is liberally spread on, at times too thick, which spoils it for some of delicate and probably good taste. The dance bit is comparatively new and surely strengthens the turn, while the concluding comedy wrestling still closes strongly.

Nan Halperin, in a repertoire of character songs, succeeded in selling them very well considering the kind of weather, which is not helpful to anything that smacks of the dramatic, such as second number. Easily the favorite is the kid characterization, funny and appealing to every type of patron.

Violet Heming, in "Likes and Dislikes", a comedy playlet, by Edwin Burke, closed the first half. Miss Heming has the role of a wife doing her utmost to bring about amiable relations between her husband and a former suitor, her theory being that most people dislike each other because they merely think they in turn are disliked. Just as everything is hunky dory she proves the fallacy of her argument by exhibiting a violent dislike of a woman whom she thinks married to spite her. Edwin Stanley as the husband and William Shelley as the friend lend admirable support. The early part of the offering might be cut to good advantage. There are many laughs in the action, which is always interesting. Miss Heming did not seem to make a very good choice in her gown. It does not blend so well with her hair or makeup.

Charles King, assisted at the piano by Willie White, sang an excellent series of popular numbers, all of them live material, which hit with the entire house. It took two or three encores before the patrons decided to let him off and return to the new-born youngster he mentioned.

Benny Rubin, playing a return engagement, filled the next-to-closing spot with no end of laughs. The skits enacted, as tho a burlesque version of news events, are as funny as one would want them to be. May Usher heads the competent cast of funmakers.

Aerial Smiths closed the show with one of the best double trapeze acts we've seen in months. Both the man and girl work fast, and the routine includes stunts that are difficult and evidently not worked out overnight.

M. H. SHAPIRO.

Grand O. H., St. Louis

(Reviewed Monday Matinee, August 10)

A well-rounded-out variety bill with a bevy of singing acts is on view this week. Last week a new policy was inaugurated here, a double orchestra—meaning that each act will have a complete orchestra at each of their four appearances. The new departure has met with the approval of the acts and audience both. Carl Steinkuehler is principal orchestra leader.

On the screen, *Aesop's Fables*, *Pathe Weekly* and *The Adventurous Sex*, feature photoplay, starring Clara Bow.

Togo, a youthful Jap., devotes the first five minutes to top spinning, at which he is a marvel, and then for a strong finish walks up a bullrope from the stage to the gallery and then makes a back slide down the rope to a splendid hand. Seven minutes, in three; two bows.

The Harkins Sisters, two attractive maids, harmonize nicely in their repertoire of songs, which consisted at this show of *All Alone*, *Follow the Swallow* and *Put Away a Ray of Golden Sunshine*, each with extra verses and variations. Eight minutes, in one; two bows.

Fries and Cody, an overweight lady and a male in street clothes, kid one another and in their comedy talk the laughs are garnered principally on account of the excess avoirdupois of the madam. They also sing several solos and double numbers, closing with a syncopated blues song. Sixteen minutes, special in one; three bows.

Billy Beard is back again for his second time this year. The clever blackface funster had 'em with him from start to finish, but this is customary with Beard, for his funny stories and well-delivered comedy songs are always relishable and register solidly. Sixteen minutes in one; encore and bows.

La Fayette and Delfino Company. This cracker-jack vaudeville offering opens with a male quintet in Spanish matador costumes playing mandolins and guitars. These dark-skinned lads surely can strum their instruments and play jazz and opera with equal abandon. They do some ensemble singing too, two dance specialties that were outstanding dash and adagio and an apache number. A diminutive danseuse surely stopped things cold when she came on for her two numbers. She's just a little wonder, that's the only way to put it. Nineteen minutes, fifty hangings in four; five curtains and two bows.

Blanche and Jimmy Creighton are also popular here. They retain their same good comedy chatter that gets laughs aplenty always. Sixteen minutes, special in one; five bows.

Perry and Wagner, assisted by Violet Manning. These two boys are real performers and know how to deliver their stuff to best advantage. They are versatile and dish out their material in a matter-of-fact way. Miss Manning only comes in for a short bit at the close of their turn. Their half hour of interesting entertainment brought them an encore and several bows in one.

The **Saltos**, a pair of male and one female comedy acrobats who specialize in fast tumbling and foot-balancing and tossing. They inject comedy in good stead during their act also. Nine minutes, in full, bare stage; three bows.

F. B. JOERLING.

W. H. Bergman, exploitation manager for the Roseland and Orpheum theaters in South Omaha, Neb., the past five years, has accepted a position with Famous Players-Lasky Corporation as traveling manager in Nebraska and Iowa for nine of their films.

Palace, Chicago

(Reviewed Sunday Matinee, August 9)

Bill pronounced one of the most entertaining, uniformly good bills that has been presented here for a long time.

It opened with a surprise. Chrissie and Daley present some eccentric comedy in a novel way and then some. Bozo, billed as "the most wonderful dog in the world", is that, because he is more wonderful than a dog. They start the bill high and carry it still higher.

Billy Farrell and Company do some old-time steps and introduce a couple of old-timers—man and woman—who simply run away with the show in spite of the slight handicap of being antediluvians in years. They carry the enthusiasm a notch higher than they found it.

Arthur and Morton Havel, with Helen Lockhart, present a sketch, *In Lover's Lane*, that is very clean cut in its comedy and cleverly acted. Miss Lockhart is a talented young actress. The principals, with the assistance of the Misses Ada Howard and Denie Dooley, keep the audience in a good mood.

Chaz Chase, from the Ziegfeld *Follies*, is hard to describe and impossible to convince a reader of his wonderful powers to entertain and mystify. He is a regular Russian Bolshevic when it comes to fire-eating stunts, but perhaps his greatest art is in his ability to express himself without speaking a word. He gets more out of his actions than Charlie Chaplin gets with his feet.

Edward Stanisloff and Gracie, in *Gypsy Wanderers*, with the Six English Tivoli Girls, present a musical comedy show. This is one of the finest stage pictures and graceful, tuneful dance acts that one would care to see. The Six English Tivoli Girls are as uniform and timely in act and movement as a symphony orchestra section of violinists. Beauty and color added to the effectiveness of this act.

Billy Shone and Louise Squire have a sketch, *Lobbie Follies*, that is cleverly written and full of witty chatter and excruciatingly funny situations taken from life as it is around a hotel lobby. Ran away with the show.

Karyl Norman grows more artistic and his voice mellows into a more sympathetically musical appeal as he grows older. His art is nature in action. What he does is right and is true in the most minute detail. His costumes are as gorgeous as ever and his material mostly new. There are enough of the old-time favorites to catch the Normanites who flock to see him whenever the opportunity is offered. He simply stopped the show.

Al Herman, the "Black Laugh", had to step into a hard spot, but he was equal to the demands of the occasion and was unusually clever, with better material than the last time we saw him.

Johannes Josefsson, in *The Pioneer*, gave an exhibition that engaged the assistance of three Indians, who did a regular jiujitsu that thrilled the audience and held it spellbound for more. It was a great closing to a great bill, entertainingly speaking.

FRED HIGH.

Majestic, Chicago

(Reviewed Monday Matinee, August 10)

Wilbur and Adams, man and girl, opened the new bill with a comedy offering in which the man employs a lot of hokum and does some remarkable falls. Clever and good entertainment. Ten minutes, in full; one bow.

Harvey, Henry and Grayce, two men, one working in black, and a girl, all work in brass with effect. The man in black furnishes the comedy and leads in the instrumentation. Should be good all the time. Ten minutes, in one and a half; two bows.

Lee and Cranston, man and girl, appear in a domestic comedy skit. The man sings well. It also is a good little act. Twenty minutes, in two; three bows and curtain.

Kent and Allen, two girls in a comedy skit seen here before, are very good, with lots of comedy action which went well. Twenty minutes, in one to full; two bows.

George Armstrong offers a repertory of comedy songs. Eight minutes, in one; two bows.

Catherine Refield and Company is the same we had before and never got enough of. Four men and three women in grand opera selections. Wardrobe and settings of the finest selections from *Madame Butterfly*, *Rigoletto*, *Faust* and others. It is a vocal treat. Twenty-three minutes, in full; three bows.

Rice and Newton, man and girl, have funny talk and songs. Man does the comedy and the act goes well. Fifteen minutes, in full; two bows.

Nathanson's entertainers is a band and closes. It has two singers and light effects. It is a good organization. Ten minutes, in fuu; two bows.

FRED HOLLMAN.

Princess Wahletka to U. S.

London, Aug. 8 (Special Cable to *The Billboard*).—Princess Wahletka sailed for America August 6 on the S. S. American.

Palace, Cincinnati

(Reviewed Sunday Matinee, August 9)

The Palace bill this week, composed mostly of vocal music and dancing, offers some enjoyable entertainment.

Yezek and Eddy opened the bill with a well-staged wire-walking act. Philip Eddy picked *Poet and Peasant* strains as a mandolin-solo introduction to the piece. Good number. Curtains were drawn aside and Miss Yezek, a naturally attractive woman with beautiful long curls acting as a frame for a pretty face, danced on a slack wire before a colorful scenic drop. Eddy did a clever backward somersault thru a hoop on the tightened wire as a finish. Nine minutes, in one and three; one bow.

Blanche Franklyn and Nat Vincent went over big, singing their own compositions. They have a likable manner of selling their stuff. Their numerous verses of *You Can't Fool an Old Hoss Fly* went over best. The *Lula From Ashtabula* number and *Ain't Like It Usta Was* bits, too, were good. Few artistes could get away with a rare joke like the one about the traveling salesman as did Franklyn and Vincent. Ten minutes, in one; two bows.

Briscoe and Rauh furnished some delightful comedy in their *Conquered* skit. Al Rauh has an original line of laughs and Miss Briscoe wins 'em with her effervescent manner. *Because They All Love You* and *I Want You, Only You, Sweetheart*, vocal solos, and *San Domingo*, rendered as a duet, were well-chosen numbers. Eighteen minutes, in one; three bows.

Miss Jue Quon Tai didn't win her audience until the final *Ukelele Lady*, but that piece was full of pep. She reminds one very much of Ann Pennington in this, in appearance and manner. She is gorgeously attired and is assisted by an unbilled accompanist who fills in with a pleasing piano solo. Fifteen minutes, in one and one-half; three bows.

Coogan and Casey have a clever plot in their act billed as *The Shrinking Violet* and there are plenty of good laughs, thanks to Alan Coogan as the "Violet". The skit concerns a young man who seeks a medico's cure for being girlishy. Quite by accident he visits a young woman doctor who cures him. Not, however, until she awakens within him that thing called love. There's a kissing scene that beats any we ever saw. Nineteen minutes, special drop in one and one-half; three bows.

Sherman and Rose Revue is a beautiful dance offering. Sherman and four girls do a number of well-executed dances, there being *Rose-Marie* and gypsy ensemble numbers, a solo toe dance by a graceful little miss, a solo dance to *All Alone* by Sherman and an exquisite Russian finale. They worked with pep and received a good hand. The settings are appropriate. Seven minutes, full stage; one curtain.

Bob La Salle was not on the program when the show was reviewed.

On the screen: Virginia Valli in *Up the Ladder*.

CLIFF WESSELMANN.

Loew's State, New York

(Reviewed Monday Matinee, August 10)

A weakly balanced show this week as a result of poor judgment in its booking. Six acts in the layout, and of this four might be said to work in one, those in full opening and closing the show, the rest being sandwiched in between. The fourth act, Tracy and Elwood, did use a full stage setting, but that didn't help matters any; in fact, it hurt the team, for they do practically all their work in one and the emptiness of the big stage in back of them only served to detract from their efforts. The really bright spots in the show were the opening act, the Hollanders, Ben Welch, and the closing act was fairly good.

The Hollanders should really be in the Hippodrome. The production staff of that house couldn't do a thing to improve their offering because their setting is perfect. About the only addition would be to use the Hippodrome chorus for a Holland dance. The troupe consists of six men, two of whom are midgets, and one girl. They do Risley and tumbling and go thru some remarkably good feats in these lines.

Albright and Harte were rather weak on second. The best numbers were the girl's ballad solo and the man's *Tramp, Tramp, Tramp* rendition. Either the house is too big for them, or they didn't let themselves out, for the opening part of the act couldn't be heard very distinctly half way back of the theater.

Welford and Newton would have scored much better on a bill where they could have been spotted second. With all the acrobatic work contained in the opening act here, they couldn't very well follow them, and their dance work somehow didn't get quite the applause it deserved. The boys use some talk bits for the purpose of getting in a few gags which are typical of hoofers. They do some very good acrobatic and eccentric work and probably will do better on a more effectively balanced bill.

Stella Tracey and Joe Elwood had several things against them. First, that there is no reason in the act for working in full stage. The two bits of running around used in the Russian burlesque number at the finish could just as well be done down stage as they do the rest of the act. A full stage setting should be used for something more than space for the eyes of the audience to wander to. This may account for the fact that they didn't get as many laughs as their material perhaps would get if they worked in one. Then seventeen minutes is much too long for act of this sort. Three or four minutes less would be more effective. Both are capable performers, but have been careless in setting and timing their act.

The biggest applause and laugh hit scored here in a long time was rung up by Ben Welch, assisted by Frank P. Murphy, who has been with him for years. Welch is still the same great comic of old, and they just howled with delight at every line he pulled. He is using a lot of new material in addition to some of his standard bits, and all of it is surefire. Murphy was compelled to come back and render a speech of thanks on behalf of Welch after the lights had been put out and the music for the next act started.

Mme. Delirio and Company closed. A prima donna, Spanish dance team and Spanish orchestra of five pieces compose the company. The singing pleased and the dancing was well done. The orchestra also scored with its individual inning.

G. J. HOFFMAN.

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Evening, August 6)

It's remarkable to us how this house continually does capacity and near-capacity business all thru the year at nights, and all the more of a mystery during the summer. Considering that it is situated in a strictly commercial and transient district where all offices and business places close about 5 or 6 p.m., one would think that it would have a tough time in getting patrons at night. Yet it continues to fill the house day in and day out, with the night business often being greater than during the day.

The show for the last half ran smoothly. The De Kos Brothers, assisted by an unbilled woman who puts on a heavy makeup and does nothing in the act but act as a "prop", made a good opener. The boys do some good gymnastic and hand-to-hand balancing stunts, one of them working on stilts. They close with some fast tumbling.

The Texas Four drew unusually good applause for an act spotted second, almost stopping the show. They are doing practically the same routine which they have been using for several years. Since most of the material consists of special numbers it is easy for them to do so, but it does seem as tho the *Ballyhoo* number, which was a published and popular one about five or more years ago, could be changed for something better. A new bass is now in the act.

Courting Days proved a cleverly written musical farce skit, done very well by two men and a woman. It has been staged effectively and found the going very easy.

Barry and Whitledge never seem to go over as well as we think this couple should. It is probably due to the fact that a great many of their lines are too clever for the average vaudeville audience. There is also the fact that a lot of their ad libbed stuff is "actor-proof"—in other words, of no meaning to a layman but very funny to a person connected with show business. There's no denying the fact that they are good entertainers and an audience does enjoy their act on the whole, even if a lot of the "wise-cracks" are muffed.

Frank Dobson is doing a new act with a company of four girls and two men supporting him. It is a clever series of farce-comedy skits and scored heavily here.

Harry Breen was called in at the last minute to fill in for Jack Benny, who was unable to play his scheduled engagement here, as he was booked to open an Orpheum tour in Los Angeles on Sunday. Breen has the advantage of the average reviewer. He goes on year in and year out doing the same act and always being able to make himself enjoyable, whereas a vaudeville reviewer must rack his brains each time he sees Breen to say something new about him. Having caught him only the week previous in another house, we can only refer the reader to that issue. Naturally, Breen did stop the show—that's why he's Harry Breen.

Mlle. Ivy and Company closed the show with a dance offering in which she was supported by a male dancer and a pianist. The act is preceded by a motion picture showing Mlle. Ivy taking a walk of three miles on her toes. Endurance is her greatest asset—more grace and technique would help. The male dancer is very good and the pianist shows a remarkable touch in his work.

G. J. HOFFMAN.

Lightning Causes Panic

New York, Aug 8.—A flash of lightning which gave rise to the cry of "Fire" started a panic in a motion picture theater at 433 Myrtle avenue, Brooklyn, recently. Joseph Cohen, manager of the house, ordered all lights turned on and with the assistance of his ushers restored order. One woman received an injury to her ankle in the rush to the exits.

B. S. Moss' Franklin, New York

(Reviewed Friday Evening, August 7)

Since the summer policy of five acts went into effect here the shows haven't quite been up to standard. It isn't due to the fact that there is one act less, for it is possible to put up just as good a bill of five acts as it is to do with six. It's the caliber of most of the acts booked in which counts. It isn't a reflection on the acts either, since most of them individually are good standard small-time offerings. But this house isn't accustomed to playing standard small-time acts, and the change is being felt. The bill for the last half was a typical family theater layout for the most part.

The Worden Brothers shouldn't be included in the class of act mentioned above. Their Risley offering, tho it has been seen around for years, is still a novelty and contains a lot of very good work.

Roger Williams, who deuced it, on the other hand is typical of the pop. house act. Williams does a good routine of imitations of various noises such as motors, motor horns, aeroplanes, and instruments such as steel guitar, banjo, cornet, saxophone, trombone and others. It may be that with the advent of the lower price scale they are trying to educate the patrons here to just such family house acts as Williams.

Herbert Ashley and Company is another. Some of the scenes are announced as written by the late Aaron Hoffman some years ago, and are parodied by Ashley after the straight man does them as originally supposed to be written. A woman announces each scene. Following the portion of the act in which the old scenes are done and burlesqued Ashley and the straight man did a series of current popular numbers and parodies. Ashley has been associated with this style of entertainment for years and found it easy to score here, almost stopping the show.

Hart, Wagner and Lela also found favor with a hokum comedy act. They have a great entrance which gets the audience right at the start. The trio is composed of two men and a woman, and in addition to the hoke they offer some song and dance bits which went over nicely.

Tabor, a gypsy revue, closed the show. Three men and three women are in the cast of the act, which offers singing, dancing and violin playing. The voices are good and the dancers show more than average ability.

G. J. HOFFMAN.

Keith's Orpheum, Brooklyn, N. Y.

(Reviewed Thursday Evening, August 6)

Good business seems to be the rule at this house rather than the exception, attendance this particular evening being exceptionally good, but the program offered was not particularly entertaining. As a whole it was pretty flat and not up to the standard previously maintained.

Dulmage and Kitty in their unicycle specialty open the bill in a series of stunts on high and low unicycles and a very small bicycle. Dulmage's trick of juggling two balls while riding got a fair hand. His rope-skipping bit also went over pretty well. The comedy they use is poor and badly sold.

George Carey, Joe Donovan and Frank Marr, in their songs and comedy, Marr and Carey feeding Donovan, were the nearest thing to a hit on the bill and their offering wasn't any too strong, tho it did manage to gather quite a few laughs and take one encore.

Mollie Fuller, assisted by Leila Romer and Bert Kelley, in a skit called *Twilight*, followed. It's a sentimental bit based on a blind old actress' faith in her friends of the profession not deserting her in her old age. There is some comedy thruout the offering that was quite fair. Before the curtain goes up several old-time songs are flashed on the screen for some community singing which starts off weak but finally gets going. Mollie Fuller does some reciting and feeds Leila Romer, who pulls a hokum Spanish dance that is amusing and well done. Kelley's part of the offering is billed as "an impression of Bert Savoy".

Lew and Mad Wilson got a lot of laughs with their crazy turn, but fell a little bit flat. One of the boys works from the orchestra, acting as a "plant". In this humble reviewer's opinion he would do well to occupy a box seat or at least a seat way down front in the orchestra, as the folks upstairs can't see him when he first starts his crossfire with the partner on the stage. This doesn't help any, as we heard many complaints from our fellow occupants of the loge.

La Paiva and Company, a song and dance offering consisting of man and woman dance team, woman pianist and woman singer, close the show in a rotuine of Spanish dances, with vocal and piano solos worked in by way of varying the running order. The dancers are graceful and score in their numbers, the pianist is a little better than fair, and the vocalist is the weakest member of the act.

JACK F. MURRAY.

Frank Ducrot has been playing a number of hospitals in and around New York during the past week, under auspices of the American Legion, in conjunction with his club dates.

Proctor's 125th St., N.Y.

(Reviewed Thursday Evening, August 6)

The fetish for dancing still prevails at this Harlem stand. As long as the audience bears no complaint there's no reason for not continuing with bills of this kind. Business has been decidedly good at the 125th Street for the past few weeks. According to report, the house led all other family stands in gross receipts the last two weeks. This gives Manager O'Day every reason to feel proud.

The first dance turn on the bill was Laura and Billy Dreyer, who did excellently in their novel routine of steps. An outstanding accomplishment is Billy's "cuts", especially while kicking backward.

Ed Reeves does a rather lengthy monolog, topping with a hard-shoe dance in the spot following. He drew an appreciative hand for his efforts.

Blighty and Nolan, mixed team, were the third consecutive act to offer dancing. Their work fails to rise above the small-time level, and in a special song, opening, as well as a subsequent announcement during a dance, are inaudible beyond the first few rows.

Stone and Morgan did nicely in this spot in a comedy and song routine, the entertainment value of which is such as to make the act suitable for the neighborhood stands, and, with improvement, mayhap for the bigger houses. The harmony number used to close should either be eliminated altogether or put ahead of the "dying" comedy bit that brought in a whale of a hand.

"Sternau", a novelty act of two men, who play various instruments, including piano, xylophone and harmonica, as well as offer mild comedy, awoke fairly good applause despite the fact the pit orchestra was terrible in accompanying the men on the xylophone specialty finish. Of outstanding entertainment value in the routine is a "rooster" characterization by the comedy member of the twain, who likens cackling to a coloratura's trilling and the same expression to typify a gossip who exceeds every speed limit.

Lanigan and Chesleigh were a good comedy hit in practically the same act Lanigan did with the girl who is now working with Oscar Lorraine. The turn is stronger than it was, but not much more refined. In neighborhood stands this sort of thing goes over well, but in the larger houses there would probably be some complaint. Joe Lanigan recently appeared in *Three Doors*, a play that had a brief run at Wallack's Theater.

The Dot Rose Revue, altho an offering that is neither below nor above the average, came near stopping the show. Dancing, ever loved by the 125th Street patrons, nearly did the trick, and the fact that it was a Charleston had a good deal to do with it. Acts playing here would do well to always include a bit of this type of dancing in their routines.

Bolger and Norman did themselves proud in their musical classic, exhibiting the fine showmanship that is their big asset. In picking the banjo and playing the violin, not fiddling, these lads have another mighty asset. The two together makes it almost impossible for them to miss.

Oliver and Olsen, that amusing team, were a good-sized hit in next to closing in their comedy gem, so well known that what has been said before on many occasions it is not necessary to repeat here. They threatened to stop the show at this house.

Ed Wilson and the Gorman Sisters closed the show in a magic and illusion novelty that held 'em nicely. A large variety of stuff is crowded into the Wilson-Gorman Sisters' offering, which runs but 11 minutes.

ROY CHARTIER.

B. S. Moss' Regent, N. Y.

(Reviewed Thursday Evening, August 6)

With the number of acts reduced from six to five offerings the show seems to be faster and of better quality. A capacity house for the first time since early in the summer was in evidence, which may have been due to various reasons. The price scale is now an average of five cents cheaper on all seats.

Aerial Smiths, man and girl, proved to be a real live opening duo who drew applause enough for extra bows and several spontaneous rounds during the course of the turn. Their work on the double trapeze is novel and includes a fast series of intricate stunts without a letup, and the act runs longer than the average acrobatic one of its kind.

Bob McDonald and Helen Oakes offered a varied assortment of nifty steps in the deuce spot, the duo getting stronger as it went along. Quite a classy offering.

Harry Pease and Ed. G. Nelson presented *Inspiration*, asssisted by Ora Dawson. For a team of songwriters this act is unusual and high in entertainment value. It is further reviewed under New Turns.

Bobby Randall, working without the burnt cork, gave one of the best shows ever and closed powerful with his rendition of *Tramp, Tramp, Tramp*. The earlier material was delivered in rapid-fire style and productive of many laughs.

Ace Brigode and His Virginians could not give the patrons enough of their fine repertoire of popular, musical comedy and classic music arranged in jazz tempo. There is a dash of comedy in the routine also. One of the most competent outfits now in the vicinity.

M. H. SHAPIRO.

E. F. ALBEE WRITES TO DAILY EDITORS

Circuit Head Asks Newspapers To Forbear When "Actress" Is Given as Occupation by Those Arrested

New York, Aug. 10.—After a careful investigation of 200 cases listed in newspapers of women who were arrested and gave their occupation as "actress", which brought forth that 90 per cent of these were individuals in no way connected with the stage, E. F. Albee has written a personal letter to the managing editor of every daily newspaper in the United States, urging that they please use diligent care in the general custom of describing offenders as stage artistes on their own say so. The investigation also proved that only eight per cent of those who claimed to be actresses were in any way associated with the stage, and that most of these were young recruits who had no real stage experience.

E. F. Albee's letter, written on behalf of the National Vaudeville Artists, will reflect to the benefit of the entire profession, if the editors take his plea to heart. The letter follows:

"Speaking for the National Vaudeville Artists' Association, may I ask you to consider a request which seems to me fair and reasonable, but which I beg to assure you is offered in no spirit of criticism.

"Very frequently items appear in the newspapers in which women under arrest for petty crimes are called 'actresses'. Nine times out of ten this term is used thru some custom which is certainly not justified in fact nor in the spirit of fairness and truth.

"In the ordinary course of our activities these cases are investigated by the N. V. A. There were two instances last week in which women under arrest were spoken of as actresses, whereas they were merely unfortunates of the street, not connected in any way with the stage. Only recently one of the metropolitan newspapers attributed the criminal tendencies of two little runaway girls to the fact that they had been taught to do shoplifting by 'two actresses whom they had met in New York'. It is hardly worth while saying anything to emphasize the injustice this did to the reputable members of a hard-working profession, especially since it was quite untrue.

"May I ask you to establish a rule in your office which will provide that no woman who is arrested or otherwise comes in for mention in a derogatory way shall be called an 'actress" unless the fact that she is really an actress is well established. It seems to me, if I may offer this suggestion, that a safe and proper ruling would be to say that a woman is an actress only if she is acting on the stage in some theater or is well known in the profession."

Heming Starts Vaude. Tour

New York, Aug. 10.—Violet Heming is to play around New York under the direction of Lewis & Gordon for a few weeks in *Likes and Dislikes*, the Edwin Burke sketch formerly done by Marion Murray. She starts the brief tour at the Palace this week with a supporting cast including Edwin Stanley and William Shelley. Burke staged the act.

Wanted Quick

A-1 union Scenic Artist. Paint, dye and drape scenery for Musical Comedy. Must be sober and reliable. State lowest. Join on wire. ALSO WANT real Ingenue, Prim. Soprano, play good line of parts. Wire LINTON DeWOLFE, Hippodrome Theatre, Reading, Pennsylvania.

$25.00 REWARD $25.00

For reliable information of Joseph "Melrose" (born Conway) if living; or proof of his death, if dead. Did singing and dancing act about 1904 and after under name "Melrose and Dean". Worked N. W. States and West Canada. Wanted to settle an estate. Write J. J. PRENDIVILLE, 584 Fifth St., San Bernardino, Calif.

WANTED

Black-Face Comedian. Must play Banjo or Guitar. State age, salary and all you can do in first letter. Also if you can drive Ford. Harry Brayfield write. Address WESTERN MEDICINE CO., General Delivery, East St. Louis, Ill.

WANTED

Medicine Performers for RAMSAY COMEDY COMPANY. Sketch Team, change for week; Singles and Doubles, one doubling Piano preferred. Wire quick, Spalding, Nebraska, August 10th to 16th; then Shelby, Nebraska. Other useful people write.

Wanted Now

Vaudeville Acts, either double or single, for immediate engagement, especially dances. Those doubling Parts or Orchestra preferred. ALSO WANT people who are to be at liberty by October 1. Write HILA MORGAN, Grand Hotel, Cedar Rapids, Iowa.

WANTED QUICK

Sketch Team able to change, two-week stands, man and wife. Must do Singles and Doubles. Middle age. Requires experience with Med. Show. Blackface and Irish Comedian. Salary, $60.00 per week. Transportation after joining DR. JAMES, Spencer, Indiana.

LABELLE TITCOMB ESTATE IN TANGLE

New York, Aug. 10.—According to an opinion of Referee Jeremiah F. Connor, filed in the Surrogate's Court last week, Mrs. Caroline A. Barry, aunt of La Belle Titcomb, who was the third wife of the late Nat M. Wills, was a resident of Rockville Center, L. I., and not of Manhattan, when she died on April 27, 1923. Six months ago an order was obtained from the Surrogate directing Grace Humiston, as executrix of the $22,311.35 net estate left by Mrs. Barry, to show cause why she should not file an accounting.

The petitioner was Isidor Mitchell, who, under the will of Mrs. Barry, was left half of the residuary estate. Miss Titcomb transferred her interest to Fred W. Hacker and the latter assigned such interest to Mitchell. As an unpaid creditor for $26,113 of the estate, Ellen M. Strike, a nurse, interposed objections. She claimed that Mrs. Barry at the time of her death was not a resident of Manhattan, but of Rockville Center.

"Peace Harbor" To Try Broadway

New York, Aug. 10.—*Peace Harbor*, the rural comedy by William H. Macart and Ethelynne Bradford, which played for a while last season in Boston and a few other New England cities, is planning to try for popularity on Broadway in October. Elizabeth Bellairs, who was well received by the Boston critics in the role of a nurse, and Macart, who also appeared in the original cast, are scheduled for the New York company.

Charles Bickford Joins "Something To Brag About"

New York, Aug. 8.—Charles Bickford replaced Earl House in the "village sheik" role at Asbury Park last Thursday night in a last-minute change in the cast in Edgar Selwyn's production, *Something To Brag About*, which is to make its Broadway debut at the Booth Theater August 13. Bickford was last seen in *Houses of Sand*.

Organizes New Stock Company

Fall River, Mass., Aug. 10.—C. O. Sacks, manager of the Times Square Players, has been here for the past week completing arrangements to open the Academy of Music September 14 for a winter season of dramatic stock. Avery Hopwood's comedy, *The Best People*, will be the first presentation, followed by *The Girl From Child's*. Diana Farris has been engaged as leading woman.

Vivienne Segal To Sing Title Role in "Riquette"

Chicago, Aug. 7.—When *Riquette*, Shubert musical offering, comes to the Apollo September 6 Vivienne Segal, who has been featured with many successes since her big hit on Broadway with Cecil Lean and Cleo Mayfield in *The Blue Paradise*, will play the title role. *Riquette* is an Oscar Strauss operetta.

Engaged for Acts

New York, Aug. 10.—Philip Bartholomae, writer of many musical comedies, is producing a new act, now in rehearsal. Peggy Pates was engaged for a role in the offering thru Rycroft-Perrin, who also report the placement of Charles Mansfield, tenor, with the new Hackett & Delmar revue, and Mme. Dorie with Lillian Daley.

Lida Gardner Returns From Vacation on Ranch

Chicago, Aug. 7.—Lida Gardner has returned from her ranch in Colorado, where she annually spends her summers, and is preparing to re-enter vaudeville as usual. She retired from the circus business many years ago and has been with theatrical attractions since.

"T. N. T." to Milwaukee

Chicago, Aug. 6.—Because of its extraordinary success at the La Salle Theater *The Naked Truth* film, featuring Helene Chadwick and Jack Mulhall, will be taken to Milwaukee August 16 for a three-week engagement.

New Orchestra Act Booked

New York, Aug. 10.—Broderick and Felson, with Jud Hill's Chicago Orchestra of eight pieces, in from the West, will make their first New York appearance at the Franklin and Proctor's Fifth Avenue theaters the week of August 24. The offering is under the direction of Ralph G. Farnum.

Dance Hall Burned

Traverse City, Mich., Aug. 8.—Flames of undetermined origin destroyed the dance hall, ice cream parlor and restaurant operated by Southard & Trombly at Lake Leelanau last week.

State-Lake, Chicago, Robbed of $12,000

Lone Bandit Slips Into Business Office, Holds Up Seven Persons and Escapes

Chicago, Aug. 10.—While 3,000 persons were watching the performance at the State-Lake Theater last night a solitary bandit entered the business office of the playhouse, held up seven people with a gun and robbed the safe of about $12,000. He then backed out of the office and made good his escape.

Waltz City Wars on Jazz

Vienna, long the dream waltz city, due to its being the home of the great Johann Strauss, known as the waltz king of Austria, and Franz Lehar of *Merry Widow* fame, has openly rebelled against jazz music of the tom-tom type. Jazz bands imported from America have so gotten on the nerves of the Viennese, it is said, that an ordinance forbidding jazz music at dancing schools has been passed.

Johnny Hudgins With Loew

New York, Aug. 10.—Johnny Hudgins, late star of Sissle and Blake's *Chocolate Dandies*, and who appears nightly at Club Alabam, is in vaudeville for a brief tour under the direction of Abe I. Feinberg, who booked him on the Loew Circuit. Hudgins is assisted by Lewis Metcalf, cornetist.

Lasses White Minstrels

Springfield, O., Aug. 8.—To use Lasses White's own expression, his show, the Lasses White Minstrels, is "knee deep in rehearsals" at the Fairbanks Theater here. All members of the company, including some of the best minstrel talent in the country, reported here full of pep after the summer's layoff, all anxious for the new season to start. The show will open August 17 at the Fairbanks.

Chandon Trio Returning

New York, Aug. 10.—The Chandon Trio, who are completing a month's engagement in the Wintergarten, Berlin, will sail for this city from Germany August 15. They are booked for a return tour of the Keith-Albee Circuit and will open early next month.

Midgie Miller in Act

New York, Aug. 10.—Midgie Miller will be seen in vaudeville for a brief tour, under the direction of Abe I. Feinberg, with a 10-piece orchestra directed by Will Marion Cook. Miss Miller will appear later on in a new production to be launched by Mrs. Henry B. Harris.

Bushwick Reopens August 24

New York, Aug. 10.—Keith's Bushwick Theater, Brooklyn, will reopen for the season August 24. Ben Blatt will continue as manager of the house, which closed in June. The house has been redecorated and refurnished while it has been dark.

Ethel Waters Doubling

New York, Aug. 10.—Ethel Waters, singing comedienne at the Plantation, and of the team of Waters and Dancer, well known to vaudeville, has been signed by the K.-A. Office to appear in its local houses, doubling with the Broadway cafe.

Stoddart Joins N. Y. Mirror

New York, Aug. 10.—Curwen Stoddart, who has been identified with local newspapers for some 15 years, his latest connection being with *The Daily News*, has become associated with *The New York Daily Mirror* as amusement representative.

Reviving Vaude. Revue

New York, Aug. 10.—Hocky and Green are reviving their act, *The World of Make Believe*, and will send it out this season with Josephine Masstab featured in the cast.

Robbins Joins Flo Jordan

Chicago, Aug. 6.—Flo Jordan writes that she has engaged Eddie Robbins to strengthen her skating act. She will take the act to Detroit for a few weeks to break it in.

New Reade House Opening

New York, Aug. 10.—Walter Reade's new Oxford Theater, in Plainfield, N. J., said to be one of the finest houses of the Reade chain, is to open on or about September 5, according to announcement.

Accidents to Vaude. Artistes Necessitate "Time Out"

Bridgeport, Conn., Aug. 8.—Marty Groquaninpo, 24, of Hartford, Conn., a mem-

(*Continued on page 186*)

VEGA BANJOS
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A-1 B. F. Comedian, Sketch Team, other Single Acts up in med. business. Open platform show. Halls all winter. Tell it all and lowest, as it is sure. LAUSHELL LABORATORIES, 30 Coldbrook St., Grand Rapids, Michigan.

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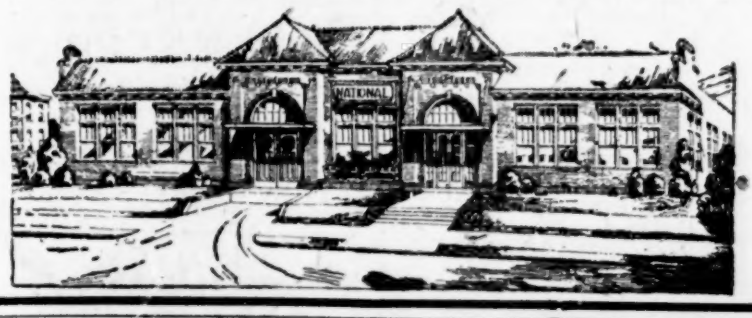

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I am the patter of children's bare feet on a city street that offsets the dull clamor of busy commerce.
I am the harmonies of the earth and celestial bodies.
I am the voice of the reasoning power of the eternal love of God.
I am the unspoken, unarticulated voice of love.
I am the siren of the Universe.
I am the spirit that breathed the happiness of the Universe into existence.
I am the wooing voice that brings peace and order out of wreckage and chaos.
I inspired the Songs of Solomon and Psalms of David.
I am the wordless, winning voice of the Almighty, the Eternal God.
I am the paradise of deep love in human feelings and emotions.
I both inflame and soothe.
I furnish comfort to the aged who has lost a life mate—and bring sweet dreams of yesteryear and childhood.
I lull peaceful babies to sleep and excite warriors to battle.
I soothe the vanquished in defeat and cheer the victor in success.
I congratulate the proud parent at the birth of a child and soothe him when one has passed to the Great Beyond.
I was the inspiring notes from the harp of old, blind Homer, and aided him in composing his immortal verse.
I deeply touch the world with shame for the way they have treated past great masters such as Mozart in the garret and others.
I furnished cheer and comfort to my patron Saint Dante in his miserable exile.
I utilize the crude harp of the child, the coarse bagpipe of the Scotch highlander, and the magic flute of the hillside shepherds.
I melt audiences to tears through lovely lips and with drum and fife I scale the Alps.
I am purity—truth—wholesomeness and you when your heart is true and your soul is merry.
I am the promoter of art and enlightenment.
I am the kind words of admonition from a loving father to his son.
I am the thoughts of an artist who works only for the betterment of humanity—and forgets himself.
I am the devoted lover speaking wooing words of magical fire to his soul mate.
I am the sweetest and most enchanting chord that touches the human ear.
I am the beautiful voice of love that a mother sings to her babe.
I am that hypnotic—something—that man can feel but cannot see, and I am free by the grace of God to both king and peasant.
I am the tamer of wild beasts and soother of the savage breast.
I am the inspiration of the human soul that radiates from the stringed instrument of Pan, by lovers of beauty and mankind.
I AM THE HUMAN SOUL IN ACTION AND IN TUNE WITH THE OMNIPOTENT INFINITE.
I am the chimes of the combined merry laughter of children.
I am the bitterness and salt in the maiden's tear, or the illuminating sunbeams from her soul in her laughter that rings with love.
I deeply touch the heart and soul and am deeply felt by both friend or foe.
I am the song of the poet interpreted into the songs of ages.
I am poetry in harmony with God and the inspiration of the infinite Universe.
I am the heavenly chord that enchants and entrances the human soul.
I am the euphonious chords whispering through the summer zephyrs in the unpruned natural wildwoods.
I am the charming fascinator of the happiness and inner deep feelings of nature's expression.
I furnish music at the awakening hour in the song of the robin from the heavens and echo the voice of paradise at eventide in the super strains of the nightingale.
I supply your good-night anthem in the nightly carol of the grasshopper.
I am the sweet lullaby at the cradle and the hymn of God's eternal peace at the grave.

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VAUDEVILLE NOTES

THE entire cast of *Oh, Joncsy*, revived for another tour of vaudeville by HENRY BELLIT, includes SAGER MIDGLEY, who is featured; ANNA ENGLES, NELLI WESTON MARGARET DE VONE and DOROTHEA DU MONT. The act has been booked for the Middle West and the Interstate Time in the South.

RIKKIE LYON, one of vaudeville's most talented pianists, is planning to reenter the profession this season after a years' absence, announcing he expects to be back in the two-a-day late in August.

MOORE and MITCHELL opened this week for a tour of the Orpheum Circuit.

LORIN RAKER will be seen again this season in *Contradiction*, the EDDIE BURKE sketch he played over the Orpheum Time last year. He is now in rehearsal with the same cast, including WILLIAM MORRIS and LAUREL LEE, and expects to reopen on the K.-A. Time late this month. LEWIS & GORDON are producers of *Contradiction*.

Lorin Raker

EDDIE RECTOR and his International Steppers opened at the Grand Opera House last week. The cast of 10 people consists, among others of the dance team, PETWAY and RECTOR, the latter of whom is EDDIE'S brother.

VIC LAURIA, who formerly worked as VIC LAURIA and Company is now doing a comedy-singing-uke "single" under direction of MARTY FORKINS.

EARL BRONSON and IRENE RENEE, who recently completed a year's tour of the K.-A. and Orpheum circuits, opened this week on the Loew Circuit under direction of CHARLES FITZPATRICK. It is the first time the team has worked for LOEW in their comedy, singing and talking act.

The *Co-Eds Revue*, featuring MISCHIEF FERNETTE, has been booked on K.-A. Time for the coming season and will open September 7 to first play the Poli stands. ALEX GERBER, producer of the revue, played it on the Loew Circuit the past season.

The Four Bellhops, an acrobatic quartet, now on the Orpheum Time, have been signed for a K.-A. tour this season thru CHARLES WILSHIN and are scheduled to open in September.

OLYN LANDICK, female impersonator, who does an act of "Feminine Impressions", has been routed over the Pantages Circuit. He opened in Newark last week following completion of Keith-Albee dates.

Olyn Landick

The Siamese Twins, DAISY and VIOLET HILTON, having completed all the Loew houses in and around New York, including many that ordinarily play motion pictures only, opened Sunday in Washington for the Loew road tour.

HENRY WIESE returned to his office in the PAT CASEY Agency after a two weeks' vacation, spent in Perry Point, Md., and Washington, D. C.

HACKETT and DELMAR will open August 24 in Hartford, Conn., to cover the Poli Time in their new revue of 15 people, booked by EDWARD S. KELLER. It is to play the Palace, New York, the week of September 7.

LORETTA GRAY REVUE, new offering from the West, where reports on it are said to have been excellent, opened at Proctor's, Mt. Vernon, N. Y., this week under direction of RALPH G. FARNUM, who will offer it for the larger houses of the K.-A. chain.

The Six PASHAS, a new acrobatic offering, has been booked for Loew's American, New York, the last half of this week.

Baby EDNA KEIR, who formerly worked with a band and lately made a tour of Australia, followed by Keith-Albee dates, opened for Loew this week at the State, Newark, doing a single.

WILLIAM'S Midgets, a troupe of eight Lilliputians, who offer what they call an

The Littlejohn "Diamond Girl"

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"acrobatic pastime", opened on the Loew Circuit the first half at the Orpheum, Brooklyn.

DAVE HARRIS is back on the Loew Time in a new offering, described as a miniature musical comedy and having a cast, including himself, of four people. HARRIS formerly did a two-act in vaudeville. He opened this week for Loew at the Boulevard and Victoria theaters, New York.

Dave Harris

HERBERT ASHLEY, at present playing the MOSS houses in New York, has been given an offer for the principal role in a musical comedy to be produced in London.

BILLY ABBOTT, of the team of ABBOTT and WHITE, is now doing a single under direction of MORRIS & FEIL. He opens for Keith-Albee in New Brunswick, N. J., the week of August 24 and then comes into New York for a showing.

The Six Saxos, made up of five men who play the saxophone and double for other work, and a girl who sings and dances, opened last week in Pennsylvania for the K.-A. Office. They are expected to go to Chicago shortly to play time in that territory. LEW SHARPE produced the act, while CHARLES WILSHIN booked it.

JACK BENNY has been signed for a tour of the Orpheum Circuit. He opened Sunday in Los Angeles and will work eastward.

Jack Benny

CARLO DE ANGELIS and WILLIS CLAIRE, who are doing an Italian character comedy act, called *The New Citizen*, were booked on the Loew Time by SAMUEL BAERWITZ. They opened last week in New York.

ROSE and BUNNY BRILL, Western girls, handled by the MORRIS & FEIL Office, have been booked in New England territory for five weeks, beginning September 7 in Boston. They are expected to invade New York following the time to show for the bookers.

ROY ZERMAIN, FRANCES FARRAR and MARIE WALTER, who have worked in the Middle West in a comparatively new act, are in New York and will be seen in the K.-A. houses shortly under direction of LEE STEWART. The act never played this territory. It is a song and dance affair, with special scenery and drops.

ELIZABETH BRICE opened at Keith's, Washington, last week in a new offering, assisted by FRANK HESSLER and His Music Weavers, a band of 10 pieces. The act, booked thru the EDWARD S. KELLER office, also has a colored specialty dancer.

NELLIE STERLING and her sister, HELEN, are returning to the States from Europe on the S. S. Baltic August 15. The MISSES STERLING are appearing in vaudeville with their Snow-Shoe Dancing Act and will play the super-vaudeville and picture houses this season, opening at the Capitol Theater, Chicago, September 7.

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WM. McNALLY
81 East 125th Street, New York

LENA HENDERSON, Irish comedienne, have a new act consisting of five people and will be ready to start in vaudeville August 15.

The ALARCON Family, original Spanish Troubadours, will spend the month of August at Rockaway Beach, Lake Taneycomo, Mo. The ALARCON Family consists of MR. and MRS. ALARCON, BILLY FITCHETT, nut pianist; ALFRED ALARCON, the boy with the crazy feet; LITA ALARCON, Little GEORGIE ALARCON, the child with the big voice; ROSA ALARCON, banjo soloist and prima donna, and HAZEL KING. The Spanish Troubadours have had a wonderful season and deserve a long rest.

MADAME EMMA TRENTINI and ERIC ZARDO opened on Poli Time at Poli's Palace Theater, Bridgeport, Conn., last week. As far as known, this is the first time they have ever played the three-a-day. Other acts that opened there last week were HOPKINS and BOLAND, WISE and JANESE, 10 MAGNA Kiddies, FID GORDON, LEE and ROMAINE, O'BRIEN SISTERS and Company, the Great JOHNSON, BOSTOCK'S Riding School and LLYOD IBACK'S Entertainers.

CARSON & D'ARVILLE, vaudeville authors and producers, recently turned out material for WILLIAM BROOKS, HERSHEY and REED, FLO CONLEY and Company, SAMSON and WILEY, the FOUR MASONS, DOYLE and DOYLE and LILLIAN WALKER. They are working on acts for TOM SMITH, LAVERE and WATSON and GUILFOYLE and MADISON. The CARSON *Follies* is in rehearsal and will open shortly in New England.

"TED" SCOTT, Dutch comic and baritone, formerly of the Diamond Comedy Four and Bay State Trio, and his pretty brunet partner, NAN DeMARR, have been summering on the upper Mississippi and Ohio rivers preparing their new vehicle for the coming season, entitled *Hokum a la Carte*. This young couple are best remembered for their excellent entertainment when with their own show, *The Derby Winners*, and at many of the broadcasting stations thruout the country. Their act was written by ERROLD COLBURN and is to be tried out in the "sticks" before going into New York.

SINON D. J. COLLINS, "That Versatile Boy", has just finished his vaudeville tour with his big revue, *She Used To Ride a Trolley Car*, and it proved to be very successful. He is now at his home in Leavenworth, Kan., on a vacation, but will start doing his clown stunt at fairs in the near future. He will most likely take his *Revue* out again this coming season and has signed up ALMITA HAWLEY, dancer, of Kansas City, and CHARLET LeVAN, of Chicago. This is MISS LeVAN'S third season with MR. COLLINS. He will also carry his own orchestra.

FRANKLYN and VINCENT, well-known song writers now playing Keith-Albee Time, will open at the Palace Theater, Cincinnati, August 9. BLANCHE FRANKLYN and NAT VINCENT are the authors of *I'm Forever Blowing Bubbles*, *Bring Back Those Wonderful Days*, *I Know What It Means To Be Lonesome*, *La Veeda* and many others.

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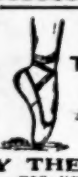

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NEW TURNS AND RETURNS

Williams and Williams

Reviewed at B. S. Moss' Franklin Theater, New York. Style—Blackface. Setting—In one. Time—Eleven minutes.

This is a colored man-and-woman team using extra blacking who might fit into the very small-time vaudeville bills, but their value is doubtful elsewhere. Their offering consists of some weak talk, singing which is poor and fair in spots and a bit of dance work. The man has one novel number for comedy purposes which might be called *Whippoorwill*, but which he spoiled at the finish with the old vulgar "in-the-eye" bit, which never was funny and won't start to be at this stage of show business. G. J. H.

Betty Moore and Company

With Ray Zeller and George Stolich

Reviewed Monday afternoon, August 3, at Keith's 81st Street Theater, New York. Style—Ring novelty. Setting—Specials, in full stage. Time—Eleven minutes.

The Betty Moore act, a ring novelty of the flash order, with an added dash of comedy, not strong, would be doubly effective were it set into faster motion, or, better still, shortened a minute or two by elimination of the least necessary bits. Eleven minutes' running time recorded here when reviewed is too much for an act of this type, particularly when in the opening spot. In fact, with most any act in most any spot the faster it is played maintaining its punch the more impressive and lasting will be the reaction to it. Always better too short than too long.

Considering the 11 minutes' running time, however, the Betty Moore offering left a favorable impression. The routine consists of little of the same sort of thing. There is a strength bit on the rings, swinging, catches and the like, a dash of comedy from Ray Zeller, billed as a European pantomimist, and a bit of flash in a posing scene on the opening, when Miss Moore stands at the back in daring attire. In the vernacular of actdom the offering is a dumb one, not a word being spoken by any of the trio, even Zeller, whose forte is comedy. He affects in a wise the style of Tommy (Bozo) Snyder, of burlesque fame, who never speaks on the stage, and at times even resembles *The Follies of the Day* comic. An outstanding ring feat performed by Miss Moore is during her swinging bit, when she throws herself from the rings while at a considerable height above the heads of the audience, catching the rings underneath the knees.

As an opening act the Betty Moore attraction is more elaborate than the average, but not strong enough to hold down other spots on big-time bills. R. C.

Rex Weber

Reviewed at Proctor's 125th Street Theater, New York. Style—Comedy singing. Setting—In one. Time—Fourteen minutes.

This is a return for Rex Weber. His routine remains practically the same, but is drawn out so far that his performance becomes less effective as the end is finally reached. He opens satisfactorily in a comedy sneezing "solo" of *It's a Man*, which gets over well, following it up quickly with a "dance" specialty and then doing a "drunk" number, singing *What'll I Do?* to a "dead soldier" which he holds in his left hand, straining the lament to the passing of John Barleycorn. Files at *The Billboard* office show another artiste who billed himself as Max Weber did the same number in the same manner when reviewed at another Proctor house. A ventriloquism bit that is good and a lullaby number, ending in a yodel, brings up the balance of the routine. Weber makes a mistake in being slow to get to the yodel, thereby killing part of its punch.

Withal, the act makes for valuable vaudeville material. Its only improvement would lie in a condensation of the numbers, snappier finish and less stalling. R. C.

Ray and Harrison

Reviewed at Proctor's 125th Street Theater, New York. Style—Singing, talking and dancing. Setting—Special drops, in one and one and a half. Time—Twenty minutes.

Miss Ray formerly worked with another girl. The act was called Ray and Bertram and came to be well known in vaudeville annals. Miss Ray has now teamed up with Eddie Harrison, uses the same drop formerly used, depicting a golf course, and does practically the same offering the two girls toured in.

In the new act, however, there is less suggestive material than in the old, an additional special drop is carried and the routine has dancing, done by Harrison, whereas before there was only songs and talk.

On the opening there is a bit of crossfire between Miss Ray, as a golfer, and Harrison, as a caddy, topped by vocal strains of *Sweet Georgia Brown*, and leading into a niftily executed Charleston by Harrison. His pedal agility demanded more, but one waits until the finish for another exhibition of his excellent stepping, hearing in the meantime a number of songs and some gags, mostly old. Miss Ray offers a ballad which is as unsuited to her voice as Shakespeare would be to a burlesque comedian. She is excellent on the "tough" type of number and should confine herself to those of the *Hard-Hearted Hannah* caliber. Harrison "kills" some time with the uke, accompanying Miss Ray, besides feeding for gags, before he has another opportunity to demonstrate what he can do with his feet. He does a few "original" steps in closing. The act is one that is suitable for the family time, but might be improved with proper routining and injected punch, including more dancing and newer gags, into one of big-time value. R. C.

Blue Ribbon Revue

Reviewed at Proctor's 125th Street Theater, New York. Style—Revue. Setting—Specials, in full. Time—Sixteen minutes.

The *Blue Ribbon Revue*, an offering of 10 people, fails to arouse a lasting impression. It is of mild entertainment value, badly routined, has too much of the same kind of dancing, and so far as lyrics and music are concerned, is far below the standard of Vincent Valentini, who furnished the material. Examples of better work by Vince is the Roye and Maye offering, the material he wrote for Lupino Lane, and the melody he put into Newhoff and Phelps' act.

In the cast of the Blue Ribbon affair are the dance teams of Janis and Leland

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and McIntosh and Daly, a musical trio of piano, violin and cello, and a chorus of three. The production is lavishly built, having a special scene at the back for the *Roses of Picardy* solo, done by the cello member of the musical trio. Two girls assist in giving the scene color. Incidentally, the music of the offering is better than any other feature. The dancing of the teams would make a better impression if one team didn't follow the other. An inevitable Charleston number winds up.

There is no reason why the *Blue Ribbon Revue* should not have a chance for a "blue ribbon". The injection of comedy to replace one of the dance teams and a rearrangement of the routine, including peppier material, should make for considerable improvement. R. C.

"The Gingham Girl"

Reviewed Tuesday evening, August 4, at B. S. Moss' Broadway Theater, New York. Style—Musical comedy. Setting—Full stage, five scenes, specials. Time—Thirty-five minutes.

The Gingham Girl is a condensed version of the musical comedy by that name. The show was an elaboration of a vaudeville act originally known as *Cookies*, in which Eddie Buzzell, later star of the show, played. Ethel Russell was the ingenue in the original vaudeville version, and Helen Ford in the musical comedy production. The present cast deserves billing, but since the Broadway Theater, in which the act was reviewed, doesn't use programs, we couldn't learn their names. However, on the whole the return to vaudeville of *Cookies*, or *The Gingham Girl*, has been very well cast, and even tho one can't help but miss the lovable personality of Eddie Buzzell, the lad who is playing his role in this act gives a remarkably fine account of himself and grows on the audience as the act progresses.

The new vaudeville version of *The Gingham Girl* is even better than the original *Cookies* because it has the advantage of the production melodies and one or two scenes which were written for the show and which were not used when it first opened in vaudeville. The scenes used are the leavetaking from the home town, the cabaret scene, the artist's studio, Mrs. Trask's home and finally the big office of Bluebird Cookies, which is practically every important scene of the show. In fact, the condensation of the show has been remarkably well done, and doesn't leave any part of the plot missing. Perhaps the best among the girl members of the cast of the act is the one who does the artist. The old maid, Mrs. Trask, is also very good, and the girl who does the show-girl character is almost as good in it as Dolly Lewis was, which is indeed high praise. The ingenue is really the only one who leaves something to be desired. And she wouldn't leave as much doubt as to her capabilities if she only wouldn't take those awful high tones when she sings. Her medium and low tones aren't wonderful by any means, but it's about what is expected of the character—just a sweet girl with a modulated voice. But the moment she insists in trying to hit high notes above the staff, the sourness and the extent that they are

(*Continued on page* 176)

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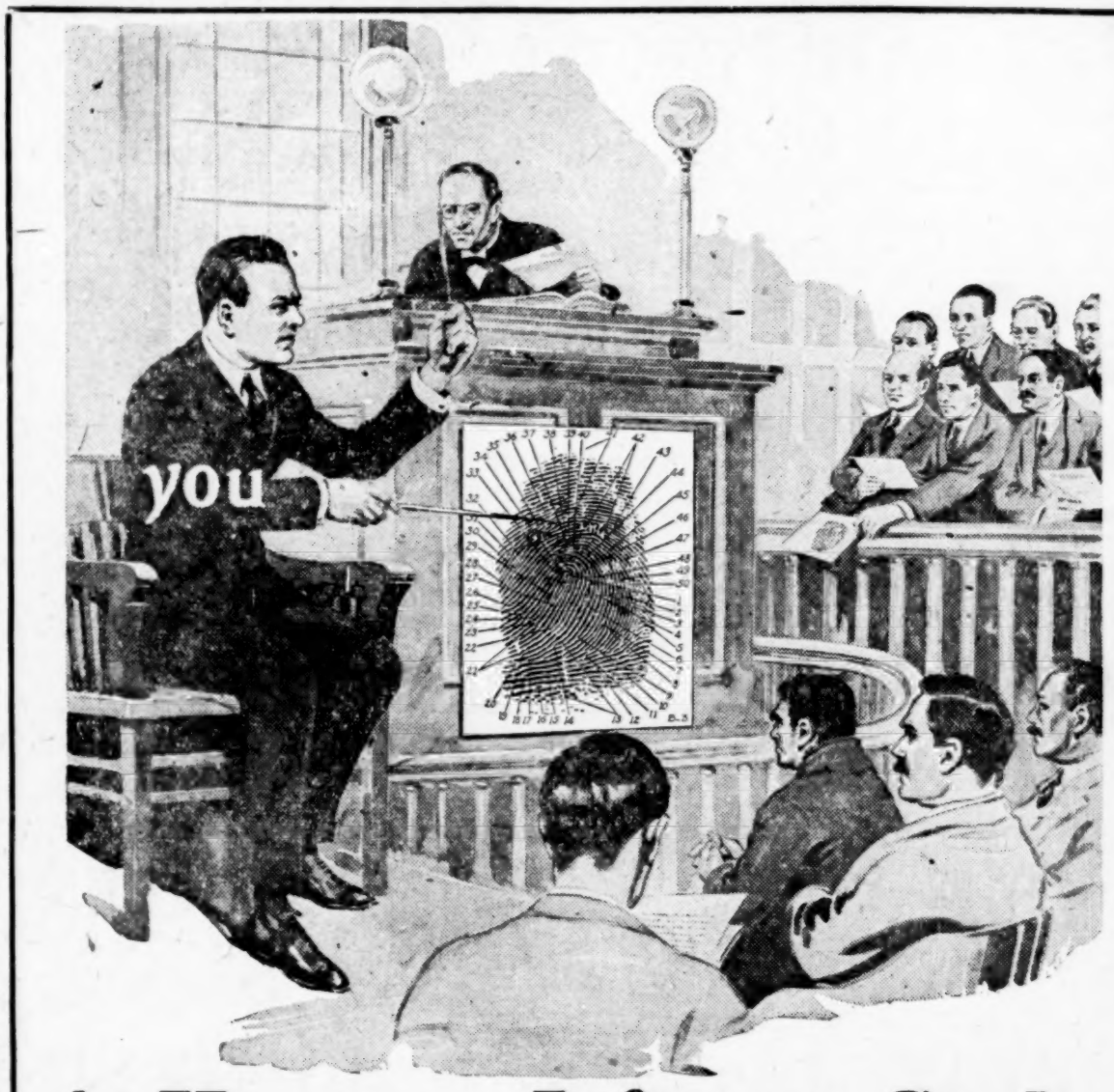

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ORCHESTRAS AND CABARETS

Orchestra Reviews

Ace Brigode and His Virginians

Reviewed Thursday Evening, August 6, at B. S. Moss' Regent Theater, New York. Setting—In three, eyes. Time—Twenty minutes.

Brigode, who came here about two years ago from Philadelphia to play at the Monte Carlo supper club, is playing vaudeville until the cabaret reopens August 18 with a new revue staged by Billy Arnold. He may double in vaudeville after the resort opens.

There are 12 men in the combination in addition to Brigode, who directs only. The instrumentation is three brass, two of the cornetists doubling on trombone; three saxophones, doubling on clarinet and other reeds; piano, guitar, bass (tuba), violin, drums and banjo, doubling on accordion.

Thruout the routine the versatility of the men is in evidence. Opening is a waltz-medley played unusually soft for so large an outfit; following is *Alabamy Bound*, and then another medley of special arrangements. This also includes a specialty by the accordion player, the routine having such excerpts as *Barcarole* from *Tales of Hoffman*. The guitar player, who gets off some fine Hawaiian effects, contributed a "Wop" comedy song and a fast rendition of *Yes, Sir, That's My Baby*, was done with a vocal chorus by the guitar player and drummer. The drummer has a natural bent for comedy and got off several funny bits of business for hearty laughs.

For the concluding encore the drummer did a comic band-leader number, with practically all of the personnel clowning in with him. This stuff is surefire with any audience, and is not such a jump from the sublime to the ridiculous, because the preceding encore is a comedy number, *The Farmer Took Another Load Away*.

Brigode presents a type of musical director not seen every day. Exclusive of being an excellent musician, he is on his toes every second the orchestra is playing and has his men well in hand. He does not seem to slight two bars of music thruout the entire running time of the act. The arrangements, general effects, as well as shading and color, is always there, not to mention the hot dance tempo and rhythm. Certainly a clean-cut, businesslike outfit.

M. H. S.

Roger Wolfe Kahn And Biltmore Orchestra

Reviewed Wednesday evening, August 5, at the Cascades, Hotel Biltmore Roof, New York.

Music men "in the know" insist on rating Roger Wolfe Kahn and His Hotel Biltmore Orchestra as the second best dance combination in America. This reviewer does not deem it sacrilege to accord this all-star aggregation first honors. Unfortunately, the Biltmore management insists on preserving effects at all costs, altho with better placing the Kahn band would show up to infinitely better advantage. Art Hickman, during his Biltmore engagement some years ago, insisted on setting his men close to the dance floor and gained his point, but the Kahn troupe has been unsuccessful in its efforts to obtain a better position.

Nevertheless, with superb arrangements, ideal harmony and a superior conception of interpretation the Kahn orchestra can truthfully be said to have attained the pinnacle of orchestral achievement. Young Kahn, of course, is seldom about, but the short appearance he makes nightly is sufficient to imbue his men with that feeling of confidence and good-fellowship that keeps organizations intact and temperament at ease. Joe Raymond officiates as conductor in Kahn's absence.

The orchestra, originally founded on the nucleus of the Arthur Lange outfit, now numbers in its personnel only three men who formerly appeared with Lange—Tom Gott, Joe Raymond and Ray Romano. Gott, who was with the original Whiteman orchestra, is, to our notion, America's greatest trumpeter, achieving tones, at times, which are as mellifluous and dulcet as those obtained on a Stradivarius. Leo McConville, recent addition to the band, is an adept "hot" trumpeter and works splendidly with Gott. McConville succeeded Donald (Red) Lindley, who left Kahn recently to join the new Ross Gorman "Vanities" band.

The saxophone section of the Biltmore melodists works with precision and effect. The boys play all saxophones, clarinet, bass clarinet, flute, oboe and English horn. Arnold Brilhart, Dick Johnson and Harold Sturr constitute this section, the latter octeting (doubling would hardly do him justice) as arranger. "Chuck" Campbell plays a mellow trombone, Arthur Campbell supervises the tuba and string bass end, Domenick Romeo is banjoist and Victor Burton, formerly with Sam Lanin, is drummer and tympanist. Joe Raymond leads and fiddles and Arthur Schutt, late of the Specht ensemble, plays piano and arranges. Ray Romano is the other pianist. "Roge", as the boys call Kahn, plays whatever instrument is handy on his occasional appearances.

If so stellar an organization can be said to have a fault it is an occasional lapse of rhythm, caused, in all probability, by the poor setup insisted on by the hostelry. With this overcome the Kahn band would be as flawless and perfect a jaz combination as has ever been assembled.

Business at the Cascades runs excellent generally; on the Wednesday night the place was visited by this reviewer the lower floor held capacity.

G. D. L.

Boomers at Vendome Plunge

Sulphur, Ok., Aug. 7.—The attraction at the Vendome Plunge, Platt National Park, this summer is the Boomers Orchestra, composed of students in the School of Fine Arts at Oklahoma University. The orchestra, managed by Mott M. Keys, and Curtis M. Smith, director, is a big draw at the Oklahoma resort.

Record Booking Reported For Orchestra Engagement

Chicago, Aug. 7.—The Oriole Orchestra, now playing at the Edgewater Beach Hotel, has been booked for November 6 to play for the Idlewild Club in the Junior ballroom of the Adolphus Hotel, Dallas, Tex., for a figure said to break all records for a one-night engagement.

Busse's Buzzards

New York, Aug. 8.—Henry Busse, who plays the cornet in Paul Whiteman's Orchestra, will direct his own Victor record orchestra beginning August 21. The Busse combination, which replaces the Ross Gorman "Virginians" outfit as the Victor "hot" band, will be billed by Victor as Busse's Buzzards.

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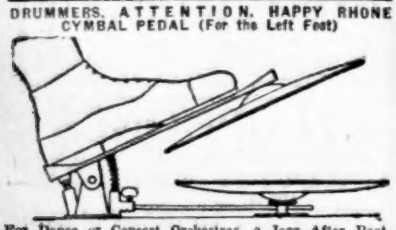

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New York, Aug. 8.—American orchestras which play and have played London and other English cities have done more to raise the pay of the native musicians than any other factor, according to an officer of Local No. 802 of the American Federation of Labor, who returned this week from England and Ireland.

He said that he appeared before various bodies representing musicians' organizations there and told them the American musician's side of the case with the result that many, if not all of them, agreed that he was right.

The average musician abroad is getting about £4 a week, equivalent to $20 in U. S. currency, he said, and the fact that our orchestras succeeded in many cases in obtaining a salary of £25 or more a man is doing more to establish a better scale for the local men than anything they have been able to do themselves.

Organizations of musicians abroad, according to the official, have hardly taken a forward step in several years, their progress being all but nil. After addressing several organizations there it was thought that a better understanding and less ill feeling toward the American musicians was inevitable.

Managers in London and other big cities abroad would never think of paying large salaries to orchestras until the American combinations were contracted for.

New York Notes

A series of entertainments featuring stage and screen celebrities has been started at the exclusive Embassy Club.

Texas Guinan this week tried to lift the injunction dry agents recently obtained against the Texas Guinan Club. Miss Guinan disclaimed any ownership in the place, asserting her salary as hostess was $1,000 weekly, and that Larry Fay, formerly owner of the El Fay Club, owned most of the stock in the Guinan Club.

The annual outing of the Talking Machine and Radio Men, Inc., of New York, New Jersey and Connecticut will be held this year at Bear Mountain Wednesday, September 2.

Archie Slater, formerly with the Harry Archer Orchestra, in the *My Girl* musical comedy, has opened with his band at the Palais D'Or, Chinese restaurant, formerly the Palais Royal.

This week's activities of the prohibition agents include raids on the Broadway Club and the Paramount Club, two alleged Times Square speakeasies. There are 82 cases on the trial calendar this week at the United States Court.

Basil Durant and Kay Durban are dancing Saturdays and Sundays at the Ross-Fenton Farm, Asbury Park.

A series of classic and concert programs will be broadcast regularly Sun-

(*Continued on page 27*)

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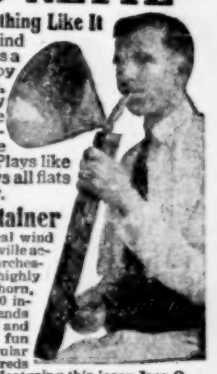

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Jazz Symphonists --- And Lucky Breaks

By JULES STEIN

MILLIONS of couples, closely embraced, they trot and shuffle. In every village, hamlet and city thruout the length and breadth of these United States. Hundreds of thousands of perspiring musicians pour out their wailing and strident dance music as these million couples circle round and round the dance floors. Musicians of all kinds, sizes and types, of greater or lesser ability—who can now foretell which of them will achieve national fame; which of them will become a Whiteman, a Vincent Lopez, Ted Lewis, Coon-Sanders? Will these great leaders of jazz to come become such by virtue solely thru sheer ability or will it be thru lucky breaks or contributing factors such as charming personality, inventive genius and the like?

Perhaps the best way of foretelling or getting some notion as to who these future leaders will be can be arrived at by a brief survey of our present jazz symphonists and outstanding figures. Have these present leaders achieved their prominence because of their technical ability as musicians or have other factors contributed as well?

In the concert field it can be generally stated that only true artistry and virtuosity produce the conductor, the concertmeister and other great talent, but in the dance field it seems other factors play as important, if not more important, a role than mere ability. In fact, it may be stated that seldom does the technician or musician of ability become a dominating factor in the dance orchestras of the country, and more and more it seems that a lucky break, combined with some practical vision not at all related to musicianship, has been responsible for the present-day leadership.

Who could have foreseen 10 years ago that a dance orchestra leader might amass a fortune of seven figures? Perhaps only a few even today have accomplished this, but it has been done, and there are numerous musicians who have made and have saved hundreds or thousands of dollars as a result of the dance business. In the past 10 years I have watched the rise and fall of famous dance leaders. A few have managed to retain and maintain the popularity and are still taking in countless dollars, but there are many others who are eking out a mere existence and who perhaps 10 years ago were more or less acknowledged leaders in their field.

Paul Whiteman the Leader

WITHOUT dispute I feel certain every one will agree that Paul Whiteman retains the outstanding leadership of the jazz symphonists. Mr. Whiteman, I am sure, will himself acknowledge that there are thousands of violinists in this country who from a technical and musical standpoint are far superior to him and that similarly there are numerous orchestra leaders with whom a comparison of Whiteman as a leader would be foolish. Until recently Paul Whiteman was more or less a novice with a baton, altho a comparison with his first and his later conducting shows a very marked improvement.

How is it then that Whiteman has become a recognized and admired leader among dance orchestras? Why should everything be compared to Whiteman—played a la Whiteman—as good as Whiteman or worse than Whiteman? The one word you hear most frequently among dance musicians is "Whiteman".

I know little of his early history, but I do know that he reached Broadway just when it was ready for a new star—for some new light—and this break was made into a complete success when he made a contract with the Victor company. Now indeed he was established for certain.

In the dance world, as stated previously, the orchestras go up and down. It is certain that Whiteman would have had his fall were it not because of his shrewd and farseeing salesmanship. He left his dance business behind and moved into a new field—"Jazz Symphony Concert". This field was a new and unusual one and his talk of giving to the American public music essentially "American" focused the entire attention of the country upon him. Lovers of classics, the babbits, the jazz folk, and even those who may never have heard music of any kind before, all took up the cry of Whiteman. He was their "American Musician" who was going to create a new "American Music". I doubt whether Whiteman will establish a new "American Music" as such. I am certain that his achievement cannot be duplicated today. His innovations in symphony jazz, his novelties, his publicity, all assure him leadership for many years to come, and if we recognize that after all his is the "nth" degree of dance music and forget the frills which accompany his publicity we can all agree to sit down and enjoy the greatest dance music of the age as rendered by Whiteman.

Coon-Sanders' Nighthawks

WHO has not heard of Coon-Sanders' Nighthawks? And yet but a very short time ago it was merely another one of these thousands of orchestras which play at various hotels, cafes and dance halls. Lucky break? Undoubtedly. In this case the radio. It is true that this orchestra as a novelty orchestra is a good one and yet there are perhaps hundreds of orchestras which might compare with it favorably. If it had not been for radio this orchestra might still be playing in its original haunts in Kansas City, but now known as it is thruout the land the demand for the orchestra is never ending and undoubtedly will continue for many years to come. The orchestra had its break, but it also had the ability to take advantage of the break and continue to hold the public interest. Planning, thinking and songwriting kept this orchestra in the front and its popularity is assured.

Ted Lewis

PERHAPS the one who has clung longest to his mast has been Ted Lewis, and often I have wondered just how it has come. His is a wild jazz orchestra and gives vent to a howling orgy of blatant, unharmonious music.

How, then, his long-continued popularity and success? I venture a guess. Ted Lewis is primarily a showman and actor and those who see and hear him visualize in him the actor and not the musician or leader. Lately I have felt more or less disappointed with his orchestra, yet I must still confess a keen joy and pleasure in watching and listening to him. Those especially who have seen him at his own cafe, the Parody Club, have realized what a wonderful host he is—an artistic host who instills in you a feeling of conviviality and comradeship to which undoubtedly a great measure of his popularity is due.

Vincent Lopez

OF COURSE you all know Vincent Lopez. To what can his success here and abroad be attributed? I have listened to his piano playing for hours and have enjoyed it immensely. He is an artist, but, of course, there are hundreds and hundreds of artists equally as good, and perhaps better. His orchestra is a good one and yet there are numerous orchestras as good.

Vincent Lopez personally is a most likable chap, and in assuming the directorship of the music for the Hotel Statler he was placed at once in a conspicuous position. Whiteman had been a leader on Broadway for some years before and the public was more or less ready to worship a new idol. At just the psychological moment Lopez stepped into the new Hotel Pennsylvania and, backed by the Okeh Record Company, it was only natural that within a few months this interesting Spaniard should have been acclaimed as a peerless leader, sharing honors with Whiteman. Only a few years ago Lopez had difficulty in getting individual work in Chicago and now he is in the front rank, having a prestige which is very substantial and which will undoubtedly continue for some time.

Isham Jones

PERHAPS the history of another well-known leader may be helpful. Some years ago when the Brunswick phonograph people decided to go into the recording business they cast about for a dance orchestra which was locally known and which they figured might have a good following. The general offices of the company were in Chicago and naturally they looked for a local orchestra. There was one Isham Jones then leading a six-piece orchestra at a North Side cafe. This orchestra was a fair one only and, contrasted with the orchestras of today, it could not have made a very favorable showing. The Brunswick people booked Isham Jones and as the Brunswick records became known and as the public gave approval to their records as the result of advertising and other publicity Isham Jones was carried along on the wave of progress and prosperity to an enviable position in the front rank of orchestra leaders. His popularity brought him to the College Inn, where he continued for four years, building up greater popularity for himself and his orchestra. This man Jones, once a coal miner in Saginaw, Mich., had become in just a few years one of the most popular orchestra leaders in the world, establishing a prestige which will take some time to abate. Jones in addition is a prolific songwriter. His income from this source alone is perhaps as much or even greater than the revenue obtained as a dance leader. It may be therefore that there are numerous contributing factors to the popularity and success of Isham Jones.

Dance Orchestras Here To Stay

PERHAPS the foregoing may spell the answer for many inquiries or remarks made to me by orchestras or orchestra leaders. How, they ask, does that orchestra get away with it when this one is so much better and will play for so much less? It may be true that these orchestras are far better than a good many that are very popular and are paid big money, but the dance-orchestra business is based not upon musicianship or musical ability alone. There are numerous other factors which enter into it, such as personality, song-writing ability, fortunate publicity, psychological moments and other things which might be called breaks, but which after all are a good deal more than that.

Dance orchestras have come to stay and will continue to be popular. The business has grown and will grow. It has received the approval of the public, has established a good will and will continue to make tremendous strides within the next 10 years. The old leaders may fall from on high and new ones take their place. Showmanship, I believe, will more and more tend to become an important part in the development of a dance orchestra and musicianship become less and less. Not because the dance orchestra will not be composed of real musicians, but because good musicians are plentiful and other factors such as showmanship, novelty, etc., will become more important. The competition is on. To the best man belongs the spoils and in this a good break or two may be of great help, but in the end ability of one kind or another is responsible for leadership and success. So will it ever continue.

Five Davis Orchestras Broadcasting From N. Y.

New York, Aug. 10.—The local Meyer Davis offices establishes a new record in having five of its orchestras broadcasting regularly from New York. They are: Arrow Head Inn Orchestra, thru station WGBS; Hotel Lorraine, WJZ and WJY; Hotel Belicliaire Roof, WJZ; Lido Venice, WEAF; Park Lane Hotel, WJZ, and the house work for WMCA when its commercial advertisers require an orchestra. On September 15 another Davis outfit will broadcast when the Rue de la Paix reopens with a Davis orchestra led by Jack Taylor.

Most of these orchestras were placed recently by Joseph Moss of the Davis offices of which he is in charge. Outside of that he is supervising the activities of the 103 orchestras now working under the Meyer Davis banner in various parts of the country, playing from exclusive embassy dates in Washington to the better-class supper clubs in many cities.

Booking for Florida Club

New York, Aug. 10.—Mr. and Mrs. Ralph J. Wonders, amusement directors for the Hollywood Country Club, at Hollywood-by-the-Sea, Fla., are in town for a fortnight, with headquarters at the Majestic Hotel, planning next season's program for visitors to the fast-growing Florida resort. Thru Roehm & Richards, representatives, the Wonders will book many popular stars for next season's entertainment at Hollywood.

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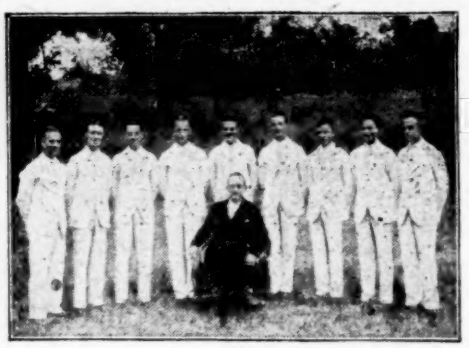

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New York Notes

(*Continued from page 25*)

day afternoons over WOR by Gene Cirina and His Orchestra, appearing at Janssen's mid-town Hofbrau.

The Piccadilly, Broadway picture house, last week offered its patrons an opportunity to see how radio broadcasting is accomplished. A replica of the WGBS studio was presented on the stage of that theater all week.

A. B. C. Gets Big Contract

Chicago, Aug. 6.—Harry W. Trimp, owner of Trimp's ballroom, St. Louis, has signed a contract with Paul Bush, general manager of the American Ballroom Circuit, for the exclusive booking of its orchestras for 1925-'26. It is said to be the biggest exclusive booking contract ever given without a cancellation clause. Mr. Trimp is spending $100,000 in remodeling his ballroom. The Virginia Ramblers will be the opening attraction. John Kerwin will manage the new dance palace. At present he is assisting Jonas Perlberg at the Chicago Beach Open-Air Pavilion.

Benson Orchestras

Chicago, Aug. 8.—Benson, presenting featured orchestras for dancing and entertainment in every large city in the country, and with 25 years of experience, is now offering to ballroom owners the advantages of the Benson Circuit. It will be headed by Edgar A. Benson, while Jerome Levy will be musical director. The contests, advertising ideas and orchestra presentations are being arranged by Jonas Perlberg, who is now operating the Chicago Beach Hotel outdoor dancing. This fall he will have personal charge of the Cinderella Ballroom.

The creator of the laughing cornet, Louis Panico, from Isham Jones' Orchestra, is now leading his own Benson organization and playing to St. Louis

(*Continued on page 29*)

Good Dance Orchestras Scarce on Broadway Say Ballroom Managers

New York, Aug. 10.—There were never more opportunities for good orchestras than New York offers today. Any "set" or well-rehearsed combination would have no difficulty in connecting with any one of a dozen good spots, either immediately or beginning soon after Labor Day.

An indication of the dearth of good dance organizations on Broadway and environs is furnished by a prominent White Way ballroom, whose owner has for weeks been casting about for a meritorious outfit to open his place early in September. A very well-known roadhouse was in a quandary for three days recently, no worthwhile band being available, with the results that the inn was compelled to shut down for two nights.

Dance circuits, moving picture theaters, musical comedies and Europe are blamed for the scarcity of "name" attractions on Broadway. Some of the local booking offices expect to reap a harvest with unknown combinations this fall, and one very well-known office has been rehearsing at least three bands which plan to step into important connections as soon as the cabaret and night-club season reopens.

Out-of-town orchestras are not to take the foregoing information too literally. While the opportunity is here, the going is still rough for the inexperienced, altho the established outfit that has received some measure of recognition in the provinces should have little difficulty in connecting.

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Giving Character to a Small Orchestra

By JOSEPH MOSS

JUST as any business organization or institution reflects the personality and character of the man or men directing its destiny, so also does the average orchestra reflect the direction in back of it and in its progress develop a sort of personality, favorable or unfavorable. It may have a distinct something about it, making it differ from a thousand and one other orchestras, or it may be just a fairly good combination with no special qualifications to induce a manager to give it a contract.

An intelligent leader can, of course, bring an orchestra to the point where it stands out, and, when playing, instantly makes one realize that it is a real smart combination. The suggestions offered below are designed to prove helpful to a leader principally so that they will act as a stimulant and bring out his own ideas. He who is satisfied to merely play an orchestration correctly will never lend the faintest bit of color to his organization. Whatever I set down I do not claim as being exclusively my method nor original with me. Rather they are observations from the practical experience of handling orchestras in their various stages from organizing to booking and leading them.

I dwell upon the small orchestras because a six-piece combination consisting of violin, piano, E-flat saxophone doubling on soprano and also clarinet if possible, banjo, drums and string bass, well rehearsed with a routine worked up on the popular numbers of the day, can command as much money in the high-class hotel or supper club as the average run of 10 and 12-piece orchestras. And the chances are that they will be much more popular with the patrons and management. This may not sound credible to many leaders, but I have proof of many specific instances.

Engagement of Proper Men

TOO much judgment cannot be used in engaging the proper men suitable for the small combinations of from five to eight musicians. The style of music in orchestras of this kind is entirely different from that of the larger ones, because the players cannot lean to arrangements, and naturally there are further complications due to the lack of necessary instruments. Therefore it is essential that only excellent musicians be engaged and of the kind that can "fake" and improvise. A man must really be a soloist and be able to stand out alone on his instrument, that is, when called upon to take a solo with the orchestra. Also he must be able to play an obbligato if the leader wishes it whether or not there is an obbligato part to the particular number being played.

It is surprising to note that there are a great many musicians playing with some of our best known 10 to 15-piece orchestras who would find it difficult if shifted into a smaller orchestra. Not only that, but they would probably be considered incapable. This frequently occurs with saxophonists who have played with a large combination where two altos are used with a tenor. They have been playing from arrangements and naturally can only play their part. The difficulty arises from the fact that there is but one saxophone in the smaller combination. On the other hand, there are musicians playing in small orchestras who blend in splendidly and, once knowing a number, can play it to the queen's taste, but as soon as he is placed in a larger combination this same musician, if he has to stick strictly to his part, would not be able to meet the requirements of the leader. Therefore it is no easy matter to engage the proper man.

If an orchestra is being assembled for a resort catering to discriminating patronage the musicians should be able to play tangoes and danzons, for it is safe to assume that some of the patrons have traveled abroad and elsewhere, with the result that they may have heard numbers other than the output of our publishers. I usually make a specialty of these numbers and frequently feature them wherever possible, particularly the Cuban and South American danzons. The danzons are really fox trots played in slow rhythm. In the event that a leader is organizing an orchestra for a particular resort he has an opportunity to meet every requirement of the place, for his position is analogous to that of a tailor making a suit of clothes. If he is competent there is no reason why the suit shouldn't fit.

At engagements where the orchestra is required to play softly and therefore practically muted all night it is vital that the violinist and saxophonist be able to play a melody chorus in a beautiful, sweet tone. Orchestras of the same instrumentation mentioned above are usually required to play a fast, peppy, free sort of style, or, as musicians say, "every man for himself." Most supper clubs want this style. It can easily be done if the musicians remain reasonable and the leader does not let any particular instrument predominate or "hog" it all, excluding the instrument carrying the melody. Its endings must be played, for the melody should be heard at all times.

When there are seven pieces in the small orchestra the added instrument is usually a violin. An obbligato violinist is as important, I think, as the first violinist when two are used, especially when the first is carrying the melody. Then the obbligato must harmonize with the first violin and make sure that it is strict harmony played in the same range as the first, but just a little under it, so that his part does not predominate over the melody. I say harmony instead of obbligato because I never have the second violinist play an obbligato to the first when he is playing the melody. If you try it out you will find that by playing a harmony part to the first violinist in his register it blends and makes the two violins sound very rich in tone whether they be playing on the E or A string together, or on the G string.

Qualifications of a Leader

OF paramount importance to the orchestra is a leader who knows how to properly frame a routine. Not a few leaders succeed in surrounding themselves with a faultless personnel. Further than that they may try out for a job and prove unsatisfactory to the proprietor or manager seeking to engage them. All of the men are first-rate musicians and play well that which has been set before them. But it is hardly enough just to play what has been written from the orchestration. Some leaders get up a routine of unusual merit due to their years of experience. Others never know what to play outside of what the publisher sends them printed in black and white. Still a youthful leader has been known to frame a corking routine because he had a few ideas and reasoned things out for himself.

To begin with, a leader must have a perspective of a song in question before he can appreciate its possibilities. He must make up his mind as to what the number is and just what he intends to do with it. The other day an orchestra under my supervision tried out a new *Rose* song. It resulted in a medley of *Rose* songs all in fox-trot tempo. The medley included McDowell's *To a Wild Rose, Rose in the Bud, Mighty Lak a Rose, Rose of Washington Square, Roses Bring Dreams of You, My Wild Irish Rose* and so on. We usually do this with a new *Rose* tune worth playing. Another new *Rain* song was recently rehearsed and we decided to have one of the musicians sing a chorus, so that the dancers or diners would know what it was about, and then follow it with a few choruses of *April Showers*, back into the rain number, and, of course, a storm effect is concluded with the familiar *The World Is Waiting for the Sunrise*, etc. It is medleys like these that help to place an orchestra out of the ordinary run. Careful attention is to be paid to the modulations in playing such medleys. Much depends upon the pianist for modulating from one number into another.

No doubt the first medley of this kind was played when the boys got together and sang the old songs, beginning with *Sidewalks of New York*, and, of course, *Sweet Rosie O'Grady* and the rest of the numbers popular years ago in succession. There is always a certain amount of sentiment attached to the old songs and the playing of them places the party in good humor. Just as a composer follows out his theme, a leader can follow out a tuneful song even tho it be an Italian folk number. These can be easily arranged to start with the old reliable *O Sole Mio*, and one will find a whole series of Neapolitan airs that makes the finest waltz material in the world.

Framing a Routine

IN framing a routine, after the number has been carefully rehearsed and every member of the orchestra is thoroly familiar with the tune, care should be taken that the routine is consistent. Fox-trot hits are good for 10 or 12 choruses in succession when different effects are used with each chorus. Usually the introduction and verse are followed by a chorus played full, then a saxophone or violin solo may follow, with the subsequent choruses incorporating the effects as outlined by the leader. The first ending after each chorus is apt to be slighted to the detriment of the rendition, of course. Good ears for music will detect this at once. If the violinist should play the melody on the E string in the following chorus the melody should be played on another instrument, naturally the saxophone in the low register, thus giving the small orchestra color. Such ideas of color and shading should be employed thruout the entire number.

Rehearsals play an important part in the routine of successful orchestras. At least once a week the men might get together at a time set aside as the regular period for rehearsing. By setting a time and place that stands week in and week out there is no excuse for anyone not putting in an appearance. It also eliminates the question as to when the next rehearsal will be held. They ought to be regarded seriously and not as a matter of running over new numbers just to get acquainted with them. Whenever possible they should be held privately, so that the utmost may be accomplished. By going over a number several times the leader has ample opportunity to work up ideas, etc. Quite often a leader who is not of the "know-it-all" type can obtain from his men many valuable suggestions which may prove advantageous in getting up the routine. A waiter at a hotel offered me a suggestion last season and it proved quite a success. He was a former violin player from Paris, and, as we afterward learned, an accomplished musician. He hummed a tune for us which he said was a hit on the continent, and if we made an arrangement of it would have something no one else had in this country. From his leadsheet we made an orchestration of *Titina* long before the American rights were secured by Harms, Inc., and most every leader of importance in New York asked me for a copy of the song. Thus we had a tune to offer that the patrons liked and could not hear elsewhere. They probably heard it aplenty in time. Incidentally a catchy tune of this type always makes a hit with patrons who have traveled and they do not hesitate to come over and request the name of the piece. I always make it a point to have two or three tunes of foreign flavor. It also makes a hit with the folks at private social functions as well.

At rehearsals and even while playing at a resort leaders often have to contend with temperamental musicians. By being a diplomat the leader can usually smooth over differences and get much more out of men this way than by arguing, which is obvious, of course. Jealousy in an orchestra is a bar to its success and far better is it to build up an organization wherein each man is just as important a component part as the other, thereby doing away with the individual star who usually labors under the impression that he cannot be replaced. Stars take advantage and it is a condition that should not prevail in any orchestra. Nevertheless a good leader will always co-operate with his men to the fullest extent and not try to be the whole show himself. There are a few orchestras whose leader and his reputation amount to virtually 75 per cent of the outfit, but these may be counted on the fingers of one hand. A leader whose men have confidence in him has half of the battle won.

The Tempo

IT is not uncommon for an orchestra to ruin an introduction because the boys failed to start together after the leader gave the usual two beats. To the layman it might sound as tho every musician started at the fraction of a second, but a fussy dance-hall manager will soon notice how ragged it is. I have also noticed that leaders knock off two beats in an altogether different tempo than the one subsequently played by the orchestra. As a rule they give two quick beats in starting the men, which is misleading to the musicians to say the least. Too often does the leader forget that the two beats is the tempo his orchestra is supposed to play and one of the two chief reasons the beats are given.

The first-rate orchestra has a set, even tempo with the exception of the instrument that is playing the melody or the one playing harmony or obbligato part with it. For the sake of making it easy for the dancers the rest of the orchestra ought to play absolutely the same rhythm. And again the men can accomplish more when doing so, for they are all working together.

When a leader has more than one engagement his music books on each occasion will avoid confusion to the men if they are always numbered alike. Every man will then know the tune that each number represents. I use this system thruout in an organization that has 103 orchestras working at the present time. The clever director of an orchestra will not wait for the manager to tell him that business is bad, but in a way will emulate the actor and "count the house", thus learning for himself at first hand whether business is better or worse. Falling off in attendance may be due to the orchestra as well as to the cuisine or anything else connected with the establishment. By noting the way business is going the leader can guide himself accordingly in dispensing dance or concert music to the clientele of any sort of establishment.

Inasmuch as he is the one who has to sell the orchestra the head of it does well to maintain an outwardly pleasant personality at least. His clothes should be immaculate no matter what the occasion. It is his duty to carefully note the attire of the men under his direction. For fall and winter engagements a tuxedo, with starched white shirt and wing collar, seems best. For the summer our orchestras have adopted an outfit consisting of a blue coat, gray flannel trousers, black shoes, white shirt and dark blue tie. At any rate the outfit looks infinitely better when the men are dressed alike.

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Benson Orchestras

(*Continued from page 27*)

society every evening aboard the "J. S.", a Mississippi river pleasure boat.

Don Bestor and His Orchestra, another Benson band, now playing a summer engagement at "The Willows", a resort in Oakmont, Pa., will be here in a short time before leaving for the winter season in Dallas, Tex.

When Jack Chapman closes his summer season Labor Day at the LaSalle Roof, he will return to the Drake, where he has played for the past four years under Benson direction.

Don Harter's Singing Oufit Increases Its Personnel

Don Harter recently increased his Singing Orchestra to eight men. The personnel now reads: Joseph W. Clauser, piano and director; Ed Johnson, drums, marimba and tymps.; Ed Light, saxophone and clarinet; George Buchannan, saxophone and clarinet; Mose Clarridge, banjo; Ralph Shively, trumpet; George Hall, trombone, and M. F. (Ding) Shreve, sousaphone and entertainer.

Chicago Notes

Roy Mack gave the premiere showing of his 10th edition of *Frivolous Frolics* Monday evening at the Frolics Cafe. It has a New York cast of principals and choristers. Among the principals are Billy Grant, Ruth Adair, Marie Russell, Gus Mulkey, Alice Ridnor and Horace Ruwe. Lydia Harris and Joe Lewis are held over from the last show. The 10 Century Serenaders are furnishing dance music.

Terrace Garden has new talent this week. The Harmony Girls, Morton and Mayo, nut comedians, and Henri Therrien, tenor, head the bill.

It takes two bands this week to fill the bill at Marigold Garden. Herb Carlin's Marigold Orchestra and Joe Rudolph and His Gang alternate in playing.

A new cabaret is the New Playland, 2354 North Clark street, with Elsie White heading the cast of entertainers. Dave

(*Continued to page 180*) L

College for Piano Tuners

Chicago, Aug. 6.—Laporte, Ind., has what it claims is the most unique college in the country, a college for educating piano tuners. The school has dormitories, laboratories and private studios in which are taught the construction of different actions, the vibration of strings and the varying delicacy of instruments. The college has its own faculty. On June 26 the new building was dedicated and a reunion of graduates was held. All graduates are given their diploma as master tuners. The college is endowed by William R. Powell, president.

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Craving
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Dark Hawaiian Eyes
Don't Bring Lulu
Everything Is Hotsy Totsy
FASCINATING BABY
HOLD ME IN YOUR ARMS
I Miss My Swiss
If You Knew Susie
I Love 'Em All
I WANT YOU
Ida I Do
Look Who's Here
Look At Those Eyes
Manhattan
Mamsy Wamsy
New York Ain't New York Anymore
OH SAY, CAN I SEE YOU TONIGHT
Pango Pango Maid
PEACEFUL VALLEY
PRETENDING
Row Row Rosie
SMILE ALL THE WHILE
SAVE YOUR SORROW FOR TOMORROW
STOLEN KISSES ARE THE SWEETEST
STEPPIN' IN SOCIETY
Sweet Georgia Brown
Seminola
SONYA
So That's the Kind of a Girl You Are
Siberia (Phonograph Arrangement)
Silver Head
THERE AIN'T NO FLIES ON AUNTIE
Ukulele Lady
THE FARMER TOOK ANOTHER LOAD AWAY
Waitin' for the Moon
WHEN EYES OF BLUE ARE FOOLING YOU
WHO TAKES CARE OF THE CARE-TAKER'S DAUGHTER
YES SIR, THAT'S MY BABY
Will You Love Me Sometime?
My Sweetie Turned Me Down
Ninon
Underneath the Yum Yum Tree
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MECHANICAL statements for the quarter ending July 30 were far worse than was generally expected. Firms who depend upon these quarterly checks to any great extent are, to use an antique altho effective expression, "S. O. L."

A firm that had a Victor "canning" of a best selling song and dance hit received a statement indicating a sale of 30,000 records. When it is recalled that in the halcyon days a Victor statement for less than 200,000 on even a "dog" tune was uncommon, it can readily be perceived that the mechanicals are no longer the "big gravy" of the industry. The only word that comes to our mind to characterize the royalty statements of the other companies is "fierce".

At the time of going to press no information on statements from the piano roll companies was available, but our prophecy is that the sum of every check from this source received by every publisher combined will by no means approach the statement of the Victor company alone on the song *Whispering*.

Lower priced records and rolls will probably go a long way toward easing this depression. The customary cool weather spurt in sales will probably result in better statements in November, altho, to reiterate, the publisher who formerly figured his mechanical royalties as "expense money" is today a sorry figure indeed.

A recently completed survey of the radio industry, made by the Copper and Brass Research Association, somewhat explains the situation.

According to the figures, and there is every reason to believe that they are sound, the retail value of radio receiving sets and parts to be sold in 1925 is estimated at $500,000,000, compared with a value of $50,000,000 for radio merchandise sold in 1922.

It is further pointed out that there were hardly 100,000 sets in use in 1922, with the number increasing to 2,000,000 by 1923. By the close of 1925, it is estimated, 5,000,000 sets will be in service.

The present rate of manufacture, according to the survey, indicates that 1925 production will be 2,000,000 sets.

It all simmers down to this: the American family budget provides just so much for the expenditure on entertainment, in which music in the home figures largely. Every dollar invested in the radio means just so much less for phonograph records, piano rolls and sheet music.

And the sad part of it all is that you can't laugh these facts and figures off.

The Americanization of England continues. Aileen Stanley, vaudeville and phonograph-record artist, just back from Europe, says that she spent all her spare time while in England teaching the ukulele to the aristocracy of Mayfair. The lowly "uke", she goes on to say, is now the official instrument at London's tea parties.

Miss Stanley's ukulele, which is of the banjo-uke type, is inscribed with the signatures of such prominent British personages as Prince George, third son of the King; Lady Loughborough and Lord Beaverbrook. Among others Miss Stanley said she taught are Beatrice Lillie and Gertrude Lawrence, stars of *Charlot's Revue*; Joe Coyne, starring in *No, No, Nanette*, and Michael Arlen, novelist.

A New York daily, commenting on the ukulele's conquest of Britain, declared recently: "Nero fiddled while Rome burned. While England has been under the shadow of the greatest threatened labor strike in her history Mayfair has been playing the ukulele."

The E. B. Marks Music Company is much elated over the fact that the humorous weekly, *Judge*, in its "Six Best Steppers" department, has listed the number, *Sentimental Me*, right at the head of the column ever since the opening of the *Garrick Gaieties*, in which the song is featured.

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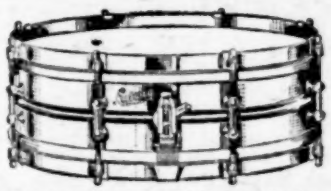

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pany, of Kansas City, will concentrate this fall on *The World Is Such a Lonesome Place*, a waltz ballad; *Deep Elm*, *You Tell 'Em*, fox-trot, and *Peaceful Valley*, another number in fox-trot tempo.

The latter two songs are the work of Willard Robison who, with his Deep River Orchestra, was recently signed by the Paul Whiteman office for a three-year period. Robison is doing much recording at present for the Aeolian, Mel-O-Dee and Duo-Art companies.

Louis Katzman, well-known arranger, has thrown his hat into the "symphonic-jazz" ring. Katzman has started to do an Arthur Lange, W. C. Polla and Fred Black with a series of fox-trot arrangements of the classics which he calls "symphono-jazz". His first releases are *Arabique*, *Sonatique*, *Pagliaccique*, *Operatique* and *Rubinesque*.

The Triangle Music Company's publication, *Dark Hawaiian Eyes*, has been introduced in Earl Carroll's *Vanities*.

Joe Davis, head of the Triangle firm, reports a healthy demand for Bob Fuller's book called *Jazz Clarinet Solos*.

Robbins-Engel, Inc., have just released for orchestra, two unusually effective Arthur Lange arrangements of *Dreaming of Tomorrow*, Benny Davis-Joe Sanders Atlantic City hit, and *Lonesome*, a beautiful fox-trot melody tune.

Harry Engel, of the R.-E. firm, left last Sunday on a two-month trip thru the United States and Canada.

The Brunswick Company has issued a special "flash" folder announcing Charlie Chaplin's debut on phonograph records.

The screen comic is billed as "guest conductor and artist with Abe Lyman's California Orchestra" for the numbers *Sing a Song* and *With You, Dear, in Bombay*. Chaplin has been accused of being a violinist and is writer of the songs.

George Ramoy, formerly with the professional department of the Broadway Music Corporation, has joined the E. B. Marks Music Company in a like capacity.

The Harry Von Tilzer Music Publishing Company announces the release of *What Does Little Sweetie Want?*, by Joe Manuel and Harry Von Tilzer; *Just Around the Corner*, by Dolph Singer and Von Tilzer, and *I Want My Rib*, a comedy song that is really funny, by the same writers.

Margaret Lieb, associated with the vaudeville producing firm of Cantor & Brandell, has turned songwriter, thus following in the footsteps of her late husband, Francis K. Lieb. Mrs. Lieb has written the lyrics to a ballad tentatively titled *Love*. The music is by L. W. Joy.

Paul Berlenbach, light-heavyweight champion of the world, has become an habitue of Melody Row. The famous socker is reported to play a mean saxophone, his tutor in that art being no less a personage than Rudy Wiedoeft, America's foremost saxophonist. Paul has written several songs, but for the sake of everybody concerned they will not be mentioned in this column, as the writer wears glasses and is not feeling so well of late, anyhow.

The Roman Arndt Music Publishing Company, of Detroit, found itself rather mortified when 1924 came and went without its song, *Leap Year Blues*, achieving any especial success.

We are informed by Mr. Arndt, head of the firm, that without any special plug the song is gradually asserting itself in the Mid-Western territory, so much so, in fact, that orchestrations which had been put in the cellar until

(*Continued on page 188*)

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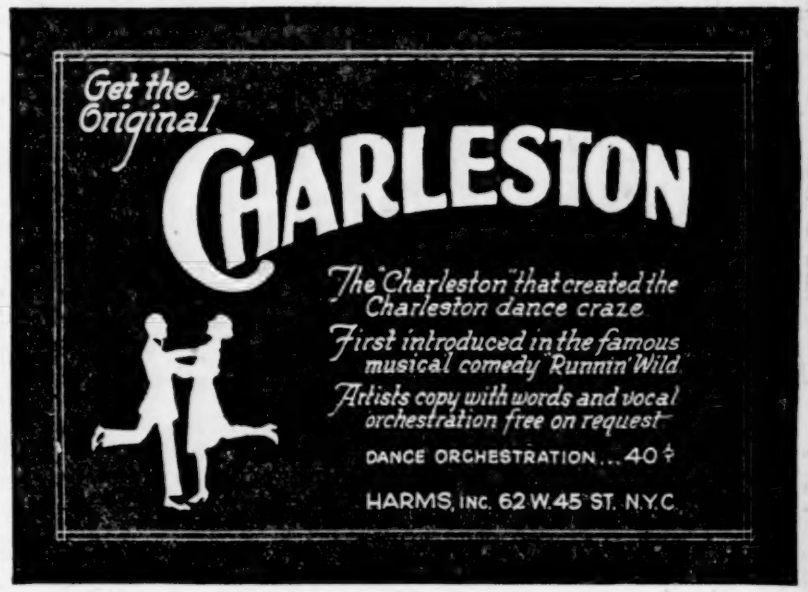
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COMEDY FARCE TRAGEDY

THE DRAMATIC STAGE

News, Views and Interviews

Edited by DON CARLE GILLETTE

(Communications to 1560 Broadway, New York, N. Y.)

GOOD SEASON IN SIGHT FOR BROADWAY ACTORS

Long List of Announced Productions, Many With Large Casts---Managers Rallying to Equity---Activities on the Road Also Encouraging

NEW YORK, August 8.—Judging from present indications, a good season is in sight for Broadway actors and actresses. One of the promising signs is the long list of productions announced by various managers. Many of these productions require good-sized casts, as in the case of the two pieces that arrived this week—*Spring Fever*, which employs about 24 players, and *The Little Poor Man*, with an even bigger personnel.

Another healthy indication is the fact that more and more managers are rallying to the Equity fold. Philip Goodman has settled his claims and regained his good standing in the association, Henry Baron is negotiating to square himself, and others are seeking to conform to requirements, and to obtain the mutual protection, of the Actors' Equity Association.

George M. Cohan, who is assembling a company for *American Born*, the play that will herald his return to the theater, is signing players on Equity contracts without a protest and everything points to one of the most amiable seasons on record as far as the relations of the actors and the producers are concerned.

An encouraging increase in activities on the road also looms up. The number of road shows already in process of being assembled is greater than it has been at this same period in previous years, and it is quite likely that the road will also benefit from the overflow of productions which Broadway will not be able to accommodate as fast as they are produced—that is, provided the percentage of successes is at least fair.

Still another good sign may be seen in the big production programs contemplated by the better known and established producers, which means that theaters will not have to depend so much on the irresponsible shoe-string class of impresarios.

CHANGES IN CASTS

New York, Aug. 8.—Beatrice Terry, who has been playing the mother role in *It All Depends* at Asbury Park, Long Branch, Stamford and Great Neck, will withdraw from the cast and Jane Grey will play the part when the piece opens at the Vanderbilt Theater here next week.

Jean May, who followed June Walker in *The Nervous Wreck* last season, replaced Norma Lee last Monday night in the leading feminine role opposite Elliott Nugent in *The Poor Nut* at the Henry Miller Theater.

Bert Kaye has taken over the role of the Reporter in *The Gorilla* at the Adelphi Theater, Chicago.

A. L. Erlanger To Produce Flavin's "Service for Two"

New York, Aug. 8.—A. L. Erlanger has added to his list of proposed productions for next season a new comedy by Martin Flavin, titled *Service for Two*, and states that it will be one of his earliest offerings this fall. Flavin is the author of *Children of the Moon*, played here the season before last. The new piece is said to be high comedy, with its scenes laid in New York, having to do with certain international complications of an extremely amusing nature.

Another early production announced by Erlanger recently is a musical play, titled *Lady Liberty*, with book and lyrics by Anne Caldwell and John E. Hazzard and music by Raymond Hubbell.

ENGAGEMENTS

New York, Aug. 8.—Louie Emery has been engaged to play a role in the impending production of *Bed and Board*.

N. R. Cregan, veteran actor, will play the old sea captain in Gustav Blum's road production of *My Son*, which opens Labor Day at the Lyric Theater, Philadelphia.

Cukor With Frohman

New York, Aug. 8.—George Cukor, director of the successful Lyceum Players at Rochester, N. Y., will shortly join the staff of Charles Frohman, Inc., as assistant to the general stage director. The Lyceum Players will close the season August 22 with a new play by B. Harrison Orkow titled *The Last Kiss*.

TRY-OUT OPENINGS

"The Sea Woman"

Asbury Park, N. J., Aug. 5.—L. Lawrence Weber presented *The Sea Woman*, by Willard Robertson, at the Main Street Theater here for its out-of-town premiere Monday night. The play was repeated last night and for two performances today. It will be seen at Long Branch the last half of the week and will then be held until August 22, when it will be offered for one performance in Great Neck, L. I., preliminary to its New York debut at the Little Theater the following week. The piece is a thrilling melodrama of the old 10-20-30 order and, altho some of the situations are distinctly shoddy, the acting of Blanche Yurka, featured member of the cast, should carry the play on Broadway. The title describes the theme, which is dramatically unfolded in a lighthouse setting, standing thruout the three acts. Others in the cast include Paul Kelly, Rea Martin, Roger Pryor, Clyde Fillmore and Charles Halton. William B. Friedlander staged the production.

"Something To Brag About"

Lond Branch, N. J., Aug. 5.—Edgar Selwyn is offering *Something To Brag About*, a new farce-comedy written in collaboration with William Le Baron, at the Broadway Theater here the first half of the week. It will go to Asbury Park for the last half and to Stamford, Conn., the early part of next week, with a Broadway premiere scheduled for the Booth Theater, New York, August 13. The piece is a travesty on the comedies of the man in the suburbs and is amusing and entertaining. The cast includes Sylvia Field, Richard Sterling, Edward Robins, Enid Markey, Mark Smith, Cecil Kern, Earl House, Marjorie Wood, Beatrice Moreland, Robert Cummings, Joe Duckworth, Jay Murray, Booth Howard and Karl Van Vecten. Selwyn has staged his play well and the settings by Raymond Sovey are excellent.

"Oh, Mama"

Patchogue L. I., Aug. 5.—William A. Brady reopened his vehicle for Alice Brady, a comedy titled *Oh, Mama*, which was tried out in Boston last spring, here Monday evening. The production moves on to Great Neck, L. I., for the last half of this week and next week will be seen in Asbury Park. It is scheduled to open at the Playhouse in New York August 18. The piece was originally adapted from the French of Louis Verneuil by Wilton Lackaye. Harry Wagstaff Gribble has touched up the version during the summer and from the way it was received here it should please Broadway. The piece is best described as a smart modern comedy. Miss Brady renders several songs during the course of the performance and handles the star part pleasingly. The supporting cast includes Kenneth McKenna, Mildred Florence, Edyth Shayne, Jean Burton, Edward Micander, Lyonel Watts, Paul Porcasi and William Leith.

Maria Bazzi To Occupy Manhattan Opera House

New York, Aug. 8.—Maria Bazzi, Italian actress, whose dramatic company will sail from Genoa September 8 for New York, announces that she has secured the Manhattan Opera House for her engagement here. Her season will consist of 11 performances, beginning September 26, with matinees on Sundays only. The plays to be produced are *Rain*, *Magda*, *Fata Morgana*, *Claudio's Wife*, *A Thing of Flesh*, *Enter Madame*, *Song of Life*, *Teresa Raquin* and *Remnant*.

Following the New York engagement Mme. Bazzi will take her organization to Boston, Philadelphia, Washington, Pittsburgh, Montreal and a number of other important theatrical centers, returning to Rome in January.

WHEELER DRYDEN

As Ashley in "White Cargo" at the 39th Street Theater, New York.

BROADWAY OPENINGS

New York, Aug. 8.—Of the two new arrivals this week *Spring Fever*, the Vincent Lawrence comedy formerly tried out on the West Coast under the name of *Kelly's Vacation*, is making a pretty fair hit at Maxine Elliott's Theater, while *The Little Poor Man*, Mrs. Clare Tree Major's first production, at the Princess Theater, is eliciting praise from the lovers of classical drama.

With the postponement of several pieces, including the three David Belasco productions of last season, which were supposed to reopen August 10, the list for next week contains only two offerings that are definitely set. The first of these is *It All Depends*, by Kate McLaurin, author of *Whispering Wires*, which opens Monday at the Vanderbilt Theater after a tryout in the provinces. John Cromwell and William A. Brady, Jr., are presenting the play. In the cast are Norman Trevor, Katherine Alexander, Jane Grey, Felix Krembs, Charles Trowbridge, Lee Patrick, Roland Rushton, Roberta Bellinger and Grace Andrews.

The other arrival is Zelda Sears' new comedy with incidental songs by Harold Levey, *A Lucky Break*, which had a spring tryout under the name of *Broke*. The American Producing Company, headed by L. C. Wiswell, is offering this production and the cast includes George Macfarlane, Louise Galloway, Charles Dow Clark, Lucille Sears, Edgar Nelson, Viola Gillette, Ursula Ellsworth, Marion Haslup, Edward H. Wever, Percy Moore, Margaret Walker, Gayle Mays and others.

Among the impending arrivals are *Something To Brag About*, due at the Booth Theater in another week or so; *The Man With a Load of Mischief*, for which no house has been named as yet; *Oh, Mama*, coming to the Playhouse week of August 17; *The Family Upstairs*, booked for the Gayety the same week; *Enchanted April*, at the Morosco week of August 24; *The Five o'Clock Man*, at the Ritz Theater; *The Sea Woman*, at the Little Theater, and *The Mud Turtle*, at the Bijou Theater, all in the same week, and *Cradle Snatchers*, at the Music Box September 7.

Play for Charles Gilpin

New York, Aug. 8.—Anne Wolter, head of the Ethiopian Art Theater School, is to produce a play titled *Breaking By*, by W. Astor Morgan, early in the fall on Broadway with Charles Gilpin featured in the leading role.

The colored actor is vacationing in Provincetown, on Cape Cod, and is to appear there next week as a guest player of Frank Shay's barnstorming group in his original role in *The Emperor Jones*. Helen Westley, who is also in Provincetown, is to play the old native woman part in the piece. Cleon Throckmorton is designing and executing settings for the offering.

David Belasco's souvenir of *The Merchant of Venice*, published by Thomsen-Ellis, has been accepted as one of the finest pieces of printing submitted to the Graphic Arts Exhibit, Philadelphia. It is to be exhibited thruout the country and later will be shown at the Sesquicentennial in the Arts and Crafts Building.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

Six and one-half years of unusually colorful stock experience in the Orient lies back of Wheeler Dryden, talented young character actor, who has been playing the part of Ashley in the New York company of *White Cargo* for the past nine months. It was this apprenticeship that gave him the opportunity to develop his ability to characterize, and incidentally his long stay in those tropical regions made him particularly suitable for the role he portrays in Leon Gordon's African melodrama.

"I first went to India with my father, Leo Dryden, one of the leading stars of the British vaudeville stage," said Dryden as he carefully removed the mustache he wears for his characterization at the 39th Street Theater. "That was in 1912, when my father opened at the Grand Opera House in Calcutta with his own vaudeville company, of which I was a member. In those days my theatrical work consisted of impersonating various characters from the novels of Charles Dickens. When my father returned to England I remained in India and toured further 'up country' towns, which in the Orient are called "stations". A couple of years later I forsook the vaudeville field and joined the Howitt-Phillips Dramatic and Comedy Company, one of the leading touring theatrical organizations of the Orient, and thus became a full-fledged legitimate actor. I was given most of the principal comedy roles to interpret, and you can imagine my consternation when I was informed that the company presented a different play each night. Not each week, mind you, but each night! When I joined this band of players they had a repertoire of about 16 plays, and, in the course of time, thru revisiting many of the larger cities of the Orient, where they played for a season of several weeks' duration, they were naturally forced to add more productions to their repertoire so as not to repeat the plays too much, with the result that when I left the organization, four years later, they had a working repertoire of 60 productions, ranging from farce to Shaw and Shakespeare! Just imagine! Any one of these 60 plays were liable to be put on at very short notice, as for instance in Delhi, when, because the freight train was held up, the company's scenery did not arrive, and rather than disappoint the assembled audience the management changed the program at the 11th hour and presented Rex Beach's red-blooded drama of Alaskan life, *The Barrier*, instead of the announced play of three generations, *Milestones*, by Arnold Bennett and Edward Knoblock. At that particular time the company had not performed *The Barrier* for about three or four months, and yet the brains of the members had been kept so alive and fresh and alert by constant study

(Continued on page 190)

REMARKABLE REMARKS

"It is not the naming of a star that counts, but the confirmation of this judgment by the public."—*Janet Beecher.*

"Stage people who would make the most progress in their chosen profession should remember the old saying: 'He travels fastest who travels alone.'"—*Beatrice Swanson.*

"Individualism is essential in the theater; a great playwright, a great manager or a great actor changes the taste of the public."—*Hubert Druce.*

"Nine out of 10 movies and nearly the same proportion of plays are condemned in the mind of inveterate movie fans and playgoers because they are cut on cataloged patterns . . . there is more drama in a three-cent newspaper than there is in a $4.40 seat in a theater."—*Warren Nolan.*

"Edward F. Albee made one mistake, that of eliminating competition for new acts in vaudeville. Paternalism cannot take the place of competition. All the progress in the art of theatrical production, all the great achievements of the past decade on Broadway, are due to competition."—*George Rosener.*

"I believe the old-fashioned figure with the small waist is much more attractive and graceful than the modern amorphous lines."—*Gertrude Hoffman.*

"France already is beginning to recoil from its orgies of salaciousness in stage fare, and England is in open rebellion."—*A. L. Erlanger.*

"Even tho I am in a big musical show, I refuse to let the mushroom changes in styles make me ridiculous."—*Katherine Burke.*

"Being English and trying to be comic at the same time is no easy job in America."—*Gerald Oliver Smith.*

"Broader experience is what we all need upon the stage. In my opinion the most valuable institution today is the stock company."—*George Arliss.*

The Road to the Heart of "The Road"

By OLIVER M. SAYLER

FOR ALMOST a decade the producers of our American theater have been in very much the same position as the banker with frozen credits. On this analogy the theater outside the metropolis is the security which used to pay handsome dividends, suddenly ceased to do so during the early years of the war, persistently refuses to respond to projects for rehabilitation and yet holds out enough hope of coming back that no one is willing to toss it overboard, write it off as a bad investment and forget about it. This much is certain, wherever you find men of the theater gathered together the problem of "the road" will always bob up sooner or later in the discussion.

—Photo Carlo Leonetti.
O. M. SAYLER

The tale of "the road" enters into most of the fascinating and romantic chapters in the annals of our theater. New York itself was "the road" to those early English companies which migrated to our shores from London. Forrest, the Booths and Sol Smith spent most of their lives on the pioneer "road". Belasco, Frohman and Brady earned their producing spurs on it. And the actor who has not tasted the thrills and the bitter pills of the old one-night stands is still looked upon in his profession as a tenderfoot.

As a matter of fact, until 10 or 15 years ago "the road" WAS the American theater. The theater in New York, instead of being sufficient unto itself as it is today, was the trial ground where plays won a reputation and an impetus sufficient to keep them going the rounds of the rest of the country for the next one to five years. Countless productions in those days were kept in the metropolis at a loss for the sake of that reputation which was later capitalized on the billboards from Portland to Portland and from St. Augustine to St. Paul. The big money of the theater lay from 45 minutes to twice 45 hours from Broadway, simply because the railroads were kindly and amenable hosts and the populace, still innocent of the automobile, the motion picture and the radio, actually went to the theater.

Is it any wonder, then, that the producer longs for the good old days when a New York hit meant on tour a fortune of six or seven figures, when even six months' losses on Broadway were made good in six weeks of traveling? Is it any wonder that he refuses to give up the game as lost, that he snatches at straws, that he tries his toes in the water now and then, only to find it still icy cold? Is it any wonder that he is at first incredulous, then envious and lastly eager to learn the trick when one of his number, like Morris Gest with *The Miracle* in Cleveland or George Tyler and Mrs. Fiske with *The Rivals*, wakens the sleeper from coma?

Nor is the producer the only one to regret the disaster to the theater on "the road". Many playwrights have found their customary royalties curtailed by the closing of a company on the completion of the New York run. Dramatic critics all over the country have had to learn to write editorials on the side or submit to the grind of the copy desk in order to hold their positions. Audiences, on their return from dalliance with the false gods of Ford, Edison and Marconi, are not so fortunate as the prodigal son, for the fatted calf has pined away and died and in the father's house there aren't even the husks that nourished them in far countries. Only the actor has slight cause for complaint, for the expansion of the metropolitan theater has kept most of his ranks busy without the need of a vagabond existence.

Old-Time Traveling Company Dead

NO MATTER what happens, no matter whether the theater on "the road" continues to languish, dies or springs to new life, we can be assured of one thing, the good old days of the traveling company will never return in exactly the guise with which we were once familiar. History may repeat itself, but economics doesn't. The old-time traveling company, in its numbers, in its excellence and with its generous profits, is probably as dead as 25-cent eggs, 5-cent shines and 1-cent newspapers. If the theater on "the road" is to be revived we must find new forms for it, new economic foundations.

Before we inquire what those new forms, those new economic foundations may be, let us glance briefly at the contrast between "the road" in its prime and its state today. In my annual survey in *The Indianapolis News* in May, 1916, I found the following productions worthy of inclusion in the season's best dozen: *The Yellow Jacket*, the Diaghileff *Ballet Russe*, *A Pair of Silk Stockings*, Elsie Ferguson in *Outcast*, Marie Tempest in *Rosalind*, Maude Adams in *What Every Woman Knows*, Cyril Maude in *Grumpy*, *Treasure Island*, Frances Starr in *Marie-Odile*, *It Pays To Advertise*, the *Ziegfeld Follies of 1915* and *Watch Your Step*.

Comparison of the productions of one season with those of another is always misleading, and so a list of the actual bookings in the theaters of the Hoosier capital the past winter, while indicating a startling deterioration in quantity and standards, is not so eloquent as a consideration of which of these dozen high lights of a decade ago might have stood a chance of reaching English's and the Murat Theater if they had been on the boards of the season of 1924-'25. There can be no doubt, I think, that the list would have been limited to three at most: the popular comedy, *It Pays To Advertise*, and the big revues, *The Follies* and *Watch Your Step*. The prospective audiences of today would not have tempted half the fest outside New York, while the other half would have been content with Chicago, Philadelphia and Boston.

The disaster which reduced cities of a quarter-million population to the theatrical status of a village happened almost over night. For several years the competition of the automobile and the motion picture had been felt. War-time railroad and union labor rates were the straw that broke the camel's back. As a result, for the last decade, such cities as Indianapolis, Pittsburgh, Cincinnati and points south and west have been served theatrically less satisfactorily than the old one-night stands. Chicago and Boston, it is true, continue to tempt the manager to put his production in hock to the railroads and the labor unions. Washington, Baltimore and Philadelphia are near enough to the metropolis to serve as convenient grand juries to new plays and thus command both the best and the worst in a season's time.

The professional theater outside New York, therefore, consists today, as it has since 1917, chiefly of new productions still on trial and of three kinds of established successes—the huge revue, usually one of an annual series, with a reputation alluring enough to charge grand opera prices, get them, and thus beat the railroads at their own game; the intimate comedy with a cast of three or four or five, who can travel in a sedan in an emergency, and those million-dollar twins, *Blossom Time* and *Abie's Irish Rose*.

The upshot of these restrictions and limitations is many dark weeks. People get out of the habit of going to the theater. Or if they remember and go, they are likely to find that in desperation the local manager has booked in *Bringing Up Father in the Philippines* on a stage where dignified players and serious plays have made their home.

The situation is still further demoralized by the fact that the producer has too often grown lax, with the disintegration of the old complex booking routes, and today pays less heed than he used to do to the tastes of local audiences. Wherever I went on a series of extended trips from Montreal to Washington and from Boston to St. Louis last spring I found deep indignation on the part of local theater managers on the score of the sex plays with which they had been swamped all season. Their resentment against the booking powers was not on moral grounds, but had a purely economic basis. "Our customers," they said, speaking as one man, "may, on the sly, attend that type of play on a business trip to New York. But they simply don't dare, under the eyes of the home-town gossips, patronize it in the local playhouse." And while the huge revue is still persona grata nearly everywhere, most of its points are lost thru the fact that the plays it satirizes have never come nearer than the reports of them by travelers who have seen them in Manhattan.

Theater on "The Road" Not Going To Die

FOR ABOUT a decade now the theater on "the road" has been dying. But, no matter how it is ailing, it isn't dead yet. And it isn't going to die. Ever since the beginning of recorded time the civilized mind has craved the theater. Starve it for years and it will come back to the theater again at the first opportunity. Starve it long enough and it will make its own theater. Therein lies not only the distant, but also the immediate hope of the theater on "the road". Down this by-way of the human mind we shall find the road to the heart of "the road".

For a while, several years ago, it seemed as if "the road", tired of waiting for the New York producers to adjust themselves in some practical way to the new conditions, was actually going to make its own theater. Little theaters sprang up, at first by the score and then by the hundred. They proposed to be independent, not only on the score of actors, but of playhouses and of plays. Amateur ranks would provide the players; reconstructed barns, renovated dance halls, Masonic Temples and other ready-to-use auditoriums would enable them to ignore the dark and idle professional theater or opera house; a Little Theater repertory stood ready at hand without the need of paying forbidding royalties to the metropolitan holders of stock rights to Broadway hits. The New York manager saw the tribute of "the road" escaping from him in every direction.

But this dream of complete independence on the part of the Little Theater was too rosy. True, a few of them, like the Cleveland Playhouse, the Dallas Little Theater, the Pasadena Community Playhouse and possibly half a dozen others, have become sufficient unto themselves. But elsewhere the movement languishes, marks time, waits intelligent guidance and aid from the professional theater. New York is essential after all. Just how New York can aid "the road" and, incidentally, itself, by co-operation with the Little Theaters, is a question that time and experiment only can solve. The reward and the opportunity for service should be stimulating incentives to solution.

"The Road" Tired of Its False Gods

MEANWHILE two or three producers, with that instinctive vision which is so characteristic of the theater and which makes its life so fascinating and thrilling, have sensed the fact that "the road" is tired of its false gods and is eager to come more than half way toward a reconciliation. The success of George Tyler and Mrs. Fiske with their really all-star revival of *The Rivals* is a case in point. "The road" has rallied handsomely to their promises fulfilled.

Even more striking, because of its unprecedented scope and the great risk and daring involved, is the experience of Morris Gest with *The Miracle*. The first chapter of that experience, without precedent on ours or any other stage, was made a matter of record in Cleveland last winter. Other chapters are in process of unfolding in Cincinnati, St. Louis, Boston and Chicago. Not only the scope and the romance of this project, but also its revelation of a new technique, justify an inquiry into its significance for the future of the American theater outside the metropolis.

The financial and material achievement of *The Miracle* on "the road" is no more an accident than its artistic triumph. The record of Cleveland—more than 148,000 spectators, the gross receipts of $364,000 and net profit for civic purposes of more than $60,000, all in the space of three weeks—was not a matter of chance. Nor are the guarantee funds for the coming season's presentations of the huge spectacle, totaling more than $1,000,000. On the contrary Gest devised a far-seeing policy, an intricate plan of action, adaptable to local needs, customs and opportunities. Certain broad aspects of that policy and plan of action, however, are applicable everywhere. They are applicable, too, I am convinced, to other projects utterly different from *The Miracle* in size and nature.

In brief, the new technique for traveling down the road to the heart of "the road" calls for enlisting the wholesouled co-operation and collaboration of "the road". What Gest's foresight consists in is the application to the theater of the truism that whatever a man helps to make himself trebles in interest to him.

There are several angles to this policy of co-operation. In the first place, the guarantee fund not only permits the producer to devote his entire attention to maintaining the artistic edge of the production, but it gives the leading men and organizations in a community a stake in the project. It is theirs—the credit as well as the responsibility. And the more widely this fund is held the more effective it is.

Next to the guarantee fund in importance is the building of a local executive organization. Here, too, the sense of possession, of ownership, of doing the thing one's self, is called into play. Moreover, no one in New York can know so well as the leaders of local opinion and affairs just the right time and the right way to put into operation a multiplicity of expanding details. Local customs are thereby observed and capitalized, local prejudices avoided. Thru such an organization the influence can be made to radiate out thru several hundred miles of adjacent territory. The Cleveland *Miracle* organization committee had agencies all over Ohio and out into Pennsylvania and Michigan.

Actual participation in the production on the part of local players, singers and musicians serves the same end, besides reducing traveling expenses and still permitting a production on a large scale.

The cumulative result of all these agencies is a widespread interest that reaches fever heat by the time of the premiere, a communal pride in what is being accomplished, a spirit of genuine civic festival. And the practical corollary is that any profits accruing are naturally devoted to civic purposes, as they were in Cleveland and as they will be in the other cities the coming season—a nest egg and an incentive to embark again on similar ambitious ventures.

In other words, Gest with *The Miracle* has opened the door for the American city to become a theatrical impresario. Or, rather, the cities have opened the door half way and Gest has thrown it wide, for in every instance thus far the city has come to Gest. An interesting sidelight on the negotiations in St. Louis is that, thru its youthful secretary, R. M. Armstrong, the Playgoers' Guild, a by-product of the Little Theater movement, started the ball rolling.

The application of this newly discovered technique is a matter that must be worked out by a process of trial and error. That it can be made to apply over a large field, I have no doubt. Neither have I any doubt that what is left of the old-time traveling companies will in the near future be made effective by group routing and that the Little Theaters themselves will work out an adequate clearing house that will multiply their influence tenfold. The road back to the heart of "the road" has not yet been fully explored, but its general direction is plainer today than ever before.

Long Run Dramatic Play Records

Number of consecutive performances up to and including Saturday, August 8.

IN NEW YORK

PLAY.	OPENING DATE.	NO. OF PERFS.
Abie's Irish Rose	May 22	1,377
Aloma of the South Seas	Apr. 20	128
Bride Retires, The	May 16	97
Desire Under the Elms	Nov. 11	333
Fall Guy, The	Mar. 10	159
Good Bad Woman, A	June 22	56
Gorilla, The	Apr. 28	119
Is Zat So?	Jan. 5	236
Kosher Kitty Kelly	June 18	64
Morning After, The	July 27	16
Poor Nut, The	Apr. 27	120
Spooks	June 1	80
Spring Fever	Aug. 3	8
They Knew What They Wanted	Nov. 24	301
What Price Glory	Sep. 5	394
White Cargo	Nov. 5	750
White Collars	Feb. 23	193

IN CHICAGO

Cat and the Canary, The	July 5	45
Gorilla, The	Apr. 12	144
Is Zat So?	Feb. 22	217
Lady Next Door, The	May 24	99
Laff That Off	July 12	36

Dramatic Notes

Allan Davis returns this week to the cast of *White Cargo* at the 39th Street Theater, New York.

Robert J. Sherman, author of *Spooks*, has written a play for Cy Plunkett and Dixie Loftin, who are now appearing in his mystery comedy in New York as the

(*Continued on page* 190)

Dramatic Art

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What About the American Drama?

By Don Carle Gillette

IN the last several months many statements have been made, both in print and at public gatherings, to the effect that this country, which once depended almost entirely upon England and Europe for its dramatic works, has finally turned the tide and is now supplying the foreign theaters with most of their plays. To prove this statistics have been cited purporting to show that in London, at a certain time last season, something like 40 per cent of the attractions on view were American, while in New York at the same time the number of English plays was only about 15 per cent.

These figures naturally are impressive at first glance, but unfortunately statistics can be made to prove and disprove the same things, and in this case the percentages quoted are quite misleading. As far as London is concerned, it is true that the number of American plays presented has increased considerably in the last several years. For practical purposes, however, the percentage, even during the past season, has never been as high as some persons like to make it out. Such pieces as *Grounds for Divorce, Little Miss Bluebeard, Fata Morgana, Sky High,* and other plays that were adapted from European sources and produced here before being presented in England, cannot exactly be called American products even if America did see them before London did, because they were foreign works to begin with. So, counting only the strictly American plays, a canvass of London theatrical offerings at one of the peaks of last season showed 10 pieces from this country as against 30 by English and continental authors, and this 25 per cent American plays can safely be regarded as a high average that is not maintained thruout the season.

As for New York, while there is no denying that the percentage of English and other foreign plays running at any one time in the past season has not been overwhelming, the fact is that this country imported more drama than any other country did. If the reader wants to satisfy himself on this point, he has only to consult the Index of New York Theatricals for the season of 1924-1925 appearing in this issue and pick out for himself the number of foreign plays as compared to American.

The reason so few foreign pieces appeared on Broadway simultaneously—or at the particular time when the various checkups were made—was because the percentage of English and European plays that failed quickly over here the past season was much greater than the American failures abroad. This is perhaps partly explained by the fact that the foreign theatrical market picks the best American materials for showing over there, while the majority of our managers bring over the most sensational plays from the other side.

The Real Trend

TO determine the real trend of America's relation to the foreign drama a survey was made of *The Billboard's* theatrical records for the last five years to find out the percentage of alien plays produced on Broadway in that period, and the figures are as follows:

Season	1920-'21.....	25 per cent.
"	1921-'22.....	27 " "
"	1922-'23.....	30 " "
"	1923-'24.....	36 " "
"	1924-'25.....	38 " "

In making the calculation, whenever a repertory of Shakespearean or French plays was encountered, such as the seasons of Sothern and Marlowe, Walter Hampden, Fritz Leiber, Firmin Gemier and Mme. Sorel, the entire repertory was counted as only one offering, therefore the percentages can be considered very conservative.

According to these figures, then, instead of America having turned the tide, the number of foreign importations has increased steadily for the last five seasons. And that isn't all. The number of plays from abroad to be produced here in 1925-'26 bids fair to exceed all previous records by a big margin. Close to 90 foreign works have already been lined up for presentation here next season, not to mention the scripts that are being held in reserve and those that will crop up from time to time.

A few specific instances ought to make this more impressive. First there is the Charles Frohman organization, whose six announced plays for next season are all foreign adaptations. Then comes Charles Dillingham with three or four English plays, in addition to one or two foreign musical comedies, as against two American musical pieces. Arch Selwyn's plans include six foreign productions and not a single American offering. Three of the four plays recently announced by A. H. Woods are foreign. The Theater Guild has a list of ten Shaw plays, six other foreign works and three American pieces, from which it will select the series of about a dozen productions to be offered at the Guild and Garrick theaters—but only one of the American plays will be chosen. The Actors' Theater has mostly foreign works on its program for next year, while the Provincetown Playhouse, Greenwich Village Theater, The Stagers, David Belasco, William A. Brady, Henry W. Savage, the Shuberts and numerous others are well stocked with material from across the pond for use here in the months to come. Nearly everybody, from the small independent producer to the several professed fosterers of the American drama, will be offering foreign plays next season.

So it is easy to see that the talk about America's supremacy in the field of the drama is not as good as it sounds. For one thing, there has been a misunderstanding of the situation and the real facts are not that any tide has turned but simply that there is now a greater interchange of plays between countries than there was before. At least there is more exchange between this country and England, altho the continent—where our managers get most of their foreign plays—uses very few American works. No playwright from this country has made the success abroad that several foreign dramatists have made here.

Lee Shubert, on sailing for Europe a few months ago, was quoted as saying—very likely thru the grace of his press agent: "There is a call for anything that is American in all parts of Europe. The old order of things is reversed and instead of America wanting what is European the latest New York hits are in great demand across the Atlantic." This is typical of the careless statements on this subject that have been made in recent months. What Lee Shubert actually did in London, according to subsequent reports, was to acquire for his firm about six playhouses in which it is planned to produce British, French and other continental plays intended for this country. Of course, some of the Shuberts' New York hits will be taken abroad, but the indications are that the number of pieces sent over to the other side will be far below the number brought over here and it is this preponderance of importations as compared to our exportations that is holding the American drama down.

Why Plays Are Imported

IN order to get at the situation properly it is necessary to consider some of the reasons for bringing over so many plays from abroad. The two principal causes may be set down briefly as, first, a lack of sufficient worth-while native material to keep the theaters occupied thru the season, and, second, a belief that the sensational angle of so many foreign sex plays to our audiences will make these attractions good drawing cards. Of course, it must also be granted that a few impresarios really select foreign pieces for the sake of certain intrinsic merits that they see in them, and then there are the guilds and art theaters which have the presentation of works by particular foreign authors as their avowed purpose. But the two principal reasons mentioned cover most of the cases.

Now, as far as getting enough plays to keep the theaters opened is concerned, our managers in the long run would make out just as well, and perhaps much better, if they used more native material. There is a greater amount of playwriting going on in this country at present than there ever was, and, while many of the pieces turned out may not look very worthy or promising, taken as a whole even the mediocre output of native authors can ultimately prove more advantageous to our managers—particularly in a commercial way—than the majority of foreign plays can. This is true because for one thing theatergoers like best the things that they understand best, and consequently more of our people will appreciate and enjoy a moderately good American play that is intelligible to them than they will a more worthy foreign piece which they cannot easily follow. Conclusive proof of this can be drawn from the fact that the percentage of foreign plays that fail here far exceeds the native failures—and this despite the fact that only outstanding plays are supposed to be brought over from the other side.

Another and highly important point is that the bulk of American plays, even if they prove only moderately successful in New York and other metropolitan centers, can eventually be released for stock and draw royalties from that source for several years, whereas most foreign plays stand no chance with our provincial audiences. The same applies to the sensational feature. Plays that depend upon this angle for their success must figure on being able to make their money in New York, or between New York and a few of the other large cities, because the authorities in the smaller towns will not admit the risque, the salacious and whatever else they may deem injurious to the morals of their people.

Results of Foreign Influences

ASIDE from the risk that our managers assume in their wholesale importation of plays, there are many harmful results from this practice—harmful results that react upon the managers themselves, because if the American drama is being degraded and retarded by so much junk from abroad, those in the business end of it are bound to suffer with the others.

One of the ways in which the degradation of our drama is being brought about is thru the bad examples set before our young playwrights by the suggestive farces and unnecessarily frank sex plays that are brought over here. Our playwrights, seeing that the managers prefer racy foreign plays to clean American works, naturally turn their efforts toward writing the kind of plays that the market seems to demand. But this European frankness, expressionism and modern realism is not as applicable to life over here, and the consequence is that our authors turn out plays that are neither American nor European. Thus they waste their time and dissipate their talent trying to imitate and do things that are out of their line, instead of forging ahead among the materials, the people and the life that they understand and can write about intelligently.

In addition to throwing the playwrights off the track, this extensive importation of vulgar plays is having a bad effect on our audiences. Once the appetite for dirty stuff is aroused, it begins to hunger for more revelations in the same line, and unless each succeeding play goes its predecessor one better it proves a disappointment. Naturally there is a limit to the amount of immorality that can be presented on the stage, and after this limit has been reached the spoiled playgoer will begin wailing that he gets no more "kick" out of attending the theater. Even the actors eventually suffer, because it is harder for them to please an audience with tame material after having aroused the desire for sensational stuff.

To show how the English stage feels about foreign invasion of their theaters, the following excerpt is quoted from a recent issue of *The Curtain*, a London theatrical monthly:

"The leading object of this National Institution is to be the encouragement and protection of British authors and British artists. The terrible American and questionable French and other continental plays that are making havoc with the British stage are to be taboo."

Judging from this, even tho a large number of American plays are presented in London, the Englishman apparently hasn't a great deal of respect for our drama. Certainly there are no English or continental playwrights trying to imitate our writers.

Bad Effect on Our Actors

BESIDES the greater difficulty that our actors are under to please theatergoers who have been spoiled by European sophistication, other and more vital deteriorating influences are imposed upon them by practically all foreign plays. The degradation of the drama is bringing about with it a decadence in the art of acting. One of the causes lies in the fact that foreign characterizations are not as easy for our actors to accomplish as native portrayals are. An actor cannot delineate a character with genuine feeling, understanding and intelligence unless he is conversant with the social conditions, environment, mode of general conduct and other elements that apply to the character in question, and there are not many actors who can qualify in this respect when it comes to a foreign role. So this assignment to foreign roles is not only unfair to our actors, but it is equally unfair to an imported play of merit which needs the most sympathetic acting in order to be appreciated. The failure of many foreign plays here is due to either improper adaptation or improper interpretation.

As one means of obviating the drawback of having a cast that is not conversant with the foreign locale of the play to be presented many producers who import plays have made a practice of bringing along some foreign actors to appear in the principal roles. This is particularly true in the case of English plays, and as a result the oversupply of English actors in New York has become one of the pet targets of jokesmiths along Broadway. While this may not be the most polite thing to do, there is no denying that the situation exists—and it is by no means a situation to be ignored. Broadway productions are overrun with English actors—even in strictly American plays. Sometimes they fit their parts well enough, but more often they don't. It is freely admitted that there are some exceptionally talented British artists whom this country is glad to have here at any time, but speaking of the general run, there is rarely a case where an American actor could not serve as well or better in native productions. The presence of an Englishman in an American play and acting an American part is felt almost instinctively, because he is invariably out of consonance with the rest of the performance. Most important of all, however, is the fact that with such a mixture of actors creeping into our plays it is impossible for American acting to develop any standards or individuality of its own.

The English stage seems to be aware of these facts, and very few American actors are found appearing in English productions on the other side—altho this may be a question of economics rather than of art. And, speaking of economics, how about the many English actors who, thru their willingness to work for lower salaries, keep many of our own actors out of work?

The Poor Playwrights

WE now come to what are probably the most ill-treated members of our theater—the poor playwrights. Considering the important part they play—or should play—in the development of American dramatic art, no one has been as sadly neglected as the playwrights. They are given very little encouragement. They have few native traditions to follow and nobody to help them make some. They must, as Francis Wilson said recently, write down to the level of managers—a condition that probably results from the fact that we do not have a sufficiently cultured class of managers as a whole. Besides, where is the incentive to write up to any high level, when American producers persistently belittle the American playwrights by going abroad for plays? In desperation our authors succumb to the influence of foreign importations, and before they know it they are trying to inject foreign realism and expressionism into plays about American people. But the combination doesn't work out happily and the foreign influences serve only to degrade our playwrights and retard their development.

A transition in our drama cannot be brought about in this way. There is no demand here for continental realism. Our realism may not be as good as the European brand—in fact, we have hardly had any of it as yet—but what we have is our own and we can understand it. Only when there is a restlessness, a tiring and a change in the spirit of our artists will we be ready for a real transition. Meanwhile the European tendency to turn away from life in weary disgust, the hunger for romance more solid than the old stuff and the gloomy outlooks are not wanted here. So our playwrights cannot turn out intelligent and worth-while American plays according to these European formulas, because the foreign methods and themes are in most cases peculiarly adapted to foreign conditions and understanding, and do not apply here. American dramatic literature has not yet reached the point of fundamentalism that prevails in Europe, and cannot do so in one or two short steps. It is a development that must go thru successive stages.

Of course, if our writers took after only the best authors and absorbed only the good influences from the other side, it would be all right. But they seem to pick out and emulate only the most injurious influences. The situation is something like that of the restoration dramatists in England, who profited so much by Moliere's example and influence that in developing the thoughtfulness of laughter they often neglected its basic humanity. They ceased to be interested in the comic spirit as it pertained to human life in general and tended to occupy themselves with the comic as it appeared on the surface of a highly polished and fundamentally insecure civilization. So it is with our playwrights of today. They go in too much for superficial capitalizing of fads and not enough for fundamental writing. They go hunting for isolated material and draw upon highlights, instead of taking their drama from the real elements of Americans. Foreign playwrights invariably are profound and deep in their subject, even tho their plays do not always seem so when adapted to our stage. But American playwrights, with a few exceptions, are more or less unoriginal hack writers—made so by prevailing conditions.

As a result the few good actors that we have are continually on a frantic search for decent plays—and there is none to be had. What playwright can turn out a vehicle worthy of the efforts of any member of the Barrymore family? John must act *Hamlet* or go into moving pictures; Lionel divides his time between inadequate plays and for the most part equally inconsequent films, and Ethel

finally had to resort to a Pinero revival. There are other capable artists in the same predicament, and still others whose talents are unrealized thru lack of proper plays.

The inferiority and misdirection of the American drama is self-imposed, and as soon as our playwrights are encouraged to break away from bad foreign influences the future of our theater will take on a better color.

Haphazard Production

ALONG with the decadence in our drama and acting has come a carelessness in the matter of production. There are a few isolated instances where producers and directors are achieving notable results, but taken by and large the productions of the last few seasons have mostly been of a haphazard sort. The desire to produce plays has been indulged by too many individuals who were absolutely unqualified for the undertaking. Shoestring and fly-by-night producers have increased at an alarming rate. Putting on a show—especially in the musical comedy line—has often been undertaken for other reasons than to give the public a worth-while entertainment, and the evils of the "angel" system have been visited upon many who were blameless.

The necessity of having a continual supply of attractions with which to keep their theaters filled has been a more important question with some managers and theater operators than the question of producing artistic plays, and this, too, has naturally had its bad effect. As recently pointed out in *Theater Arts Monthly*, the New York stage is so prolific because failures are continually being rushed off so that other failures may be rushed on. With the majority of producers it is a matter of time instead of art. Instead of working on a production until it is in perfect shape they begin by announcing the opening date—even before the play is completely written—and then rushing everything thru in order to open on time. Talent, when it exists, is largely wasted. Ability and effort are spent without definite aim or purpose. The desire to achieve popular success in one jump is so strong that the strivers stumble in their haste to get there.

Not that talent, in the acting as well as in the directing line, has been totally lacking. There have been plenty of fine individual bits of portrayal, and scenes that showed the most finished direction during the season. But they have been exceptions. For the most part the achievements that lay within reach have been missed because of too much haste or too limited ability. Speed instead of thoroness, and the feeling that pretty good was good enough to get by, turned many potential successes into failures. Thus the talent that is waiting to enrich our theater is being wasted instead of developed and utilized.

A peculiar outcome of this situation was the tendency toward bad plays that hoped to attract audiences on the basis that they were bad. These "worst" plays, usually rehashed from countless other works which they attempted to either burlesque or travesty, had no reason whatever for being produced and seldom lived more than a very short time. Whether the producers who committed the various atrocities didn't know the difference between good and bad plays, or whether they purposely aimed to produce terrible plays, the fact remains that a lot of good effort and some talent was misapplied and squandered on worthless material, while the stage itself suffered some contamination.

Still another detriment—and one that is growing more serious each day—to the artistic development of our theater is the popular stunt of putting on cheap plays with flashy titles for the almost exclusive purpose of holding them on just long enough to sell the motion picture rights, which nearly always net a profit even after deducting the original investment and the loss sustained in keeping the play running until the film rights were sold. If a play is a rank failure on the stage there is every reason to believe that it cannot be much of a success on the screen, and the fact that picture producers fall into these well-set traps—that they fall for the "Broadway success" stuff without taking into consideration whether the play has any merits besides the fact that it can be capitalized from a publicity standpoint—is an indication of what the screen is coming to. But that question does not belong to this discussion. Our point here is simply that the theater is injured in several ways by being thus used as a means to an end.

Institutional Theaters

THE main trouble with our institutional theaters is that they solicit American money for the professed purpose of using it to foster native art, and then spend nearly all of it to produce foreign plays. Their answer to this will undoubtedly be that American playwrights are unprofitable and foreign works must be resorted to in order to make both ends meet. This is a poor argument. If our playwrights are unprofitable, why should these organizations even pretend to give them any attention? Why don't they come right out and admit that they want support for the production of foreign drama? It is quite all right to produce an imported play or a classic now and then, but when it comes to doing this sort of thing on a wholesale scale—employing foreign actors as well as using foreign plays and neglecting home talent almost entirely—it would seem that these groups had gone pretty far astray of their original purpose.

Something more than pretense is necessary if anything is to be accomplished along the lines of discovering, encouraging and developing American playwrights. The Provincetown Players brought out O'Neill—and are sticking to him. But no other organization has taken the trouble to seek and experiment with native talent on the same scale as the Provincetowners. None has considered that it would have been infinitely more to its credit to discover one American genius than to revive 50 from abroad. An organization like the Theater Guild, with its strong financial standing and a faithful list of followers, all of which was made possible by American money and American interest, should now divert a little more of its effort and profits toward giving a hearing to some of our own playwrights, instead of producing about a dozen foreign pieces to one American. That is really going too far.

Fortunately more and more hope is being held out by the little theaters and the colleges, where a younger element is making progress despite the lack of extensive capital and facilities. Ever since the success of Harvard's 47 Workshop, which turned out many of our now well-known playwrights, producers, scenic designers and other stage craftsmen, an increasing number of colleges and schools thruout the country have taken a more serious interest in the theater and drama. Many institutions have already started dramatic departments and others are following suit. The academic route may not be the shortest or most practical method of developing our dramatic art, but it is better than no method at all.

What Is Needed

THE only way in which the American drama can attain the position that it should and can hold is thru some kind of a dominating organization whereby ways and means will be found to eliminate as many as possible of the current evils and put good influences in their place. Such an organization—and the idea for it was suggested by the Actors' Equity Association at one of its meetings several months ago—could protect the native theater against too much undesirable foreign interference, both as to plays and as to actors; could find a way to give more American playwrights a hearing, and could strengthen the position of the native theater by finding means to extend the field of the spoken drama to the thousands of places thruout the country where none of this entertainment is now available. Whereas a small art theater with limited resources could not afford to keep on experimenting with American authors if some of their plays did not turn out profitably, an organization of the entire theater industry could create means of testing out new material continually.

In addition to a sympathetic center for playwrights, and more experimental work, there is need for more cultured people at the head of our drama and connected with our theaters; more teaching of the art of the theater as other trades are taught; more drama for drama's sake. While the colleges and little theaters are doing some fine work along this line the progress thru those channels is not going to benefit the industry for years to come, and it is necessary to have a bettering agency more directly connected with the theater so that the work can be done "right in the shop".

Only in this way will it ever be possible to safeguard the purity, the individuality and the future of the American drama.

PROPOSED NEW BROADWAY PRODUCTIONS FOR 1925-'26

Compiled From Announcements of Producers as Published in "The Billboard" in Recent Months---Wherever Possible the Information Has Been Verified, Corrected and Augmented to Date for This Issue

Dramatic Shows Are Marked (d); Musical Comedies (m); Foreign Plays Are Designated by Asterisk (*)

AARONS, ALFRED E. and EDWARD LAURILLARD—* (m) *A Night Out.*

AARONS, ALEX A., and VINTON FREEDLEY—(d) *The Trail Riders;* (d) *The Wager;* (m) *Lombardi, Ltd.* Also two other musical comedies.

ACTORS' THEATER, THE—* (d) *The Call of Life;* (d) *Magdalene and Mary;* * (d) *Moral;* (d) *The Show Shop;* * (d) *Storm.* Also a foreign revival.

AMERICAN PRODUCING COMPANY (L. C. Wiswell)—(d) *A Lucky Break.*

ANDERSON, JOHN MURRAY— (m) *The John Murray Anderson Follies.* Also a musical comedy in association with Robert Milton.

ANDREWS, LYLE D.—(m) *Merry-Merry.*

ARCH PRODUCTIONS, INC.—A farce by Campbell Casad.

BARON, HENRY—* (d) *The Man Who Killed;* * (d) *The New Born;* * (d) *Playfellows;* * (d) *The Strong.*

BAZZI, MARIA—* (d) *Gentlemen, We Begin;* * (d) *A Little Venetian Girl;* * (d) *A Thing of Flesh;* * (d) *Queen Guinevere.*

BECK, MARTIN—* (d) *The Mihalyi Girls;* (d) *When Ships Come In;* * (d) *Window Panes;* (d) *The Wisdom Tooth.*

BELASCO, DAVID — (d) *Canary Dutch;* * (d) *The Advocate;* * (d) *My Lulu Belle;* (d) *Salvage;* (d) *The Wolf at the Door* (in association with Sam H. Harris). Also to reopen *The Dove, The Harem* and *Ladies of the Evening.*

BERNSTEIN, HERMAN—* (d) *Don Juan, the Spouse of Death;* * (d) *Ma Jong;* * (d) *The Ship of the Just;* * (d) *Woman;* * (d) *The Right To Kill.*

BEURY, JAMES P.—(m) *When You Smile.*

BLANEY, HARRY CLAY—(d) *The Rock of Ages;* (d) *A Wise Child.*

BLUM, GUSTAV—(d) *Caught.*

BOOTHE, GLEASON and TRUEX—An untitled play now in rehearsal.

BRADY, WILLIAM A.—* (d) *Oh, Mama;* (d) *Devils;* (d) *Fear;* * (d) *Magda;* * (d) *Pygmalion and Galatea.*

BRADY, WILLIAM A., JR., and DWIGHT DEERE WIMAN — * (d) *Sparkling Burgundy.*

BROADHURST, THOMAS W.—(d) *Flames.* Also two other plays.

BRYANT, CHARLES—(d) *The Right To Kill.*

BUCK, GENE—(d) Gun Powder (in association with Florenz Ziegfeld); (d) *The Trooper* (in association with Florenz Ziegfeld); (m) *Alancho;* (m) *The Cinderella Man.*

BURNSIDE, R. H.—(d) *Burn Ashes* (in association with A. H. Canby); * (d) *Sea Robber;* (m) *Merry and Bright.*

CAMADREY PRODUCTIONS, INC. (Walter Campbell)—(d) *Brother Elks.*

CARROLL, EARL—(m) *How's the King?* (m) *Lolita.* Also a play for Horace Braham, and a play for Katherine Revner.

CARTER-ARKATOV PRODUCTIONS—(d) *Oh, Wall Street!*

CARYL, WILLIAM, INC.—(d) *Can You Imagine?* (d) *The Golden Love;* (d) *The Stolen Lady.*

CHOOS, GEORGE—* (m) *Princess Sasha.* And a comedy by Dorrance Davis.

COHAN, GEORGE M.—(d) *American Born;* (d) *A Stranger in Town.* Also a musical comedy.

COMSTOCK, F. RAY, and MORRIS GEST—* (m) *Chauve-Souris;* * (m) Moscow Art Theater Musical Studio in repertory.

CORT, JOHN—(d) *The Pool.*

CORTIS PRODUCTIONS — (d) *The Knockout;* (d) *The Clinker;* (d) *The Sponge;* (d) *Fast and Loose;* (d) *The Devil Dog.*

CRAVEN, FRANK — (d) *The Love Pirate.*

CROMWELL, JOHN—(d) *Lucky Dan McCarver.*

CROMWELL, JOHN, and WILLIAM A. BRADY, JR.—(d) *It All Depends.*

CROTHERS, RACHEL, and MARY KIRKPATRICK—(d) *The Book of Charm;* (d) *The Garbage Man;* (m) *Concerning Spring.* Also a new play by Miss Crothers for Mary and Florence Nash.

DEALON PRODUCING COMPANY, INC.—(m) *French Frolics.*

DE COSTA, LEON—(d) *Here and Hereafter;* (d) *Seas of Sound;* (d) *Sing Song Sea.*

DILLINGHAM, CHARLES — * (d) *Most of Us Are;* * (d) *The Vortex* (in association with A. L. Erlanger); * (d) *These Charming People* (in association with A. H. Woods); (m) *The City Chap;* (m) *Sunny;* * (m) *Katja, the Dancer;* * (m) *By the Way* (in association with A. L. Erlanger).

DONOVAN, T. L., and JAMES KIRKWOOD—(d) *The Vagabond Poet.*

DOWLING, EDDIE, and LAWRENCE J. ANHALT—(d) *The Little American;* (d) *A Man Among Women;* (m) *Cherry Blossoms;* (m) *East Side, West Side* (in association with Shuberts); (m) *Whistlin' Tim;* * (m) Gilbert & Sullivan repertory.

DRAMASONG THEATRICAL PRODUCTIONS—(d) *Out of the Night.*

DRAMATISTS' THEATER—(d) *The Getaway;* (d) *The Prisoner;* (d) *The Leopard Lady;* (d) *The Lion's Share.*

EDWARDS, A. J.—(d) *The Flesh and the Devil.*

EMERSON, JOHN—(d) *The Fall of Eve* (in association with L. Lawrence Weber).

ERLANGER, A. L.—(d) *Service for Two;* (m) *Lady Liberty.*

FAGAN, MYRON C.—(d) *The Snake.*

FAY, FRANK—(d) *Wanderlust.*

FIELDS-HART-RODGERS — (m) *Sweet Rebel.*

FRAZEE, H. H.—(m) *No, No, Nanette.* Also a musical play by Zelda Sears for Ada May.

FROHMAN, CHARLES, INC. — * (d) *Antonia;* * (d) *The Cuckoo Club;* * (d) *The Grand Duchess;* * (d) *Man and Wife;* * (d) *The Mask and the Face;* * (d) *The Tale of the Wolf;* * (d) *Fallen Angels.*

GAIGE, CROSBY—(d) *The Butter and Egg Man;* (d) *Chivalry;* (d) *Beware of Widows;* (d) *The Enemy* (in association with William Harris, Jr.); (d) *The Princess and the Courtesan;* (d) *Relations;* (d) *The Likes of Her;* * (d) *The Reward of Virtue* (in association with A. H. Woods).

GALLAHER, DONALD—(d) *David's Adventure.*

GANTVOORT, HERMAN—* (d) *The Makropoulos Secret;* (d) *Jane, Our Stranger;* * (d) *Osman Pasha.*

GATTS, GEORGE M.—(m) *Some Girl.* Also a play for Walter Scanlan.

GOLDEN, JOHN—(d) *A Holy Terror;* (d) *Foam.*

GOODMAN, PHILIP—(d) *City Hall;* (d) *Cyril;* (m) *The Show Man.* Also a play by Don Marquis.

GORDON, KILBOURN—(d) *Jonesy.*

GREENWICH VILLAGE THEATER (Magowan, Jones and O'Neill)—(d) *The Fountain* (in association with A. L. Jones and Morris Green); (d) *The Great God Brown;* * (d) *The Last Night of Don Juan;* (d) *Outside Looking In;* (d) *When in Rome.*

HAMMERSTEIN, ARTHUR—(m) *The Green Peach.*

HAMPDEN, WALTER—* (d) Repertory of old plays.

HARRIS, MRS. HENRY B. — (m) *Some Day;* (m) *The Eyes Have It.* Also a comedy of Western ranch life.

HARRIS, SAM H.—(d) *Cradle Snatchers;* (d) *The Mysterious Way;* * (d) *Who Wants a Beautiful Girl?* * (d) *Yes or No;* (m) *Hawthorne of the U. S. A.;* (m) *The Cocoanuts;* (d) *The Blue Hawaiian;* (d) *The Shanghai Gesture;* (m) *Music Box Revue.*

HARRIS, WILLIAM, JR.—(d) *The Big Pond;* (d) *The Strawberry Blonde.*

HERNDON, RICHARD — (d) *The Patsy;* (d) *Applesauce;* (d) *Jehanne d'Arc;* (d) *The First Fiddle* and three other plays in association with Norman Bel Geddes. Also a play by Samuel Shipman.

HINES, DIXIE—(d) *Cousin Sonia.*

HOPKINS, ARTHUR—(d) *Ala Oha;* (d) *The Buccaneer;* (d) *First Flight;* (d) *The Happy Man;* (d) *The Ruby Fan.* Also a play for Ethel Barrymore.

INTERNATIONAL PLAYHOUSE — Selections from: (d) *The Subway;* * (d) *Napoleon, Jr.;* * (d) *Dr. Knock;* * (d) *The Triumph of Medicine;* * (d) *Under One Roof;* * (d) *The Bridge of Sighs;* * (d) *Maroc;* * (d) *The Growth of the Soil;* * (d) *The Man Without a Body.*

JANNEY, RUSSELL—(m) *If I Were King.* Also a play for Otis Skinner, and an operetta by W. H. Post, Brian Hooker and Rudolf Friml.

JONES, A. L., and MORRIS GREEN—(m) *Greenwich Village Follies;* (d) *Playthings* (in association with Thomas Wilkes; (d) *Gentlemen of the Jury;* * (d) *Love for Love* (revival). Also a comedy by Arthur Caesar.

JORDAN, WALTER C.—(d) *Easy Terms;* (d) *Marge;* (d) *Pomeroy's Past.*

KEENAN, FRANK — (d) *Smiling Danger.*

KLAUBER, ADOLPH (In association with the Selwyns)—(d) *Sea Drift;* (d) *The White Collie;* (d) *One Trip of the Silver Star.*

KUSELL, DANIEL—(d) *Two Men;* (d) *Plastic Perjury;* (m) *You'll Find Out.*

LEDERER, GEORGE—* (m) *Pink Pajamas.*

LE MAIRE, RUFUS—(m) *Gay Paree* (in association with Shuberts); (m) *Act Your Age;* (d) *Ace in the Hole.*

LEWIS & GORDON—(d) *The Family Upstairs* (in association with Sam H. Harris); (d) *The Jazz Singer;* (d) *Easy*

(Continued on page 37)

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Stylization in Stagecraft for Theater, Opera and Ballet

A Study of Reinhardt's Artist-Technician, Prof. Oskar Strnad

By Barnet Braverman

(With Illustrations by the Writer)

"Strnad is the ablest theater designer and architect."
—Max Reinhardt

LITTLE is known of Strnad (pronounced St-r-r-nad; trill the "r" hard) outside of Vienna, Berlin, Munich, Budapest and Amsterdam. Yet he is one of the strong men of the theater. Gentle folk who longfacedly persist in wielding their pens about the "modern" theater somehow manage to overlook Strnad whenever they make a quick tourist dash thru Europe. The only reference I have seen to Strnad in the United States consisted of a few lines by Macgowan, who referred to him as "a theorist sick, like the rest of us, of the fourth-wall convention." In this instance Macgowan took Strnad to task for wanting to place a doughnut-shaped (i. e., round like a doughnut with the auditorium within the circle) stage two-thirds around the audience, alleging that it would distract the spectator from the drama. Only the newness of such a theater might be distracting and temporarily so, for its principal function would be to CENTER attention of the audience on the drama by keeping the scenes moving swiftly wherever quick changes are necessary. Let us have all kinds of theaters—doughnutshaped, stageless, minus proscenium or even mechanistic along the lines of Tairov and Meyerhold. The more experiments the better. Only the good ones can last. I have seen this model for Strnad's doughnut stage, and it wouldn't be surprising if the city of Vienna, where the theater next to food is the most important necessity, one day appropriates funds for building a theater fashioned on doughnut lines . . . for "the Viennese theatergoer", as a banker once remarked, "will give his last shirt to see a play."

But it is difficult to reconcile Macgowan's measure of Strnad to the effect that the latter is a theorist. This deduction may be on par with the widely advertised conclusion by Macgowan that the Redoutensaal (which in German means ballroom) is the most beautiful theater in the world. Remove the Gobelin tapestries from its walls and the Redoutensaal will look as well as any beautifully planned ballroom with a stage at one end. Further, the stage, while it has no proscenium, is constructed so that the feet of the actors are almost entirely cut off from view of the audience. The latter's line of vision is handicapped by the fact that the floor of the auditorium is on one level, and whether one be seated near the stage or far from it the feet of the actors are scarcely seen. It is hard to see how a theater thus built can be satisfactory, even with its beautiful Gobelins, mirrors and ornaments. They may make this ballroom, known as the Redoutensaal, an ideal place for recitals, chamber music and social activities (which it was used for by Emperor Franz Josef), but as a theater it is impractical for the reason just mentioned in spite of the added advantage of space on the prosceniumless stage. Feet are intended to be seen on the stage, and a theater constructed so that it makes this impossible handicaps the actor and annoys the audience, thus DISTRACTING attention from the play. But perhaps Macgowan in his enthusiasm meant that the Gobelins in the Redoutensaal made it the most beautiful ballroom in the world.

And, of course, there is all the difference in the world between a ballroom and a theater insofar as use is concerned.

Strnad and Reinhardt

REINHARDT has great faith in Strnad's ability. Among regisseurs, actors and technicians of the theater in Austria, Germany and Hungary a good deal of admiration exists for Strnad's quick grasp of the dramatic as shown in his ability to get the spirit of a play. At his theaters in Vienna and Berlin, or at his Schloss Leopoldskron in Salzburg, Reinhardt is to be seen daily planning and conferring with Strnad as they build their productions. Why does Reinhardt consider Strnad as the ablest of living theater designers and architects? Because he can merely design scenes or plan architectural settings?

If Strnad were not a brilliant stage designer and architect he might have made a very good actor. He is quick to see the dramatic possibilities of a play from all angles—acting, speech, color, line and light—and to note the essentials contributory to an ensemble, a unity of production. Strnad has this quality so strongly marked that Reinhardt from time to time frequently assigns to him the responsibility of staging a play from start to finish. Here is no stripling in his twenties, talented but limited in life experience, being proclaimed a genius of the theater! Strnad, architect, designer, painter and regisseur, has dug deeply for what he knows today. He has had no journalist friends (tho he has a large acquaintance among them) to scatter propaganda for him nor a millionaire to patronize him. But the quality of his work, the vividness of his imagination—these have impressed Reinhardt enough to make him say: "Strnad is the ablest theater designer and architect."

Has No Use for Superficiality

STRNAD is a short-statured, keen-eyed, witty man of 50 . . . a man of swift movement. He is constantly absorbed in ideas and experiments, for his is an inventive mind. And to be effective as a stagecraft artist and architect one must be inventive as well as possess feeling for the dramatic. Strnad talks about his ideas . . . only after he has put them into operation. He has no use for externals, for superficiality. Ask him to show you a pretty sketch for a setting and he will decline to accommodate you. Sketches, he will tell you, rarely resemble the finished setting on the stage. Hence, why bother to look at them? He often forgets to ask for the return of his drawings after they have been used, leaving the workmen to dispose of them as they choose. He considers it a waste of time either to show sketches or reproduce them in "arty" fashion; this to him is a form of hokum for the benefit of the gullible and unknowing. Very often Strnad, instead of drawing or painting a sketch for a scene, simply draws a diagram of the ground plan, a rough outline of the scene based on the ground plan (which is determined by the dimensions of the stage) and then throws in a suggestion of color plus a few written notes as to style and period. The workmen do the rest. A pretty sketch isn't worth the paper it is painted (or printed) on if it isn't accompanied by a ground plan showing how the dimensions of the stage are assigned, so that technicians, regisseur and others interested may know what is to be done. It is nothing but hokum to reproduce the picture of a proposed scene, i. e., the sketch, and neglect to have it supplemented by structural and architectural plans which will show HOW IT IS TO BE (OR WAS) BUILT ON THE STAGE.

Styles of Stagecraft for Theater, Opera and Ballet

MUCH has been written about stagecraft—usually by enthusiastic persons who have never created the ground plan for a setting, who couldn't draw a ground plan if they tried, who do not know the practical application of color and form to interpret the atmosphere of a play, who are unfamiliar with and unable to practice the laws of composition, and who are not inventive. However, these people are important—yes, important chiefly for the harm they do in fostering misunderstanding about the kind of ability that stagecraft requires. The result has been that all over the United States earnest experimenters have a deuced time with gentry who think they know what constitutes stagecraft simply because they have read about it in a book or in an article presented by an editor who wanted to give "tone" to his magazine. In such instances "tone" or artiness is all that such a book or article contains, lacking in the solid substance born of experience.

Now stagecraft, according to Prof. Strnad, can be divided into three classes. These are:

1—Stagecraft for theater.
2—Stagecraft for opera.
3—Stagecraft for ballet.

These three classifications are the principal forms of stage production. From them mixed types such as vaudeville, burlesque and operettas are evolved. Styles of production in theater, opera and ballet vary and therefore none of the three classes of stagecraft can be executed in the same style. The laws of optics are against anything of the sort being successfully done. Strnad points to these differences. They exist because the actor, singer and ballet dancer employ technique governed by the limitations belonging to their style of interpretation.

Stagecraft for Theater, Opera and Ballet

AS Strnad states, there are certain principles which must be observed in planning stagecraft for theater, opera or ballet. Briefly, they are as follows:

THEATER:

1—It is important that the actor have space, enough room, on the stage for variety of movement.
2—Such movement is usually suggestive of realistic action in daily life.
3—Movement of the actor just referred to, when compared with movements of the opera singer and ballet dancer, is short, jerky, limited.
4—The short, jerky or limited movements of the actor require a smaller stage than the movements of the opera singer and ballet dancer.
5—Suggestion, next to space for the provision of movement, is the most important element that enters into theater stagecraft, i. e., the creation of atmosphere by the means of architecture, costume, light and color to show WHEN and WHERE a situation takes place.
6—Decors are less important in the theater than in opera or ballet.
7—A small stage is generally best for the play, nor should a setting be built too high (because it minimizes the importance of the actor).

OPERA:

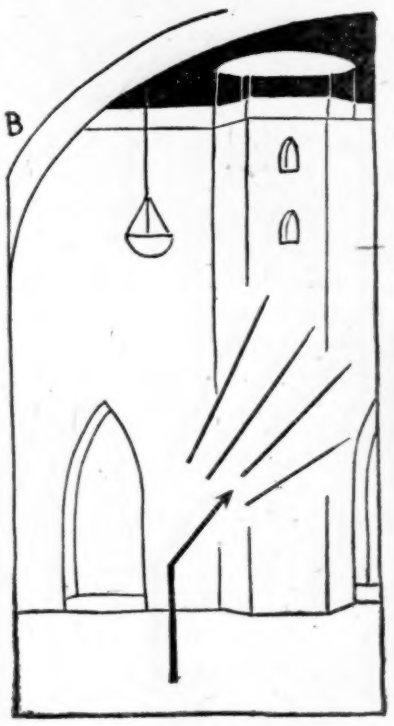
1—The most important element in opera is "voice" or tone.
2—To give emphasis to tone the stage must have height—great height.
3—Much more decoration than in the theater is needed in opera to accentuate the color of the music, to harmonize with the theme of song or music.
4—Liberties may be taken in opera decors which would appear ludicrous in a theater setting.
5—The fewer "wings" on the operatic stage the better it is for tone.

BALLET:

1—The most important requirement for both dancer and ballet ensemble is that they have ample stage space—much more than is had by singer on the operatic stage or by the actor on the theater stage. The ballet dancer must have a large area for movements belonging to ballet production.
2—As the dance deals more with fantasy than either theater or opera, the staging and setting of the ballet, as well as the dancer's performance, must suggest enchantment (a factor which is difficult for the actor and singer to project).
3—As enchantment is the essence of the ballet, its decorations may be richer, more elaborate than those used for opera and theater. However, it is better that such ballet settings regardless of their imaginativeness should be simple in form, as the ballet cannot afford to have the stage cluttered with properties. Rich backgrounds, curtains and light (with few architectural exceptions) are best adapted to the stage set for the dance.
4—The dancer, using neither voice nor speech, is an ABSTRACT figure. Hence, the decors should be ABSTRACT to help the dancer in the creation of mood.

The actor moves about more freely than the singer. The actor can perform with his back to the audience where the singer cannot. The actor can act before gray walls, but the singer requires colorful background and settings as atmosphere for his tone.

The ballet, leaning decidedly to the fantastic much more than opera and theater, best appeals to the audience's imagination with very abstract decorations. The theater, which isn't so abstract, requires settings in keeping with its emotional appeal. The opera, which lies between ballet and theater, needs



Proportion as a Factor in Staging for Theater, Opera and Ballet

Above are three illustrations of stylization in connection with the designing of settings for plays, operas and ballets. But instead of thinking of these three distinct types of production let us regard them as (A) Realistic Action (theater), (B) Tone (opera) and (C) Enchantment (ballet).

(A) REALISTIC ACTION: Movement of this kind, typical of every-day human action, is best presented on the smaller stage. Realistic (not "naturalistic") proportions in a setting harmonize with realistic speech and action.

(B) TONE: This being the most important factor in opera, the settings are built higher and on a stage much bigger than in the theater.

(C) ENCHANTMENT: Creating an atmosphere of imagery by means of vivid, rhythmic movements is the function of the dance. Rich, fantastic decors in the form of curtains or weird architectural structure serve to help the dancer create the element of enchantment. And, of course, the stage must be a spacious one.

richer settings than the latter, but not as imaginative as those of the ballet.

The glowing decors of the Russian ballet have contributed a great deal of success to that organization, but unfortunately ballet decoration has also influenced the Russian and French theater. Each type of stage production has a style, an atmosphere, all its own, and it is just as inartistic and out of place to have a ballet backdrop decoration for a play as it is to have a theater setting for a ballet. The reader can picture the lack of both ease and sense in such a procedure.

As to Theater Production

QUITE as clarifying as his conception of the differences in stagecraft styles are Strnad's ideas on production in the theater, which he deems of more importance than either opera or ballet.

Strnad is aware that the work of production involves the efforts of several, sometimes many, individuals, but that one spirit must control the activities leading to unity, i. e., the organization of appeal to ear (thru speech and voice) and eye (thru action, color, architecture, light and costume). It is very rare that such an achievement of unity in production is due to the contribution of one individual. In that instance, either appeal to the eye or appeal to the ear may be overemphasized. Therefore it is necessary that the regisseur and the artist-technician complement each other; here is where Reinhardt and Strnad function together so admirably . . . balancing dramatic action with dramatic atmosphere.

The first duty of a regisseur and his coworker, the artist-technician, as Strnad sees it, is to recognize that a play about to be staged must be expressed by means of space (such static elements as height, elevations, width, depth and form (or the body of the actor, architecture and light). As the regisseur builds the motor side of the production by his manipulation of the players in space he contributes his part in the development of the ensemble. But the regisseur's manipulation of space and players must be further extended by the artist's use of the podium or stage, walls, light and color. Hence, as Strnad shows, the setting or scene can never be an end in itself to a stagecraft artist who has a fine sense of the theater. Frequently a setting does stand out too prominently, but this is sometimes due to a lack of tempo in direction.

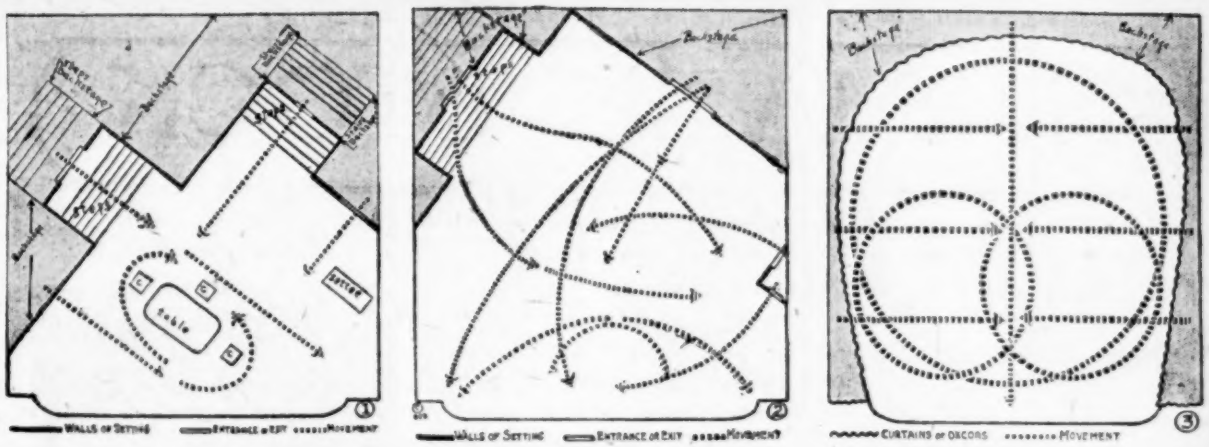
Tricks Versus Theater

STRNAD stresses that misconceptions prevail which are based on the idea that the setting is a pictorial end in itself instead of being a means of giving form and atmosphere to a production. This emphasis of scene is a feature that is typical of revues, musical comedies and spectacular productions lacking strong action or theme. To Strnad the setting must reflect the spirit of the dramatist's work and maintain the illusion suggested by it. If the laws of artistic unity between acting, space and setting are to be practiced in maintaining illusion, the scene must have no direct connection with the auditorium. This is a rather healthy view for a man who has been pronounced a theorist. Anybody with a sense of the fitness of things who has seen *Processional* as produced by the Theater Guild this season can't help but note the destruction of illusion in that play simply by the freak device whereby the characters emerge from a pit (under the stage) on the auditorium floor. George Jean Nathan stands out among critics for his correct appraisal of the staging of this play and its lack of unity in the essentials of production. Its most serious flaw (from a production standpoint) was that it arbitrarily (rather than naturally) established a connection between scene and auditorium when there was no reason for doing so. As an experiment the Theater Guild is to be commended for staging *Processional*. From the angle of maintaining illusion, which the play despite its rough edges warrants, it isn't very successful. If jazz be anything it is the expression of human beings who create present-day illusion for themselves in the effort to forget life's rough edges. Jazz age this may be, but its music has rhythm, illusion and organization: three qualities missing in the staging of *Processional*. Nor is there anything smacking of jazz in the illusion-destroying artifice of having actors mount the stage via a fake entrance. It's what Gordon Craig calls "cheap effect".

To Strnad dramatic action requires unity with scene and speech. These have their limitations beyond which they cannot go. . . . If an attempt be made to extend them it is circus and not theater. The stage is another world removed from that of the auditorium. That is why people come to the theater—to see this other world of the stage, ILLUSION.

The proscenium frame always will separate two worlds despite the ephemeral pother of aesthetic lounge lizards who write and talk about linking audience and actor. Strnad points out that these two worlds are (1) the stage behind the footlights and (2) the world in the auditorium filled with theatergoers. The reality of the stage isn't the reality of the world outside the theater, altho some directors with naturalistic tendencies would like to make it so. The stage need only give objective form to the vision of the dramatist, need only give suggestion of what he has in mind. On the stage murder is not murder and weeping is not weeping. True, a door is a door on the stage, but only in the same degree that an actor is a person on the stage. Just as the actor in the process of his playing seeks to give the utmost of his spirit to the interpretation of a dramatist's work and thus eliminate his egotism (which is the fine actor's secret of creating atmosphere for himself—an excellent example being Frank Morgan as Duke Allesandro in *The Firebrand*) just so the door has a rigid limitation in relation to the rest of the scene and the player. The door has certain dramatic limitations on the stage beyond which it cannot be used as it is used in real life. That is why it is idle to discuss linking audience and actor when their worlds are so distinct. The theater is one thing and the folk festival is something entirely different in the matter of appeal to the audience.

As to mechanics, i. e., self-consciousness of gesture, forced movement and arbitrary stage technique, Strnad urges that these be left at home instead of flaunted before an audience. All these flavor of tricks for effect. To him the stage is theater and settings must be theater, and both mechanics and technique should be used as tools, not ends, to conjure a world of illusion from the rise to the fall of the curtain (or from the beginning to the ending of a play on a stage stripped of the proscenium).



Stage Space Determined by Movement in Theater, Opera and Ballet

Here are a few simple ground plans to suggest the quite distinctive variety of movement and its relation to area on the respective stages of theatre, opera and ballet:

No. 1 (Theater) indicates the short, jerky, limited movement of the actor. Likewise the smaller area of the theater stage as compared with stages of the opera and ballet. Movements peculiar to the technique of the actor necessitate a smaller stage . . . a small stage for small movement. However, we still see many a production feature a single room in sprawling fashion across a spacious podium.

No. 2 (Opera) shows the movement of the singer almost always toward the front of the stage. While the movements of the opera stage are much longer than those of the actor the former are not as free. The stage for opera is bigger (than the theater stage) to accommodate these more extended movements as well as to contribute space for tone.

No. 3 (Ballet) is all movement, accompanied by very few props. Ballet and all dance productions, as can be seen in the ground plan, have a variation in scope of movement altogether foreign to theater and opera. Also requires much stage space.

Strnad's Productions

Besides his affiliation with Reinhardt, Strnad has co-operated with Leopold Jessner of the Stadt Theater in Berlin. In Vienna he has planned productions with Hans Brahms of the Akademie Theater, Rudolph Beers, the trail-blazing director of the Deutsches Volk Theater, and with Reinhardt's staff of distinguished regisseurs, Dr. Stephan Hock, Paul Kalbeck, Beer-Hoffman and Adolph Koerner. Some of his productions, particularly *Danton's Death* by Romain Rolland, have traveled as far as Amsterdam. Names of a few of the plays either staged or designed by Strnad display his versatility: *Antigone*, by Sophocles; *Messalina*, by Kessler; *Wilhelm Tell* and *Don Carlos*, by Schiller; *Drunk*, by Strindberg; *Nameless*, by Lenormand; *The White Island*, by Hauptman; *The Merchant of Venice*, *Midsummer Night's Dream* and *Hamlet*, by Shakespeare, and *Saint Joan*, by Shaw.

Strnad has a happy faculty of giving a sense of spaciousness to a small stage and by means of his architectural knowledge can plan a setting for a small stage so that the actor has plenty of room for movement. I have seen stages twice the dimensions of Reinhardt's (in his Josef Stadtes Theater) that didn't have as much opportunity for dramatic movement of the actor as is provided by a Strnad plan.

His setting for *Midsummer Night's Dream* is a beautiful architectural invention consisting of steps that rise curve on curve, angle on angle, with a rhythm akin to music and beautifully rendered speech. The construction of such steps permit the existence of many fairy-like entrances which enable the actor to have much freedom for movement, up and down on curved and straight steps, in harmony with the nuances of his voice. A colored, transparent backdrop, costumes and light were the only other elements used. However, Strnad is very architectural in his plans for settings, more on the order of our distinguished Claude Bragdon, except that Strnad puts a rare whirl into the lines of his architecture. He has very little use for painted sets or curtains, altho he uses the latter magnificently at times, as in the scene of Portia's chamber (*Merchant of Venice*), when a brilliant yellow curtain with a silvery sheen composed the four walls of the large room. Strnad is of the opinion that as stagecraft becomes more architectural in character it will depend less on curtains. Altho Reinhardt rightly considers him a great theater designer and architect, Strnad is well worth watching for his own sake.

Proposed New Broadway Productions for 1925-'26

(Continued from page 35)

Come, Easy Go; (d) *Moon Magic*; (d) *Tin Gods* (in association with Sam H. Harris); (d) *Glamour*; (m) *Ring Around Rosie* (in association with Sam H. Harris).

LINDSAY, EARL, and NAT PHILLIPS—(m) *Help Wanted.*

LIVERIGHT, HORACE B.—* (d) *The Inner Light.* Also a play by Edwin Justus Mayer and a play by Rose Macauley.

LOWENFELD, SAM—(d) *Beware of Your Friends.*

MacGREGOR, G. W., and MORRIS G. MICHAELS—* (d) *The Dark.*

McNUTT, PATTERSON—(d) *Maid Marian.*

MALBLO PRODUCTIONS COMPANY—(d) *In the Dark.*

MEEHAN, JOHN, and WILLIAM ELLIOTT—(m) *Land of Romance.*

MILLER, G. L. (LEFTY), and MICHAEL GOLDREYER—(d) *The Makin's.*

MILLER, HENRY—(d) *Embers.*

MILTON, ROBERT—(d) *The Fiend*; * (d) *The Letter*; * (d) *First and Last*; * (d) *The Painted Veil.* Also a play by Guy Bolton and a play by Marc Connelly.

MORRIS, JACK—* (d) *Congo.*

MORRISSEY, WILL, and ABE FEINBERG—A colored revue starring Sunshine Sammy.

MULLIGAN, FISHER & TREBITSCH—(m) *Komics of 1925*; (m) *Baby Blue.*

NADEL, E. K.—(d) *Cross Currents*; (d) *Maybe She Would*; (m) *Smithereens of 1925*; (m) *Sweet Adeline.*

NEIGHBORHOOD PLAYHOUSE — * (d) *The Dibbuk*; (d) *Salut au Monde*; (d) *Faint Perfume*; (d) *The Three Daughters*; * (d) *Filpote*; * (d) *Martine*; * (d) *Pwe*; (m) *Grand Street Follies of 1926.*

NICHOLAS, M. J.—(d) *Mission Mary*; (d) *Tapau*; (d) *Little Old Maid.*

NICHOLS, ANNE—(d) *Puppy Love.*

PEMBERTON, BROCK—* (d) *The Silver Box* (Revival); * (d) *Say It With Flowers*; * (d) *Six Characters in Search of an Author* (Revival); (d) *The Parson's Whim.* Also a play for Gilda Varesi.

PEYTON, CHARLES, and PIERRE ARMAND—* (d) *A Mad Guard.*

PLAYGOERS, THE—(d) *Nancy in Command*; (d) *The First Night*; * (d) *The Open Gate*; (d) *The Night Duel*; (d) *Back in Half an Hour*; (d) *The Haunted Pajamas*; (d) *Cupid Incog.*; (d) *A Nice Girl*; (m) *Little Miss Pepper*; (m) *A Pair of Sixes*; (m) *Shari-Vari.*

PROVINCETOWN PLAYHOUSE—* (d) *Adam Solitaire*; * (d) *The Black Maskers*; * (d) *The Book of Revelations*; * (d) *The Dream Play*; * (d) *The Man Who Never Died.*

RED KNIGHT, THE, INC.—(d) *The Red Knight.*

REED, CARL—(d) *Black Tents*; (d) *The Passionate Prince* (in association with A. H. Woods); * (m) *Spring and Autumn.*

REILLY, CHARLES—(d) *Hot Africa.*

RISKIN, A. E. and R. R.—(d) *The Mud Turtle.*

ROSS, CLARK—(m) *The Love Doctor.*

SAVAGE, HENRY W.—* (d) *The School Mistress* (in association with A. H. Woods).

SCHWAB, LAURENCE, and FRANK MANDEL—(d) *The Brigand*; (m) *Captain Jinks.* Also a new play by Guy Bolton.

SELWYN, ARCH—* (d) *The Monkey Who Talks*; * (d) *The Heart Thief*; * (d) *Who Cares* (in association with Arthur Hopkins); * (m) *Charlot's Revue*; * (m) *On With the Dance*; * (m) *Alice Delysia Revue*; * (m) *Raquel Meller Revue.*

SELWYN, EDGAR—(d) *Something To Brag About*; (d) *The Might Have Beens*; (d) *When It Comes to You.*

SHORT, HASSARD—(d) *Sandalwood* (in association with Charlotte Greenwood); (d) *The Scoundrel*; * (m) *Ciboulette.*

SHUBERTS, LEE and J. J.—* (d) *The Man With a Load of Mischief*; (d) *Harvest*; (d) *A Cinema Murder*; * (d) *Crooked Friday*; * (d) *Women and Ladies*; * (d) *Hay Fever*; * (d) *Un Dejeuner de Soleil*; * (m) *Riquette*; (m) *Big Boy* (revival); * (m) *The Vagabond*; * (m) *The Sheik*; * (m) *Maritza*; * (m) *Clo-Clo.* Also a musical play for Joseph Santley and Ivy Sawyer.

SPENCE, RALPH, and BILLY ROSE—(d) *The Yes Man.*

STAGERS, THE—Selections from: (d) *A Man's a Man*; (d) *Night and Day*; * (d) *Black Waters*; * (d) *Little Eyolf*; * (d) *The Lady From the Sea*; * (d) *The Well of the Saints*; * (d) *Le Bourgeois Gentilhomme*; * (d) *Overhead*; * (d) *The Sea Gull.* Also a play by Susan Glaspell.

STEWART, ROSALIE—(d) *Craig's Wife*; (d) *Enchanted April.*

THEATER GUILD, THE—Selections from: * (d) *Right You Are*; * (d) *The Conquering Hero*; * (d) *The Lonely Way*; * (d) *At Mrs. Beam's*; * (d) *M. Brotonneau*; * (d) *Fledermaus*; * (d) *Arms and the Man*; * (d) *Man and Superman*; * (d) *Androcles and the Lion*; * (d) *Mrs. Warren's Profession*; * (d) *Major Barbara*; * (d) *Pygmalion*; * (d) *Captain Brassbound's Conversion*; * (d) *The Doctor's Dilemma*; * (d) *Fanny's First Play*; * (d) *You Never Can Tell*; * (d) *Much Ado About Nothing.* Also one American play.

TOTTEN and SIMMONS—(d) *Love's Call.*

TYLER, GEORGE C.—(d) *Ma Pettengill*; (d) *The Dark Chapter*; * (d) *The School for Scandal.*

WALLING, ROY—(d) *Laff That Off.*

WAGNER, CHARLES L.—(d) *The Carolinian*; (d) *The Reluctant Duchess*; (d) *Messer. Marco Polo.* And an English revival, a new play by Zoe Akins, and one for Lenore Ulric and Sidney Blackmer.

WEBER, L. LAWRENCE—(d) *The Dagger*; (d) *The Sea Woman*; (d) *The Praying Curve*; (d) *Houdini Magic Show.*

WHITE, GEORGE—(d) *Cackling Hens*; (d) *The Queen of Coventry.*

WILKES, THOMAS—(d) *Cuckoo*; (d) *Great Scott*; * (d) *Honeymoon House*; (m) *Polly of the Circus.*

WILLARD, JOHN—(d) *Sisters Three.*

WOODS, A. H.—* (d) *The Green Hat*; (d) *Potash and Perlmutter*; * (d) *The Pelican*; (d) *All Dressed Up*; * (d) *The Five o'Clock Man*; * (d) *Diana of the Movies*; (d) *The Lion Trap*; * (d) *Manna*; (d) *Boy Wanted*; (d) *A Woman Like That*; (d) *The Last Kiss*; (d) *The Javanese Doll*; (d) *The Sting.* Also a play by Edgar Allan Woolf.

ZIEGFELD, FLORENZ—(m) *Going South*; (m) *Nine o'Clock Revue.* Also another new Ziegfeld revue and a non-musical play for Billie Burke.

MISCELLANEOUS

Dramatic

On 218, by Roy Clifford.

Smith's Widow, by George H. Atkinson.

How's Your Mother-in-Law?, by George Atkinson.

Bed and Board, by Barbara Chambers and Michael Kalleser.

Sycamore Shadders, by Curtis Cooksey.

Don't Play With Love, by William A. Grew.

The Lovely Lady, by Jesse Lynch Williams.

Peggy O'Neil in a new foreign play.

(Continued on page 42)

DRAMATIC STOCK

By ALFRED NELSON

(Communications to 1560 Broadway, New York, N. Y.)

DRAMATIC STOCK OUTLOOK

According to Opinion of Producers and Playbrokers Coming Season Should Be Successful Thruout Country

NEW YORK, Aug. 8.—A spirit of optimism prevailing in dramatic stock circles thruout the country has created the general opinion among producers and playbrokers that the coming season will be one of the most successful in many years. The time for the production and presentation of stock was never more propitious. Stock has never flourished more than present conditions indicate for next season, as evidenced by the fact that Paul Mooney, president and directing manager of the Alliance Producing Corporation, of this city, has planned for the lease or playing on percentage of numerous houses available for dramatic stock, and is now actively engaged in organizing several companies to produce and present many new plays and recent releases of Broadway producing firms.

While Mr. Mooney hasn't divulged all of his plans, he was sufficiently communicative to confide that he and his associates have the courage of their convictions that dramatic stock will absorb all the theaters in the country available for that form of theatricals, to be sponsored in the main by authors, playwrights and producers operating with and without the aid of playbrokers.

Andy Wright, promoter of Chicago theatrical enterprises, who controls dramatic stock companies in Hammond, Ind., and La Salle, Ill., has only recently taken over the Marlowe Theater, Chicago, for another unit of his Dorothy Gale Players, and will make a tour of 20 weeks over the Keith-Orpheum Circuit with four additional units. Plans are also under way by Julius Leventhal, who controls the Fifth Avenue Theater, Brooklyn, N. Y.; the Rialto Theater, Hoboken, N. J., and the Hudson Theater, Union Hill, N. J., to expand his activities during the coming season and establish a circuit of 10 companies in and around New York.

The cry of hard times may be very much in evidence, but the success during the past season of many companies thruout the country and the plans of Messrs. Mooney, Wright and Leventhal for the coming season indicate that if you give the people a good show and please them they will turn out to see it, and in time become regular patrons of dramatic stock.

Due to the closing now and then of various stock organizations thruout the country, I have heard many inquiries as to: What is the matter with Dramatic Stock? The success of a dramatic stock company, in my personal opinion, depends largely on the ability of the house manager. Stock, like every other form of theatrical fare, is growing continually, and the astute house manager will capitalize on every important event for the benefit of himself and his company.

Men and Managers of Many Kinds

Some managers lack vision, for they keep one eye on the tabulated sheet of last week's receipts and the other on the boxoffice, therefore have very little time for new, novel and unique innovations which will benefit the company materially in the matter of increased patronage.

The public in general has been educated to a better theater, better publicity and better plays, presented in a better manner, but the stock managers, with a few exceptions, have not kept pace with these improvements.

Scenery in some houses is still a matter of mourning. Sets are put up that are in extremely bad taste, furniture is used that is unsuitable to the scenes, and the same is applicable to the lighting effects, while the dressing of the characters is oftimes not according to the script. These are some of the faults that are picked apart weekly by patrons of dramatic stock companies. These mistakes can and should be remedied by the director of productions if the company is to succeed.

The manager who successfully pilots a stock company thru the shoals and shallows of a season of 40 weeks or more, must have uncommon discernment. Not only must he secure players who are likely to become popular, but more important still he must select plays that will appeal to all of his patrons all of the time. He must judge the general run of his patrons, for too much sex-appeal drama means losing the men in the gallery, lack of sentimental emotionalism in plays and the girls in the orchestra begin to thin out.

The stock company wherein the leading actors are proficient and experienced in the art they profess, intellectual, well-mannered, studious and able to portray with artistic discernment the vital roles of the drama—such a stock company operating normally on sound methods, capable of presenting in an adequate manner for public approval and critical comment the standard works of dramatic literature, and qualified to promote and to artistically and effectively produce new or recently released plays, is, and ever will remain, the bulwark and enduring strength of the dramatic stock institution in any country.

But the majority of dramatic stock companies today present no such condition. There are a few such companies as the aforementioned, but the general existing conditions relating to the majority of stock companies is a routine of illordered, unfinished mechanism, with a certain very important cog missing somewhere in direction that produces a state detrimental to the proper formation, growth and mold of the younger actor, which in the long run will hurt the dramatic stock fraternity as a whole.

The fact that the public patronizes, is loyal to and apparently realizes this condition of underdone dramatic presentations does not condone for this deterioration of substantial business stamina on the part of the officials of the companies.

Selection of Plays Important

A superior grade of plays, carefully selected and intelligently presented, should, with present road conditions, meet with ultimate success. The public never was in a more receptive mood for stock than it is at present, and, contrary to established rules, it is not always the latest releases that bring the biggest box-office receipts. Revivals could be made at frequent intervals without endangering the popularity of a stock company, so long as the play is given the necessary attention to interest the public. Coupled with late releases and standard successes of the past, new plays of worth, which authors have been unsuccessful in getting before the public thru the regular producing channels, might be given a hearing by stock companies thruout the country, and thus encourage writers whose manuscripts have laid around producing managers' offices for want of time and inclination to read them. The commercial success of such a venture would depend largely upon the personnel of the organization, from the director of productions and acting company to the managing director out front.

Verily, the advice of William Shakespeare, "The play's the thing," is sound, and successful stock managers, whether operating in San Francisco, Boston or New York, have learned so by past experience.

From another angle it might be assumed that many managers of stock companies or their directors of productions have not been able to obtain as many good stock plays as heretofore. Then again, in releasing plays for stock, some playbrokers have asked such exorbitant prices that many of the producers have been forced to close their companies because of lack of plays available at reasonable royalties for the smaller towns, where the seating capacity and clientele do not warrant high prices of admission.

Be that as it may, brokers are ofttimes compelled to ask high royalties for recent stock releases, due to the prices they must pay to the owner of the play. Therefore, it depends solely on the ability of the manager to pick his plays according to the city where his company is playing, that is, size, people, their likes and dislikes as to tragedy, melodrama or comedy. He cannot take anything and everything that is offered him. The play accepted must be available for a manager's purpose or there is nothing in it for him or his company. Therefore, he must exercise some discrimination, must be able to estimate the effectiveness of a play from the script and recognize dramatic drawing cards suitable to the likes of his patrons, regardless of its success or failure on Broadway.

Having been impressed with the recital of several stock managers who claim that they have brought their season to an abrupt close and disbanded their companies, due to lack of suitable plays for presentation, I decided to interview playbrokers and ascertain what foundation in fact there was for their claims.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

MADELINE HUNT

Daughter of Maisie Cecil Hunt-Klark and stepdaughter of the late Harden B. Klark, has won theatrical honors as an attractive, talented and able ingenue in dramatic stock.

MADALINE HUNT

An Attractive, Talented and Able Ingenue

"Born to the stage" is an obsolete expression, but nevertheless Madaline Hunt is one of the few, for her mother was Maisie Cecil Hunt-Klark and her father a vaudeville performer. Miss Hunt is the stepdaughter of Harden B. Klark, who for many years operated a stock company en tour the West Indies, in which her mother was leading woman.

Miss Hunt received her early education in private boarding schools, later graduating from the public high school at Melrose, Mass., where she was an active participant in school plays and was in constant demand by local fraternal organizations.

Madaline claims not dancing or musical private tuition as an inspiration for a stage career, but an apparent inherent inclination for the stage due to her close affiliation with her parents and their company.

Miss Hunt played numerous child parts during her early childhood and later joined the Klark-Urban Stock Company touring the United States and Canada, Bermuda, West Indies and South America. Upon her return to the States, after completing her engagement with the Klark-Urban Stock Company, Miss Hunt sought and obtained an engagement with Corse Payton's Stock Company in Brooklyn.

The following year Miss Hunt was engaged by Goldstein Bros. as leading woman of their stock company at Holyoke, Mass., and during the past season was ingenue with the Blaney Players, Yorkville Theater, N. Y.

In her spare time Miss Hunt does considerable reading of dramatic plays of William Shakespeare and hopes to attain her goal of leading woman in one of his plays on Broadway.

Kilbourne Gordon Entertained

Skowhegan, Me., Aug. 8.—The Lakewood Players gave a royal welcome to Kilbourne Gordon on his arrival here to supervise the rehearsals of *Jonesy*, new comedy by Anne Morrison (coauthor of *Pigs* with John Peter Toohey), which the Lakewood Players will present next week under direction of Howard Lindsay.

The local company will be augmented by several Broadway players, members of the actors' colony summering here.

Lillian Desmonde Players

Youngstown, O., Aug. 8.—The Lillian Desmonde Players, at Idora Park Theater, have broken all records for that theater. During the past eight weeks, starting with *The Girl From Childs*, the S. R. O. sign has been set out Wednesday nights, and with each succeeding bill many seats have been sold weeks in advance. *The Bat* played to capacity each performance. *It's a Boy* kept up with the attendance of *The Bat*. *It's a Boy* served to introduce Herbert Ashton, Jr., as new leading man. Ashton made an instantaneous hit, the critics having hailed him as the "best leading man appearing here in many seasons."

The entire cast of the Desmonde Players has sprung into prominence this season, the papers congratulating them all on their smooth opening performances.

"Never in the history of Idora Park Theater have we seen such opening shows, such crowded houses and more beautiful settings than those of the Desmonde Players this year. This clever star and her supporting cast have won a place in the hearts of Youngstown theatergoers that will not easily be filled when they leave us for the winter season," Charles Leedy said in *The Telegram*.

HARDER-HALL

Expanding Their Activities

Passaic, N. J., Aug. 8.—Messrs. Harder and Hall, after a year's continuous presentation of stock at the Palace Theater, Port Richmond, Staten Island, transferred their activities to the Playhouse in this city for a summer season of stock that has proven successful.

During their summer vacation from the Palace, Port Richmond, the house management has expended more than $10,000 in renovations, redecorations and refurnishings for the return of the Harder-Hall Players September 7 with a company that will include several of the present members and others new to Port Richmond.

Several of the present company will remain here and be augmented by others for a continuance of their engagement that in all probability will be permanent.

Messrs. Harder and Hall are also negotiating for a season of stock in Paterson, N. J., while Mr. Harder personally is reorganizing the Myrkle-Harder Company for a season en tour.

The Harder-Hall Players tried out *Simon Called Peter* the week of July 27 and found it to be an excellent production. Mr. Harder, being in the audience at every performance, was impressed sufficiently by its worth that he immediately contracted for the Kebele Stories in the repertoire of his company.

Harder-Hall Players

Frances Woodbury, late leading lady of the company, closed her long engagement Saturday night last to play the leading feminine role in *My Son*, opening in Philadelphia; thence into Chicago for an indefinite run. John Moore closed his engagement July 25 to the regret of his coplayers and patrons, with whom he was popular. Robert Bentley, leading man of the company for more than a year, is preparing to take a much-needed rest and late summer recreation. Peggy Coudray opened with the company Monday evening as Ming Toy in *East Is West* and from present indications will prove a worthy successor to Frances Woodbury.

Frank O. Miller

President and Directing Manager of Co-National Plays, Inc., Has Something To Say on Subject of Plays

Mr. Miller was emphatic in his declaration that the outlook for dramatic stock the coming season is bright. In reply to my query as to why dramatic stock in its entirety is not advancing as fast as the other lines of theatrical fare, in accordance with the improvements in theatricals, Mr. Miller said: "Stock at present is advancing, but not as fast as it should, due to a great extent to the fact that it is like 'the man without a counry'—that is, without a home. Here today and gone tomorrow. It is almost impossible to obtain theaters thruout the country for stock. Stock in many instances is placed in a theater where all other lines of theatricals have tried and failed. I have daily callers asking me to obtain theaters for stock."

Relative to the royalty situation, Mr. Miller said: "A few years ago releases of Broadway presentations were controlled practically by one company of playbrokers, who therefore set exorbitant prices on their plays. Since my advent into the playbroker business I have tried my utmost and have succeeded in revolutionizing this attitude by reasoning with owners of plays, thereby co-operating with stock companies for our benefit. However, I have experienced some difficulty with a few stock managers who closed their companies in the middle of the season, claiming that the brokers were asking excessive royalties for recent releases and standard successes of the past, and that they could not secure plays at reasonable cost for the smaller towns. This is an absolute untruth in many instances, for many companies are today leasing plays at a lower price than they did three years ago for the same town. The main cause for the closing of these 'so-called' stock companies is mismanagement. You can inform the entire stock fraternity thruout the country that the Co-National Plays, Inc., are always looking for new plays, and release them in accordance with our present policy *within the reach of all*."

JAY BARRY SCHWARTZ.

Century Players Closing Season

Erie, Pa., Aug. 8.—The Century Players are preparing for the close of their engagement at the Park Theater. The company, originally known as the Bayonne Players, played a long engagement at the Bayonne Theater, Bayonne, N. J., prior to coming to this city, where the engagement has been pleasant and profitable for all interested in the venture. Previous bookings for the house necessitated a change in policy for the winter season.

Horace Sistare Making Substantial Success

Chicago, Aug. 8.—The Majestic Theater, Waukegan, Ill., didn't hold out much promise when Horace Sistare and Henry G. Clarke put a stock company in there this summer. The location was generally considered by managers to be a tough one. There was quite a list of managers that had tried out the location and quit in sorrow. The company, which opened May 17, had several jolts and prospects were not any too good when finally Mr. Sistare got Oscar O'Shea, excellent director and comedian, to come down from Milwaukee and take full charge of directing the Waukegan stock. Results were apparent at once. *The Mad Honeymoon* was the first play in which Mr. O'Shea appeared and next came *Flappers Beware* and business increased to a point where Mr. Sistare said it looked like form and substance.

Mr. Sistare wrote *The Billboard* that the Duncan Sisters and Mrs. John Garrity (Charlotte Learn) drove up to Waukegan and saw the play. The Duncans sang three songs and caused a near riot. They took 14 curtain calls and made speeches also. The company is playing one bill a week with 10 performances. Mr. Sistare writes that the company is bringing a new class of patrons to the Majestic notwithstanding the warm weather and the daylight-saving plan. The cast follows: Charles S. Costello, juveniles; Jay Collins, Willard Kent, Virgil Pritchard, Eugene McDonald, leading man; Alicia McNeill, Esther Evans, Dolly Day. LeRoy McNeill is art director. In the crew are Nantz, Olson, McMahon and Basilien. Mr. Sistare writes that he is playing high-class royalty plays such as *The Alarm Clock, The Bat, The Girl From Childs, Come Seven* and other similar productions. He was for years identified with Broadway shows both during their New York runs and when they went on the road.

Hansell's English Players

Northampton, Mass., Aug. 8.—Preparations are now under way by the management of the Academy of Music for the reception of Paul Hansell's English Players, who are booked to open a season of stock here in September.

Mr. Hansell communicates from London, Eng., that he is organizing a company of well-known English players that includes Stella Patrick Campbell, daughter of Mrs. Patrick Campbell; Margery Price, niece of the late statesman, Viscount Bryce; J. W. Austin, Clifford Marle, Hazel Jones, Margaret Murray, Mary Lincoln, Maurice Braddell, Walter Butler and others, who will arrive here the middle of September for several weeks' rehearsal prior to the opening October 5.

Stanley James Players

Montreal, Can., Aug. 8.—Claude Miller is now director of productions for the Stanley James Players at the Orpheum Theater, with Bella Cairns leading woman.

Miss Cairns opened in *The Girl From Childs*, in the role she originated in the production. Hugh Cairns has also joined the company to do juveniles, opening in *Cheating Husbands*.

Theatrical Mutual Assn.

By DAVID L. DONALDSON

Office Grand Secretary-Treasurer

One of the most successful conventions ever held by this organization was brought to a close in San Francisco, Calif., July 16. For the benefit of those who did not attend we wish to state that from the time our party left Chicago in special cars July 7 until its arrival in Los Angeles it was just one big time after another. Chicago Lodge was on the job from first to last and under the able guidance of Past Grand President Louis Hemrich, assisted by Brothers Herb Franksen, Louis Brenner, Nate Stein, Harry C. Lee and Jay A. Hubbard, the many sights of the "Windy City" were seen.

Leaving Chicago Tuesday morning, July 7, in two special Pullmans, our party of 40 started the trip across the continent, arriving at Denver, Col., Wednesday afternoon. We were met at the depot by Brothers Joe Harkins, Iner Olson, Tim Akers, Earl Jaynes, Arthur Hamilton, Frank Gandy, Jack Hanigan, O. K. Pettee, Adolph Gricourt, Geo. Elsparman, Edward (Dad) Roegner, Wm. McGovern, E. H. Shaffer and a delegation of T. M. A. and I. A. T. S. E. members, who, after a picture was taken, loaded us into sightseeing busses, and we started on a trip to the top of Lookout Mountain. After a picturesque ride over the splendid winding highways we had the privilege of viewing the grave of Col. W. F. Cody (Buffalo Bill). After viewing the museum containing many relics and former possessions of Col. Cody and a social visit with Johnny Baker we descended the other side of the mountain, passing thru pretty villages, and returned to Denver, where we were entertained at dinner in the Albany Hotel, followed by a theater party at the Rivoli. Boarding our cars, we left for Salt Lake City, Utah, arriving there Friday.

We were met by Brothers Harry Smith, Oscar Phirman, Mart Korver, Chas. Younger, Robt. Worther, Geo. Smith, Carl I. Hallstrom, Walter Brown, Carl Reynolds, Leonard Gibson and Bert Whaley. Members of the aforesaid organizations entertained us at breakfast and took us for a trip about the city. After a pleasant trip a visit was made to the State House, a magnificent building built of marble, all quarried in the State of Utah. From there we attended an organ recital at the Mormon Temple and visited the museum containing many relics of famous old Mormons. At the Elks' Club the courtesies of the order were extended and a bountiful dinner served. We left the city at 2 p.m. Brother George S. Sauer, of San Francisco Lodge, was the sponsor of this great treat, and he accompanied us to Frisco.

Arriving at Paxton, Calif., Saturday morning, we were met by Brother Adolph Dohring, junior past grand president, with a delegation. They loaded our cars with fruits and beautiful flowers for the ladies as well as other refreshments that were welcomed by all after their long journey.

(*Continued on page 123*)

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Mary Maddaleni Films, Wilmington, $1,000,000. (F. L. Mettler, Wilmington.)

Wilmington Theater Corp., Wilmington, $100,000. (Corporation Trust Co. of America.).

Irvin Theater Corp., Bethlehem, Pa., $100,000; Howard A. Lehman, Robert A. Hamilton, Harrington Adams. (Corporation Service Co.)

A. H. Blank Theater Co. of Nebraska, Wilmington, $1,500,000. (Corporation Service Co.)

The Dance Box, Inc., dance hall, $100,000; W. M. Dock, Philadelphia. (John A. Burns, Wilmington, Del.)

New Jersey

U. S. Film Laboratories, Jersey City, $10,000; J. E. Braud, L. Tarantino, John R. Turner, Jersey City.

Cranford Theater, Ind., Newark, $125,000; Fred. K. Israel, Lourdes Quinn, Bess Schwabacher, all of Newark.

Steel Pier Co., Atlantic City, amusements, 5,500 shares, no par value; Frank P. Gravatt, Alva J. Hall, John H. Krimm, all of Atlantic City.

Union City Amusement Corporation, Union City, $10,000; Abraham J. Halprin, Morris Winkler, Edith H. Kunen, all of New York.

New York

Maple City Theaters, Hornell, 1,000 common, no par; N. D. Dipson, J. R. Osborne, J. Cranides.

Butler-Haywood, Manhattan, theatrical productions, $3,000; W. T. Butler, J. J. Harwood, N. Junkins.

2,404 Amusement Co., Manhattan, 100 common, no par; F. V. Goldstein, T. Goldberg.

Religious Motion Picture Foundation, Manhattan, 200 common, no par; W. E. Harmen, L. A. Bryson, E. Femdling.

Attroy Theaters Corp., Buffalo, 200 common, no par; M. and E. B. Mark, M. Sharaf.

Neal Manufacturing Co., Manhattan, amusement enterprises, $20,000; H. F. Neal, R. S. Turnball, G. R. McKay.

Swanee Amusement Co., Manhattan, 150 common, no par; S. S. Brin, M. Cangilos, L. Gershel.

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(*Continued on page 42*)

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O'BRIEN SHOW RECOVERS FROM STORM

New Tent Secured and Show Operating as Per Schedule---Artists Come To Aid of Management With Salaries---Business Good---Co-Operative Spirit Displayed

LEBANON, TENN., Aug. 8.—The J. G. (Mickey) O'Brien Show is once more sailing along as per schedule after the big storm that destroyed the entire outfit. Mr. O'Brien secured a tent at Nashville for temporary use until his new one could be built. This will be completed some time this month. It will be a 70-foot round top, with two 40-foot middle pieces and a 20-foot marquee, in black and orange.

To show what it means to have a company which is heart and soul for the show at all times and under all circumstances, here is one instance of the spirit of every performer and workingman with the show. After the tent was destroyed men of the company held a meeting and discussed ways and means to help "Mickey" over his difficulty. They all agreed to work two weeks for half salary, and voluntarily made the offer to Mr. O'Brien, who accepted with the proviso that if business held up to standard he would pay full salaries. Business was exceptionally good, and as a consequence no one lost any salary. Mr. O'Brien knows that he has a company of artists who are for him and the show at all times and under all conditions.

Mr. O'Brien promoted the big tobacco warehouse of the American Tobacco Company in the town following the blow-down. This was a building that easily seated 2,000. The entire company pitched in, built and equipped a new stage, put up dressing rooms, strung electric lights, put up the scenery, and, in fact, converted the warehouse into a regular theater. The show opened to a turnaway business, which held up all week. The consensus of opinion among the big audiences was that it was the best repertoire show that ever played the town. A committee waited on Mr. O'Brien, trying to induce him to stay over for another week, but he was billed for the next town and would not disappoint.

The temporary tent arrived for the next stand, and altho it was of standard size it was entirely too small for the enormous crowds that turned out to see the show. The big musical comedy concerts produced by George W. Milton are proving a big feature and most of the time the entire audience will stay to witness the concert. This gives "Mickey" a smile that won't come off. Mr. O'Brien is adding to the popularity of the show by his clever acting, both in leads and comedy lines.

Jack Bledsoe is in advance of the show with a special car loaded with paper and two or three first-class brushes that he keeps working overtime. Mr. O'Brien has added two more musicians to his jazz orchestra, Lynn Bonds, trumpet, and Geo. Junkins, banjo. Mrs. Junkins has also joined the show.

Justus-Romain Company

Kansas City, Mo., Aug. 4.—The local office is in receipt of a clipping from *The Wagner* (S. D.) *Post* relative to the showing there of the Justus-Romain Company. The following is an excerpt: "As a tented organization the Justus-Romain Company stands in a class by itself as a traveling troupe. The personnel of the company is such as to establish them as ladies and gentlemen with whom their patrons are glad to become acquainted and make friends with. Each of their plays are presented in a good, clean manner, with beautiful scenic effects. They are featured strongly by musical numbers of a high order and by vaudeville acts free from all suggestive or unseemly character." The bills used this season by the Justus-Romain Company are *The End of the Road, The Country Boy, Her Right to Happiness, An Arizona Honeymoon, Bill's Best Girl*, John Justus, Ethel Romain and their excellent company received such a cordial welcome by Wagner that they have promised to include this town in their itinerary next season.

"Huckleberry Finn" Opening

Detroit, Mich., August 8.—Roy F. Lewis will open his great scenic production of *Huckleberry Finn* September 7 in New Jersey. The show will tour the Southern States, making the third season for this territory. A complete line of new printing and all new effects will be carried. The same excellent cast of former seasons will return again this year. The company travels by auto, using two sedans and a truck.

Longview Breaks Out Again

Texas Town Recently Repealed Ordinance Prohibiting Tent Shows—Two Shows Make Good There—Theater Manager Has Ban Passed

Longview, Tex., Aug. 8.—M. T. Flanagan, manager of two theaters here, appeared before the commission with a petition signed by leading citizens and business firms requesting the commission to adopt such measures, rules and regulations as to eliminate tent shows, carnivals, etc., from operating within the city limits.

The commission discussed this matter thoroly and believing it to be to the best interest of the town passed an ordinance whereby such tent shows, carnivals, etc., could not operate within 500 feet of any residence in the city limits.

The town was recently opened to tent shows, some citizens being influential in having an old ordinance prohibiting shows struck off the city books. Immediately two shows came in, one being the Doug. Morgan No. 3 Company and the other the Monroe Hopkins Players, both doing a splendid business after the protracted absence of shows of this type. Now that the ordinance has been passed tent shows will be barred for two years.

People Travel Miles To See Dramatic Show

Lamar, Ark., Aug. 8.—When the Gruzard and Walker Players showed here recently a number of people from surrounding towns, especially Clarksville, motored over to attend the performances. The sentiments of those who attended these plays is expressed in the following quotation from one of the enthusiasts of the spoken drama: "As long as we have good roads and cars, and our neighbors have shows, it matters not that these repertoire companies do not play Clarksville, for those who enjoy some amusement other than motion pictures may not only witness the latest in play production but have an enjoyable drive to and from the performance."

Edward H. Gruzard, co-owner of the company, comments on it thusly: "Clarksville is one of those towns that has a board of aldermen that doesn't want shows, so they put up the license to keep them out. Ozark is another such town that has this same thing to contend with. The city officials are a fine bunch of men, but the County judge is obstinate, saying that he never saw a show in his life and he says he doesn't want any shows in the town. He puts up the license so they won't come in. Altho the license is $25, he made us pay $50, and then added $4.50 for collector's fees, altho we went to his office to pay it. We couldn't get into Mulberry on account of the prohibitive license. Three good towns that are closed on account of the license. The people want the shows, but some official in each town keeps the shows out."

Mack-Murray Players

Harrisville, Pa., Aug. 7.—Considering the conditions, business is more than fair with the Mack-Murray Players, the show doing just about the same business that it has been doing in this territory for the past four years. Edna Chapman, who was in the Brookville Hospital for a major operation, is back again with the company recuperating. Andrew Downie McPhee, or as he is better known in the circus world, "Pop" Downie, paid the show a pleasant visit here this week. A. A. MacDonald, manager of Mack-Murray Players, and Mr. Downie had a good time recalling the days of Downie's "Tom" fame. The two had not met since Downie had his Tom show in Ohio. Mrs. Downie and their niece were with him, the trio being on their way home from a Canadian motor trip of 10,000 miles.

The Mack-Murray Players expect to close their tent season in Northern Ohio some time in September.

PAULINE RUTH RENO

Feature specialty artist with her Daddy's (Paul Reno) "Funmakers". Her specialties include all classical dances and novelty songs. Pauline also assists her father in illusions.

Billroy's Comedians Liked at Winchester

Winchester, Ky., Aug. 8.—Billroy's Comedians played here last week and were very well liked; in fact, the show turned them away every night. "Billy" Wehle, manager, is authority for the statement that this was the biggest week yet for the show.

Wayne Kirk, leading man, purchased a new car at Maysville. The Heffner-Vinson Players are at Paris, Ky., 17 miles from here, doing a very good business. Several back-and-forth visits were made by the members of both companies, with a pleasant time reported by all. Jimmy Heffner and wife, Beatrice LeRoy, her mother and "Billy" Wehle renewed old acquaintanceships of 11 years ago, when they all were with Bob Demorest. Bobby Whalen and wife have left for Chicago to fill some vaudeville contracts. "Billy" Wehle and Roy Hughes, co-owners, regret the absence of this showstopper.

More seats had to be built in Winchester, chairs were rented, and still hundreds were turned away every night. This week was the season's record on everything, including concessions. Only two concerts are done on the week and the show even stood them up on these. The company could have easily made this a most prosperous two-week stand, but Manager Wehle and Forest Brown, advance man, have the show booked solid until September in all good-sized towns, so it was decided to let the town go until next season.

Ricca Hughes, featured comedienne, topped applause honors during the week, with Roy Hughes, her "worst" half, running her a close second. Evelyn Pavan is now doing the soubret roles and handling them nicely. She replaced Rexine Dare.

Marion Roberts (Mrs. Wehle), leading lady with the company, lost her father recently, and went home to Detroit from Maysville to attend the funeral. She rejoined the show here.

Rowe and Walsh To Open Show in October

Freeport, Ill., Aug. 8.—The Rowe and Walsh Own Comedy Company will inaugurate its opera house season about the middle of October. A cast of merit and quality will be engaged in support of Gertrude Walsh, who will be featured in a repertoire of seven comedies and dramas. The plays to be presented will include *A Mischevious Kid, Barney Casey's Luck, Only a Woman's Heart, Rose o' Kildare, Her Maiden Aunt, A Ruined Life* and the new comedy Mr. Rowe has just completed, *Our Merrie Domestics*. Mr. Rowe, a firm believer in newspaper publicity, says: "Patronize those who patronize you, and with the judicious use of printers' ink you can make the people think."

Williams Stock Working Steadily

Marie DeGafferelly's Company Touring Without Layoffs to Good Business—Still Feel Absence of May Lee Allen

Waynesville, N. C., Aug. 8.—The Original Williams Stock Company has been doing very nicely and has been working steadily. The show toured the summer resorts of North Carolina last year, continuing the season under canvas into Florida, where the show played all winter. This season the show worked its way back thru Alabama to North Carolina, where it is again getting satisfactory returns in the mountain resorts.

The company numbers 34 people, headed by Marie DeGafferelly and May Blossom Williams. Elmer Lazone is managing. Bruce Rinaldo is directing the performances, this being his sixth season under this management. The 10-piece orchestra is under direction of H. Lee Allen, in his eighth season with the company. Most of the members have been with the show from three to seven seasons. The company will start for Florida at the close of the summer season in this section.

The entire personnel still deeply feels the loss of little May Lee Allen, two-year-old daughter of May Blossom Williams. The death occurred at Fort Myers, Fla., February 5.

Karl F. Simpson Bookings

Kansas City, Mo., Aug. 4.—The Karl F. Simpson office in the Gayety Theater Building reports the following placements: Mr. and Mrs. Bill Morse, with the Helen DuVoyle Show; Mr. and Mrs. Jack Stafford, with the Ray Howell Show; Don Travis and Trixie Maskew, with the Nat and Verba Cross Players; Mr. and Mrs. Fred Chant, Happy and Mrs. Bittner, Eddie Sherwood, Lem B. Parker, with the Colegrove Players; Milan L. Miller (drummer), with the Ray Howell Shows; Dard and Billy Norcross, with the Colegrove Players; Rose Landrum, with the Allen Bros.' Shows, Jack Vivian, manager; Leon Bostwick and Toby Sheldon, with the Irwin Dubinsky Shows; The Denver Jazz Hounds, five-piece orchestra, and Cash Blondell, with the Jack Jencks Shows, Jack Jencks, manager; Colthard and Dovoto, with the Cass Players, Billy Tod, manager; Harry Duffy, orchestra leader, with the Wallace Bruce Players; Helen Blake, with the McOwen Stock Company; Al Clark and wife, with the Morris Dubinsky Shows; Guy Forest and wife, with the Dubinsky Shows, Chas. Ellis, manager; John Hopkins and wife (Carrie Elliott), with the Morris Dubinsky Shows; Ralph Nicol and wife, with the Gruzard & Walker Attractions; Mabel Spencer, with the Herb Seeman Attractions; Benn and Allen, with the Wm. F. Lewis Stock Company; Mal and Toy Wheeler, with the Robert Fontenille Shows; Mr. and Mrs. Russell Murdock, with the Nevius-Tanner Company, Bart Nevius, manager; The Greasons, with the Gabe Garrett Shows; Lew Herrington, as agent with the Morris Dubinsky Shows; Bill Doherty, with the North Bros.' Attractions; Wilson and Goldie, with the Harley Sadler Attractions; Mr. and Mrs. Raymond Guard and the McGays, with the Bybee Stock Company, Marvin Bybee, manager; Otis Eaton, with the Dubinsky Shows, Abe Rosewald, manager; Harold Lowe, with the Wallace Bruce Show.

Bunny Stricker Players

Palmyra, N. Y., Aug. 8.—The Bunny Stricker Players were here this week under canvas, playing to a splendid business. This was the company's second date here, having played last summer. The company and plays are much stronger this season than last. H. G. Newton is handling the show and has some good spots located for the fall. The company will close its under-canvas season next week at Savage Creek, a fair date, and open the house season.

Mr. Stricker has all new scenery and two big feature bills for his repertoire. Flossie Stricker, leading lady, is making a host of friends. Harry S. Warner, leading man, is proving a big drawing card and has been re-engaged for the fall season; in fact, the entire company will remain intact. Bunny Stricker, comedian, is setting a pace that will be hard for other Toby comedians to follow. Messers. Warner and Newton have bought new cars, this making four on the show. Sunday finds every one at the lakes. Business has been fine, and Mr. Stricker intends to play the same territory next summer.

Earl Jamison Stricken

Hampton, Ia., Aug. 7.—Earl Jamison, member of the Hazel Cass Players, popular stock actor, formerly of the Shubert Stock Company, Milwaukee and Des Moines, and later of the Berkell Players, Waterloo, was suddenly stricken with appendicitis here Tuesday. He was immediately rushed to the Hampton Private Hospital and operated upon. His condition is very serious at this time, but he is getting the very best of care. His wife and daughter are with the show. C. E. Jordan is filling the vacancy during Jamison's absence. Messages from his many friends would be appreciated.

REP. TATTLES

Mr. and Mrs. Paul E. Hunter recently joined Choate's Comedians at Wayne City, Ill., going there from Percy's Comedians.

Hilda Bruce, dramatic actress, at present en tour with Brownie's Comedians, was a visitor to the home office of *The Billboard* during the week.

Gene and Rilla Stuttsbery are enjoying a very pleasant engagement on the Hyatt Stock Company, playing thru Minnesota and the Dakotas. Business is good and they report the company is pleasing patrons in every town.

Charles T. Smith was taken ill and was compelled to cancel his engagement with Stetson's U. T. C. Company, which opened August 1. He is now at the home of his sister, 6032 Blackstone avenue, Chicago.

J. H. McLaughlin, manager of the Franklin Theater, Tampa, Fla.; Mrs. Maud McLaughlin, of the Victory Theater, Tampa, and Mrs. Grace Brockhahn and daughter, of the Mulane Theater, Sanford, Fla., spent several days with Mr. and Mrs. Livingston, of the Ona Williams Comedy Company, in the "Land of the Sky" at Brevard, N. C., when the company played an engagement there.

Paul Brown, owner and manager of Brownie's Comedians, accompanied by Master Jimmy Brown and Robert E. Hall, director of the company, was a visitor to this editor during the week. They motored up from Williamstown, Ky., where the show was playing to good business. All three looked tanned and healthy, with life under the tops agreeing with them. Mr. Brown reports a profitable season.

REP. RIPPLES FROM K. C.

Kansas City, Mo., August 8.—Jack Benson, well-known character man, working out of Kansas City territory, has accepted the district management of an insurance company with headquarters here.

Walt and Dolly Ketzler, who closed recently with the Fontinelle Show in Missouri, are at home in Wichita, Kan., on a short vacation.

Frank Calahan was a visitor here for a few days last week.

Mrs. Ella Bittner and daughter, Happy, closed with the Dorothy Reeves Show. After a visit here they joined the Colegrove Players.

Abe Rosewald, manager of the Dubinsky Bros.' Shows, was a visitor in the city last week. He reports business as being good.

Stewart Cash, who was ahead of one of the Dubinsky Shows, arrived in K. C. recently and joined his wife here. She has just returned from a vaudeville engagement in Chicago. They will probably go out with some show from this territory.

Francis Rendina has joined the Wilson Players in Oklahoma. He was placed by the Feist Theatrical Exchange.

George Edwards has joined the Robbins Bros.' Circus to sing baritone in the spectacle. He was placed in this engagement by the Feist Exchange.

The Remeirs, well-known repertoire team, have joined Leslie Kell's Comedians.

Happy and Phyllis Hulett, late of the Allen Bros.' Stock Company, are rehearsing with the Ray Howell Players at Caldwell, Kan.

Harry Sohns, manager of Hillman's Ideal Stock Company, reports greatly improved business conditions in Western Kansas where the show is touring at present.

Frank Essig, musician, who has been with the Allen Bros.' Show, has joined the Mighty Haag Circus for a long season south. Mrs. Essig will ride menage.

Ted and May Goodwin, "The Dancing Goodwins", are with the Cass Players and report a fine engagement, pleasant company and good business.

Mr. and Mrs. Joe Rhoades have returned from Chicago and are here pending an engagement. Mr. Rhoades is an advance man.

Alliger-Sutton Company

Mannington, W. Va., August 8.—The Alliger-Sutton Repertoire Company is now in its 13th week and despite inclement weather the show has been doing fine. Three new cars have been added to the show, F. E. Seymoure purchasing a roadster, Mrs. E. M. Alliger a coach, while Chas. W. Hoyte has a "puddle jumper". Donald Alliger, 10 years of age, and his seven-year-old sister, Ruth, have been stopping the show with their double Spanish dance. Since the fourth week out the show has been above its standard. Last week while playing Clarksburg, W. Va., the company was entertained by Mr. and Mrs. W. F. Hinds, their daughter being a member of the company. The roster: H. N. Sutton, owner and manager; Mrs. H. N. Sutton, treasurer; E. M. Alliger, Frances L. Alliger, Master Donald Alliger, Baby Ruth Alliger, Max de Vol, E. E. Seymoure, Larry W. Troy, Thelma Owen Porter, Edward De Groote, Sr; Edward De Groote, Jr.; Chas. W. Hoyte and Robert Tanner.

The show is back on its old route after six weeks in new territory, which was not as good as the old route. Every one on the show has enjoyed good health so far this season, with the exception of Mr. Sutton, who was ill for a short time this spring.

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M. & M. Shows

Harry Van writes that the M. & M. Show, owned and managed by M. L. Mitchell, opened in Sioux City, Ia., May 15, and has been doing a very fair business this season. Mr. Mitchell has his own favorite territory, which he has been playing for 12 consecutive years with vaudeville, musical comedy and drama. This season Mr. Mitchell is putting on drama, which Harry Van is producing for him, using his own plays. The company is now west of the Missouri River and will play as far as the Bad Lands in South Dakota before returning eastward, closing the season near Sioux City about October 1. The company carries five trucks and two touring cars, as well as a light truck, which Mr. and Mrs. Burke use in the advance. Mr. Mitchell has broken in some new territory this season to good crowds. The show is playing one, two and three-night stands.

The roster: Mr. and Mrs. M. L. Mitchell, Mr. and Mrs. Emil Burke, Mr. and Mrs. Harry Van, Skip Dean, Mr. and Mrs. Milton Carden, Mr. and Mrs. Paul Nelson, Gilbert Mitchell, Harry Kratz, Charles Morgan, Louis DesJarlais, Orval and Wayne Mitchell, Ida Wright and Baby Van Milton Carden.

At the close of the tent theater Mr. Mitchell expects to take his company into theaters. The company has a large list of plays to choose from. The Vans and the Cardens, at the close of the season, will return to their homes in the South, where they will take out their own tent show.

Dickey and Marshall Present Comedy Bills

Quapaw, Ok., Aug. 8.—The Dickey & Marshall Stock Company is motoring thru Missouri, Oklahoma and Kansas, playing to good business, presenting short-cast musical comedy script bills, minus a chorus. Sure-fire specialties are offered between acts and a short bill is presented for the daily concert, which is generally well patronized. The roster: W. A. Dickey and J. S. Marshall, owners and managers; Mrs. W. A. Dickey, treasurer; W. H. Hennessey and Orville Johnson, advance and billposter; Bobby Weber, director-comic; W. Hall Taylor, characters; Louise Taylor, ingenue; Kitty Morgan, characters; Esther Grant, soubret, and Bonney Cole, piano and unafon. Wm. Orley is boss canvasman and plays small parts. The show moves on five trucks and a working crew of seven men sets up and tears down. A pleasant visit was had recently with members of the Charley Carpenter Tabloid Company, which was playing at the Gayety Theater, Picher, Ok.

Amsden Players in Illinois

Elgin, Ill., Aug. 8.—Observing the favorable notices in local papers from their Algonquin crrespondents, and wishing to see whether or not the reports were true, the local *Billboard* representative motored to the little city of Algonquin this week and caught the matinee performance of the Peck Amsden Players, who were paying their first visit to the locality. The company shows under a tent 120x60, seating 1,500.

The play for the afternoon was *A Southern Romance*, portraying a beautiful love story in which Peggy DeVere, leading lady, and Alexander Lockwood, leading man, were at their best. Judging by the sincere applause the almost capacity audience was well pleased with the play, as each member of the company seemed keyed up to do his or her best. Other plays on the program included *The Blackbird*, *Twin Bachelors*, *Love Pirate*, *St. Elmo* and *Women of Today*.

Fine vaudeville specialties were presented between the acts. Mal Murray, comedian, performed with much credit and was applauded liberally. The roster: B. G. Amsden, manager-owner; C. W. Bordine, agent; Tom McMasters, assistant agent; Bill Tate, boss canvasman, with five assistants; Peggie DeVere, leading lady; Alexander Lockwood, leading man; Mal Murray, comedian; J. Gordon Kelley, Chas. Hinton, Florence Hinton, Maud Kelley, Gayland Kenney, Harry Martin, Smithy's Footwarmers' Orchestra consisted of E. L. Smith, drums; G. Kenney, violin; Henrietta Kenney, piano; Russell Gilbert, sax.; E. Gresham, trumpet.

The bill Saturday night was a three-act farce entitled *Twin Bachelors*. This was played to a crowded tent and pleased highly. Mr. Amsden and his players made a good impression at Algonquin and they intend to return again next year. Local folks assured *The Billboard* man that the company would be welcome, as it has given the best plays ever given in a tent theater in this summer-resort city. The company carries a special baggage car. Mr. Amsden is working the show south, expecting to play Florida thru the winter. Mr. Amsden reported that the season has been fairly good, but no records were broken in any of the towns played.

Reeds With America Showboat

Powhatan, O., Aug. 6.—Sam T. and Mrs. Reed are now with the America showboat, Sam directing and Mrs. Reed doing ingenues. While on the Water Queen Mrs. Reed received a message to come home at once as her mother was very ill. Taking the first train out she arrived in Pittsburgh, Pa., eight hours before her mother passed away (as recorded in the obituary column of last week's issue). Mr. Reed remained with the show, working Saturday night and leaving immediately after the performance, riding busses, tractions and trains. After the funeral they joined the America. The Reeds have their son, Johnnie, with them, and he is now doing his first trouping. Mr. Reed's Cleveland houses are all contracted for the winter, opening the first of October.

All members of the company are very nice, Mr. Reed reports, and they are a real bunch of troupers. Mr. and Mrs. Jack Gerand, comedy and characters, are in their second season on the America, while Johnnie Reilly (of the old school) is in his third season with the Reynolds. The show is going over good, getting its share of the business, with prospects of a long season. Manager Billy Reynolds still holds the fishing championship.

J. Mack Gamble writes from Hannibal, O., in regard to the America, as follows: "The showboat America, owned by Capt. William Reynolds, was the attraction at the Clarington, O., wharf Saturday night, August 1, presenting *The Call of the Night* to a good-sized audience. This was the America's second visit at Clarington this season and a third engagement for the last of September was announced. At this time *Traffic in Souls* will be presented, Capt. Reynolds having secured the rights to this famous play for the smaller river towns. The America has just completed a tour of the Monongahela River and is now en route to the Great Kanawha. The new 50-horse power gas boat Ida Mae, completed last spring, has proved a very efficient towboat and there has been no difficulty in filling all the dates, a 72-mile jump having been made in one day.

"The Water Lily showboat is reported on the Monongahela River. Nicol & Reynolds' showboat, Majestic, is returning from a lower Ohio trip and may tour the Big Sandy River. Capt. Roy Hyatt's Water Queen, which has also been on the lower Ohio, was expected to enter the Muskingum River this week."

Smith-Willis Pleasing

West Frankfort, Ill., Aug. 8.—The Smith-Willis Stock Company is establishing itself securely in the graces of the people in the cities being played, all going to prove that a good organization can get the money and that the public is willing to pay for any clean, wholesome entertainment. Mrs. Doc. Willis, the petite auburn-haired ingenue, was rushed to the hospital with an attack of appendicitis. She is recovering and hopes to be back with the show again soon. Miss Harris replaced her in a classy line of parts. The roster remains unchanged: W. G. Brode, leads; Frank Smith, heavies; Doc. Willis and Frank Coburn, comedians; Laura Chase, Wallie Stevens, Mrs. Stevens and a 10-piece band and feature orchestra, 27 people in all.

The West Frankfort paper commented on the show as follows: "Large crowds are attending the Smith-Willis tent show each evening. The Smith-Willis company is one of the best stock companies that has visited West Frankfort in quite a long time. The specialty numbers are well received and the show is enjoying a very successful engagement here. The play for tonight is of the rural type, the comedy being provided thru a rube character familiar to road show attractions. The Smith-Willis cast is unusually talented and presents attractions in a very pleasing and entertaining manner."

Karl F. Simpson
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Theatrical Notes

B. C. Downs, of Bowling Green, O., has purchased the Star Theater, Pemberville, O.

Charles Sweeton, theater king of Evansville, Ind., has added the Ohio Theater to his list of playhouses. Years ago Mr. Sweeton was ushering and selling tickets in Evansville theaters, now he controls six theaters in that city. He recently closed the seventh, The Criterion.

James R. Wood, who resigned recently as superintendent of the Illinois Power and Light Company, Champaign, Ill., left for Kokomo, Ind., where he will be associated with H. E. McNevin and Charles, of Kokomo, in the ownership and management of the Victory Theater there.

J. N. Thomas, manager of the Grand and Rialto theaters, Columbus, Ga., left recently for Florida, where he is to be district booking agent. Thomas will select pictures for the theaters of the Southern Enterprises for the State of Florida, and the transfer is regarded as a big promotion.

A. J. Van Vranken announced the sale of his moving picture theater at Kiowa, Kan., recently to S. D. Hyter, of Hutchinson, Kan. Mr. Van Vranken has owned the theater for a year. His son, Orville, has been managing the theater most of the time and will continue to assist the new owner.

The Majestic Theater, Seymour, Ia., changed hands recently when A. Madison purchased the theater equipment and fixtures of C. R. Coons, who has conducted the Majestic for the past several months. Mr. Madison owns the building that houses the Majestic. The new owner will take possession September 1.

Twenty-five Rochester (N. Y.) theater owners and managers attended the annual outing of the Rochester Theatrical Association at Point Pleasant July 30. A baseball game and sports program followed a chicken dinner at noon. John J. Farren, manager of the Victoria Theater, was in charge of the affair.

Workman recently completed installation of the largest and only electric sign of its kind in North Little Rock, Ark., put up in front of the Princess Theater to advertise the playhouse. The sign is 30 feet in length and extends several feet above the top of the theater building. The size of each letter is three feet and the sign is easily readable for a mile.

L. E. Larkin, secretary of the Dowagiac Larkin Theater Company, Dowagiac, Mich., has purchased the Garden Theater in Marshall, Mich. Associated with Mr. Larkin is Howard Carns of Detroit, who will act as resident manager, while Mr. Larkin will book pictures and act as general manager from his Dowagiac offices.

Announcement was recently made that the new Montgomery Theater, Spartanburg, S. C., has been leased for five years by William R. Pattie, of Frankfort, Ky., who will beginning early in the fall offer for the entertainment of Spartanburg theatergoers road shows and pictures. This will be the first time in three years and since the old theater was condemned that Spartanburg has had a theater equipped for road shows.

W. F. Weary will operate the Casino Theater, Sac City, Ia., after September 1. W. W. Watt, who erected the building at heavy cost five years ago and has operated the theater on a comparatively high standard ever since it was opened, wishing to give his attentions to other matters, has been waiting for an opportunity to lease to a responsible and capable manager. Mr. Weary has taken a lease for one year with the privilege of renewal. He says that it will be his aim to run clean and high-class moving pictures.

The Myrick Theater, Billings, Mont., recently sold by Lloyd Pennington to the Lyric Theater Company, was taken over by the new owners August 1. P. J. Brady, one of the members of the new company, announced that the name of the playhouse will be changed to the Lyric Theater, but no changes will be made in the policy of the theater. The Lyric Theater Company is newly organized, articles of incorporation being filed recently. It is capitalized for $50,000. Members of the company are P. J. Brady, H. L. Bancroft and R. E. Cooke.

Business Records

(*Continued from page 39*)

D. Blum, L. H. Greenfield, M. Hammerstein.

William Anthony McGuire, Manhattan, theatrical enterprises, 200 common, no par; W. A. McGuire, B. R. Stoddard, A. S. Sheridan.

Dependable Film Corp., Manhattan, 500 common, no par.; C. S. and B. and W. Goetz.

Village Follies Attractions, Manhattan, moving pictures, 1,000 shares, $100 each; 2,000 common, no par; I. Finkel, I. Shmunis.

Frank Steadman, Yonkers, musical instruments, $60,000; F. and F. and F. Stedman.

S. J. R. Producing Co., Manhattan, motion pictures, $50,100; S. Jacobs, J. Cohen, H. W. Berg.

Ace Film Exchange, Manhattan, motion pictures, $10,000; H. Brasch, E. M. Behrman, H. Binder.

Catskill Operating Co., Catskill, theaters, $50,000; W. W. and V. J. Farley.

West Shore Theaters, Kingston, Ulster County, $1,000; I. Miller, E. Sherry.

Suxten Enterprises, Bronx, motion pictures, $10,000; H. and A. L. Suchman, B. Tendler.

Art Concert Service, Manhattan, 300 common, no par; J. M. Kesson, J. J. Bengamin, J. C. Mehrkens.

Sin-Kut Amusement Co., Manhattan, motion pictures, $20,000; M. Singer, H. H. Kutinsky, D. Goldberg.

Ohio

The Duchess Theatrical Amusement Co., Cleveland, $10,000; Jerome M. Friedlander, Bert Greenbaum, Louis Gorlenko, Mae Slattery and Ethel McCarthy.

The New Southern Theater Company, Akron, $10,000; Edward S. Sheck, Frank T. Nied, V. G. Lotze, H. H. Stevens, William F. Jones.

The New York-Chicago Ballroom Company, Cleveland, $500; Leander Sheal, J. G. Bingham, C. A. Tsangadas, Charles A. Jilek, Melville W. Vickery, K. Wing, R. S. Linger, I. M. McDonough.

South Carolina

Lake Lanier Amusement Co., Spartanburg, own and manage theaters, pleasure pavilions and other public amusements and concessions, $10,000.

Texas

The Little Theater Co., Fort Worth, to promote amateur literary and dramatic expression; Lotta Carter Gardner, A. E. Gardner, Jr., and Mary Hartmen.

C. and M. Theater Company, Littlefield, $30,000; A. C. Chesher, Max L. McClure, E. R. Logan.

West Virginia

Ford Amusement Co., Elkins, $5,000; Howard R. Nine, W. G. Whiteman, C. T. Johnson, H. T. Spiker, V. M. Phares, C. H. Kitsmiller, George W. Skidmore and Perry L. Cook, all of Elkins.

Wisconsin

Strand Corporation, Madison, operate theaters, moving picture houses, etc., $132,000, 1,320 shares, par $100; A. O. Paunack, Sol. Levitan and A. P. Desormeaux.

Proposed New Broadway Productions for 1925-'26

(*Continued from page 37*)

Lost, by Charles Agnew Chamberlain.
The Toss of a Coin, by Edwin Maxwell and Arnold Previn.
The Love Pirate, by Fred Ballard.
Service for Husbands, by Charles Bates Hunter, with Raymond Hitchcock.
Red Coats, by Willard Mack.
The Deacon, by John B. Hymer and Le Roy Clemens.
Faust, with John E. Kellerd.
Poor Nigger, by Lucille Webster Gleason.
What's the Matter With Julius?, by Charles K. Harris and Charles Horowitz.
Olga Petrova in a new play.
A dramatic offering by Hocky and Green.
A Married Woman, by Caesar Dunn.
Stella Dallas, dramatized by Harry Wagstaff Gribble and Gertrude Purcell.
March On, by Howard Irving Young.
A Night in Honolulu, by Howard McKent Barnes, sponsored by F. Ralph Gervers.
Fraid Cat, sponsored by George Ebey.
Magpies, by Ralph Cullinan.
A comedy for Bessie Barriscale.
Out of the Night, by Harold Hutchinson and Margery Williams.
The Conquerors, by Daniel N. Rubin.
The Gossip Gallery, by Dillard Long and E. E. Frederick.
A Lost Lady, by Adelaide Matthews and Martha Stanley.

Musical Comedy

McIntyre and Heath Farewell Tour, under the direction of Dan Quinlan.
Weber and Fields revue, sponsored by Arthur Klein.
The Little Dutch Girl, rewritten by Walter Catlett.
Arms and the Woman, imported from abroad.
The Love Doctor, by George E. Stoddard and Carlo and Sanders.
The Matinee Girl, by McElbert Moore, Bide Dudley and Frank H. Grey, sponsored by Edward Rosenbaum, Jr.
The Revenue Man, by Charles L. Henkin.

Moyles, Emerin Campbell, Millard Mitchell, George Wright, Jr.; Ben Meigs, Frank Verigun, Ralph Hackett, Wallace Ford, Phil Barrison, William Cox, Ann Forrest, William Post, James Lane, Percy Winter, Remy Carpen, Isabel West, John F. Morrissey, Richard Carlyle, Lelia Bennett, William Pawley, George Thompson, George Abbott, Elizabeth Allen, Frank Monroe, Harry Cooke, D. J. Carew, John Clemence, Nydia Westman, May Buckley, George Trader, Una Merkle, Louis D'Arclay, Charles Gotthold, Harry Forsman, McLean Savage, Marion Kerby.

GOODMAN, PHILIP—W. C. Fields.

GORDON, KILBOURN—Kay Johnson, Ann Morrison.

HAMMERSTEIN, ARTHUR—Mary Ellis, Arthur Deagon, William Kent, Pearl Regay, George Anderson, Sam Ash, Guy Robertson, Dorothy Mackaye, Leila Bliss, Desire Ellinger, Madeleine Massey, Houston Richards.

HARRIS, SAM H.—Bobby Clark, Oscar Shaw, John Steele, Hal Sherman, Fannie Brice, Hazel Dawn, Mary Boland, Walter Wilson, Clare Woodbury, Theodore Westman, Lillian Garrick, Paul McCullough, Grace Moore, Florence Moore, Carl Randall, Four Marx Brothers, Margaret Dale, Edna May Oliver, Ruth Nugent, Harold Elliott, Enid Gray.

HARRIS, WILLIAM, JR.—Fay Bainter.

(*Continued on page 166*)

PLAYERS SIGNED BY BROADWAY MANAGERS FOR THE NEW SEASON

AARONS, ALEX. A. and VINTON FREEDLEY—Fred and Adele Astaire, James Bradbury, Gerald Oliver Smith, Gladys Lloyd, Dorothy Fletcher, Walter Catlett, Lynne Overman, Barrum and Bailey, Sam Critcherson.

AARONS, ALFRED E.—Lou Holtz, Donald Hall, Emma Haig, Eugene Redding, Andrew Tombes, Jack McGowan, Mabel Withee, Maude Andrew.

AARONS, ALFRED E. (In Association With Edward Laurillard)—Norman Griffin, Toots Pounds, Gwen Mannering, Philip Simmons, David Grieg, Nellie Dade, Frederick Lord, Gordon Rennie, Ralph Roberts, Lucien Mussiere, Eward Scott.

ANDREWS, LYLE D.—Harry Puck, Perquita Courtney, Lucila Mendez, Sascha Beaumont, Harry G. Keenan, Gertrude Clemens, Joseph Wagstaff, John Byam, Patrick Rafferty, Barbara Grace, Marie Saxon, George Sweet, Roger Gray, William Frawley, Erna Morn, Frances Upton, Jayne Auburn, Margaret Armstrong, Harriet Ross, Evelyn Kindler, Ann Kelly, Marea Kerns, Isobel Graham, Marion Nevins, Thelma Hollida, Mildred Wahl.

BELASCO, DAVID—Frances Starr, McKay Morris, Lennox Pawle, Holbrook Blinn, Beth Merrill, George Marion, John Harrington, Willard Mack, Albert Grau, Thomas Meegan, C. H. Crocker-King, Helen Menken, E. H. Sothern, Genevieve Tobin, Sidney Toler, Beatrice Banyard Mack, Annie Mack Berlein, Clara Joel, William Courtenay, Vivienne Osborne, Virginia Hammond, Edna Hibbard, Judith Anderson, William Harrigan, Wilson Reynolds, John Miltern, Charles McCarthy, Charles Moran, Phyllis Povah, Dixie Boatwright, Lester Lonergan, Ann Davis, Ralph Sipperly, George MacQuarrie, Catherine Dale Owen, Henry Hull, Minna Gombel, Leslie Austen.

BLUM GUSTAV—Frances Woodbury, Lorna Elliott, Benedict MacQuarrie, N. R. Cregan, Betty Bruce, Susan Freeman, Edwin E. Vickery.

BRADY, WILLIAM A.—Grace George, Alice Brady, Catherine Willard, Josephine Evans, Kenneth McKenna, Mildred Florence, Edwin Nicander, Ralph Locke, Lionel Watts.

CARROLL, EARL—Lester Allen, Joe Cook, Horace Braham, Arthur Hohl, Conway Wingfield, Frederick Roland, Helen Sinnot, Kathryn Ray, Annette Margules, Wallis Erskine, J. Malcolm Dunn, Tracy Barrow, Alan Davis, Julius Tannen, Marjorie Peterson, Adele Neff, M. de Jari, Dave Chasen, Leon Gordon, Allan Connor, Blaine Cordner, Wallis Clark, Cornelius Roddy, Katherine Revner, Jack Motte, Desiree Tabor, Ray Hughes, Richard Stevenson, Curtis Karpe, Betty Pierce, Wheeler Dryden, Ted and Betty Healy, Vivian Hart, Wallace McCutcheon, The Whirlwinds.

CROMWELL, JOHN—Clare Eames.

CROMWELL, JOHN, and WILLIAM A. BRADY, JR.—Norman Trevor, Charles Trowbridge, Jane Gray, Roland Rushton, Grace Andrews, Katherine Alexander, Felix Krembs, Lee Patrick, Roberta Bellinger.

DILLINGHAM, CHARLES—Cyril Maude, Richard (Skeets) Gallagher, Jack Donahue, Fred Stone, Edna Best, Cliff Edwards, Joseph Cawthorn, Pert Kelton, Helena Marsh, Alfred Drayton, Ina Williams, Helen Eby Rock, H. Percy Pollock, Eddie Girard, Robert O'Connor, Francis X. Donegan, Marilyn Miller, Paul Frawley, Phyllis Cleveland, William Ladd, Elsie Janis, Jackie Hurlburt, Dorothy Stone, Kathleen Martyn, Alma Tell, Clifton Webb, Mary Hay, Moss and Fantana, Esther Howard, Herbert Marshall, Janet Velie, Irene Dunn, Louis V. Thompson, John Cherry, Frank Doane, Jimmy Hussey.

EMERSON, JOHN—Ruth Gordon, Reginald Mason, Claude King, Arthur Albertson.

FRAZEE, H. H.—Julia Sanderson, Louise Groody, Georgia O'Ramey, Wellington Cross, Frank Crumit, Eva May Francis, John B. Macauley, Donald Brian, Andre Lupin, Eleanor Dawn, Ada May, Cleo Mayfield, Edna Whistler, Charles Winninger, Cecil Lean.

FROHMAN, CHARLES, INC.—Marjorie Rambeau, Basil Rathbone, Wallace Eddinger, Georges Renavent, Elsie Ferguson, Irene Bordoni, Philip Merivale, Roland Young, Ilka Chase, Phyllis Povah.

GAIGE, CROSBY—Madge Kennedy, Gregory Kelly, John Wray, H. B. Warner, Lucille Webster Gleason.

GALLAHER, DONALD—Frank McCormack, Lon Haskell, Frank Beaston, Elizabeth Carmichael, Clifford Dempsey, Betty Weston, Edgar Mason, Frederick Truesdell, Harry Southard.

GATTS, GEORGE M.—Walter Scanlan, Tommy Martelle.

GOLDEN, JOHN—Leona Hogarth, George J. Williams, Bennett, Musson, Fred Malcolm, G. Albert Smith, Dan

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The Dramatic Outlook in England

By H. R. BARBOR

WRITING under this same title in the 1924 Fall Special of *The Billboard* I concluded: "The chief requirements now as ever are first, 'the goods'; second, the ability to 'put them over', and third, courage. The present situation is unusual in that it is not the theater which is waiting for a public but the public which is waiting for a revitalized theater. . . . On second thought I believe 'courage' includes them all." This prognostication has been astonishingly fulfilled during the last year, for almost without exception courageous managerial activity, initiative and originality in the theater have been overwhelmingly successful as compared with conservatism and catch-penny tactics.

The dramatic year under review has not been in any way sensational, but taking it by and large I am inclined to think that the 1924-'25 season will prove to have been one of those constructive periods in which the foundation has been laid for a more prosperous and vivid theater, the full harvest of which will, all things being equal, be gathered in the near future.

Public Taste Changing

THE theater today is definitely in a fluid state. New standards are rising, public taste is certainly changing rapidly and making more definite demands on the theatrical impresarios in all departments of theatrical activity. The most notable of these demands is in the direction of the serious legitimate drama, in which department a most promising phase of public taste, coupled with the absolute refusal to be put off with inferior wares, is one of the happiest signs of the post-war theater in Great Britain.

This is true not only of London but of the provinces. In the latter the failure of touring managers as a class to meet the new public demands has met with an absolute Nemesis, so much so that recently the resident managers of the provincial theaters have actually met in conference to discuss how they can foster suitable drama in association with playwrights as a class. This is a notable sign of the awakening consciousness in managerial circles that all is not well with the provincial theatrical industry, and that bold and progressive measures only can bring back health and wealth to the provincial stage. Another sign of this awakening expressed in terms of tentative economic experiment is observable in the recently demonstrated disposition of the provincial entertainment proprietors to come to terms with the trade unions for the establishment of a properly drawn up and fully enforced standard touring contract.

This being also primarily a movement among the resident men seems to indicate that they are much more alive to the menace of inefficient economic organization and to the advantages offered by a wholesale revision of the conditions of the industry than are the touring managers. For the latter as a class continue to content themselves apparently with the old policy of drift, which ends in perdition. It is well to see men like Percy Broadhead, the well-known North-Country amusement proprietor and chairman of the Provincial Entertainments Proprietors and Managers' Association, taking serious stock of the economic administration of the business and desiring apparently to set up a system of true co-operation between artists, authors, managers and vested interests, which can only result in the wholesale betterment of all parties.

Touring Managers Lethargic

THE touring managers, as I have said, seem to be entirely lethargic, and either indifferent to or unable to visualize the pressing need of such economic reorganization. And this lethargy is echoed in the Stage Guild, the foster child of their anti-union panic. To judge by the two reports as given forth by the secretaries of the artists' section and of the managerial section of the Guild recently, they are quite content with this policy of *dolce far niente*, which they have assiduously pursued during the past year. The much-advertised Guild contract governing touring engagements remains even for numerous Stage Guild members, so far as one can gather, a dead letter, and Godfrey Tearle publicly stated at their general meeting that they had no means of enforcement, but relied upon "moral force", which we all know is singularly unforceful unless it is also backed by the compulsion of majority action.

The Guild indeed has maintained fully its expected condition of ineptitude, and has sat solemnly on the fence surveying with owl-like indifference the *melee* below.

The sensible suggestions from Equity foreshadowing a possible unification of English artists into one effective body passed without effect thru the Guild's torpid mentality, and the only thing which it now seems concerned about is the inadequacy of its own funds.

But while the Guild has done nothing of itself, it came very near to accomplishing the object for which the Incorporated Association of Touring Managers brought it into existence, to wit, the wrecking of the Actors' Association. The union has sunk during the past year to an appalling condition of indigence, both in ideas and finance. In the latter respect it has been bolstered up by outside contributions from professional sympathizers and the funds of other unions, and, so far as one can gather, seems to be hanging on now in a Micawber-like hope that "something will turn up". And it is not out of the bounds of possibility that the coming year will see such a gift coming the union's way, first because the managerial bodies above referred to seem to realize that trade-union organization is indeed the only effective one for artists, and secondly because of the waning confidence in the Guild, which may at any time result either in the collapse of that organization or in a common-sensible decision of the artists' section to reassociate itself with the A. A.

The existing difficulties in the way of such desirable developments in the affairs of the union are twofold: First, the rather down-at-heel membership left to the Actors' Association is opposed to permitting absolutely essential reforms in the constitution. The most important of these reforms is the inclusion of the actor-managers into full and unqualified participation in the affairs of the union. This was rejected at a general meeting called for this explicit purpose, while at a second such meeting I understand that nothing could be accomplished owing to the absence of a quorum of members—a sad reflection, this, on the poor pass to which the association has been brought by inadequate leadership and the defection of the majority of representative leaders of the profession. This inadequate leadership is the second major difficulty in the way of the recovery of the union, and a root and branch reconsideration of the whole executive and constitution of the organization, with a frank and courageous statement to the profession as a whole, seems to be a prime essential to the rehabilitation of the Actors' Association.

Musical Comedy Loses; Revue Gains

THESE economic considerations, important as they are in their bearing on the prosperity and efficiency of the theater as a whole, are of less immediately visible importance when compared with the type of productions which have succeeded or failed during the season under review. A few main alterations in the popularity of the wares of theaterdom are to be definitely noted, and the past year has shown a consistent defining of the change in public taste which was noted in my review a year ago.

Musical comedy, for example, of the Viennese type is undoubtedly losing its hold on the British public. At one time this kind of entertainment held unexcelled sway over a vast majority of the body of playgoers, both in the provinces and in town. The personality of certain stars, like Jose Collins, Phyllis Dare and so on, has served in a measure to keep alive public interest in operetta, but the works themselves are undoubtedly palling, and the recent failure of a Lehar musical comedy and the exodus of the much-boosted comedy queen, Jose Collins, to the music hall are something more than an incident; they are a portent of the change in public taste. Even Daly's Theater, the native heath of the tradition so admirably maintained by the late George Edwardes, has reflected this change in the audience's estimation. At the same time the success during the past few years of light opera is an indication of which it behooves the musical comedy managers to take serious note; that operetta, as distinct from musical comedy, may well have a future which would repay the exploitation. For it must be remembered that Viennese musical comedy usually suffers a sea change before it is presented in the London theater. The musical aspect of the Austrian and Hungarian material does not receive that attention which it does on the continent. In short musical comedy as we know it is three-quarters first-class comedy and the rest third-class music. But the influence of many popular concerts of the gramophone and more recently of radio, in respect of musical appreciation, has raised the standard of this in a measure to which our musical comedy impresarios have not aspired.

The American type of musical comedy, as distinct from the Viennese type, seems, thanks in large measure to the temporary popularity of jazz, to be on firmer basis. But it is doubtful if this phase of popularity will last to anything like the extent that the continental type did. *Rose-Marie* and *No, No, Nanette*, are, however, abounding evidence of the supremacy at the present time of the trans-Atlantic musical show. But it is open to submission that first-class revue will eventually supersede if indeed it has not already stolen the laurels of the straight-ahead musical show.

Revue indeed, far from losing its hold on the public, seems, thanks to the brilliant showmanship of three English impresarios, to be increasing its province in a most startling manner. First and foremost among the outstanding revue successes of the year has been Charles B. Cochran's splendid comeback to first-class West-End production with *On With the Dance*. This revue, the last and greatest theatrical achievement of our leading impresario, has struck an entirely new note and undoubtedly given a new trend to the spectacular revue productions which have made Cochran's name famous thruout the world. And it may be mentioned, by the way, that in this revue the proprietor of the Pavilion bids fair to have launched British ballet on a career the story of which will probably be written large in the theatrical history of the coming decade. Archibald de Bear, the brilliant showman to whom the long-drawn-out success of the co-optimists is in no small measure due, has also made abundantly good with his revue, *The Punch Bowl*, which, following the failure of musical comedy at His Majesty's, has now, after a run of many months elsewhere, found a home in Tree's great drama house. Revue of the more intimate kind, and, as befits the nationality of the *entrepreneur*, more French in flavor, has had a triumphal career at the Prince of Wales under the able and imaginative direction of Andre Charlot.

It seems probable, what with the success of the productions of these three masters of the revue form and those other presentations of a less ambitious kind in town and country, that revue, with its all-embracing characteristics of drama, music, ballet, vaudeville and so on, will usurp the place formerly held in public estimation by both vaudeville and musical comedy.

The most remarkable manifestation of the change in public taste, however, is, as above stated, in respect of legitimate drama. Practically without exception, where any work of outstanding literary and dramatic excellence, even of what a few years ago would have been regarded as a high-brow tinge, has been presented, it has met with a measure of public support vastly in excess of what the knowing ones of either the managerial or newspaper worlds predicted for it.

Public Wants Square Deal in Quality of Drama

UNFORTUNATELY Basil Dean's long heralded joint directorship of Drury Lane was for various reasons a fiasco. Had Dean been able, in spite of everything, to succeed with his policy of making Drury Lane the home of British and international classic and dramatic revival, it is probable that this would have had a great bearing on the fare provided by several other of our important West-End houses. But what one impresario failed to demonstrate has been insisted upon by the unanswerable indifference of theatergoers as a whole to ineffectual and trashy plays. Godfrey Tearle has found this harshly reasonable indifference in respect of various ventures with which he has been associated. So has Sir Gerald du Maurier and, in a measure, Matheson Lang. All three are fine actors in their various ways, first-class exponents of our native school of histrionics and prime favorites with a large body of admirers. Yet all of them have during the past season had rebuffs administered to them which could not have been more sharply critical had these artists been unknown and inexpert actors. The reason for this is simply to be sought in their selection of plays. When they have learned the lesson being taught them from all sorts of quarters, that the public is out for a square deal in the quality of the drama for which it pays its shillings, these actor-managers and their colleagues will have a renewal of esteem and financial prosperity awaiting them.

What is true of actor-managers refers equally to the unhyphenated manager. As proof of this one need only cite the case of Frederick Harrison, who, after several indifferent successes and quasi-failures with plays that were good enough for the audiences of a few years back, took the courageous line in presenting Ashley Dukes' play, *The Man With a Load of Mischief*, which, despite an almost unparalleled run of hot weather, has packed the Haymarket Theater and necessitated the performance of extra matinees to accommodate the overwhelming public. This comparatively high-brow play—when judged by the standards which seem to rule present-day theatrical mentality—and whose claims to attention have been consistently advocated since the play was published and before its experimental performance by the Stage Society, bids fair to prove one of the outstanding financial successes of the season, as it is certainly one of the artistic achievements of first excellence.

Again when Tchekov's *The Cherry Orchard* was presented at the Lyric Theater, Hammersmith, recently, it was almost brutally received by a large portion of the press, and the public was slow to give a more favorable verdict, with the result that the management of the Lyric nervously determined to present another work at that house. J. B. Fagan, however, seeing that the audience was growing, determined to find another home for the piece and secured the Royalty, where—again despite the heat wave—theatergoers have shown a lively and promising interest in a work which by its very nature might be considered to have a very much more limited appeal. Yet another example of the insistence of public taste on a higher dramatic standard is to be found at the St. James Theater whither Sybil Arundale transports Ibsen's *The Wild Duck* after the very considerable success of this piece as the first item of her summer season at the Everyman Theater. Madge McIntosh's summer season with her Play-a-Day Players at the Kings Theater, Hammersmith, with a repertory of modern plays often of a controversial or tendential character and of revivals, has also flourished so generously that she hopes to carry on this policy in another theater when her tenancy of the Western suburban theater comes to an end.

The continued run of *White Cargo*, which I mentioned this time last year as having made a promising beginning at the Playhouse and which is still running well at another house, is further proof of the loyalty of the public to fine plays finely acted.

Yet another example of this, also deriving from the States, was *It Pays To Advertise*, which did notably well in the West End. John Barrymore's highly successful *Hamlet* season at the Haymarket augurs well for his reappearance when he makes his promised return here. Lynn Overman, who leaves us now, is another American actor who has found a sure place in the favor of the London theatergoer. In spite of its initial failure at the Queens Theater (a failure which I sincerely hope will be retrieved now that the piece is revived at Wyndhams), I would class Winthrop Ames' production of *Beggar on Horseback* as one of the most interesting and effective pieces of showcraft which America has sent us during the past year. Certain elements of the social and satirical makeup of this burlesque melodrama may have been unfamiliar to the British public and have led to its slow discovery. But its expressionistic style, its highly original stagecraft, and above all the expertness of its production pure and simple, make it rank very high among the plays of the year. And as a laughter show it is unexcelled in my theater-going experience. Yet another burlesque, this time the ridiculous mystery play, *The Gorilla*, now running at the New Oxford Theater under the joint management of Messrs. Clayton and Waller and Charles B. Cochran, seems already to have tickled the ear of the groundlings in no uncertain fashion.

While on the subject of American importations the inadequate tribute of a mention must be paid to Tom Douglas, whose work, particularly in *Fata Morgana*, won for him deserved laurels. Lucille la Verne, too, has brought us fine acting in a sound and interesting study of an unknown *locale* with *Sun Up*, while the predecessor of this piece at the Vaudeville, *Tarnish*, seemed unable to outlive early chances of home and cast, and certainly deserved a wider public than was granted it. *The Show-Off*, in like manner, superbly acted by the American company and most adroitly produced, also failed to avoid that ill luck which seems to be associated nowadays with the Queens Theater. In a smaller theater I suspect it might well have weathered the first difficult period of its run and come thru to its deserts.

The Shuberts' Invasion

THE acquisition by the Shuberts of the governing interest in six important West-End playhouses is an event of major importance, the repercussions of which will undoubtedly be felt thruout the English theater in the coming months. The interesting wares, the excellent acting and the skillful and original methods of presentation deriving from the States are sufficient promise that this invasion will, to say the least of it, bring new life to the various theaters under the Shubert regime. And, altho the Americanization of the English theater would be deplorable for the show communities of both London and New

(*Continued on page 166*)

MUSICAL COMEDY

BY DON CARLE GILLETTE

(Communications to 1560 Broadway, New York, N. Y.)

PHILIP GOODMAN TO PRESENT W. C. FIELDS IN "THE SHOWMAN"

Producer of "Poppy" and "Dear Sir" Settles Claims Held Against Him by Equity and Is Now Preparing for His Busiest Season on Broadway---Ray Dooley To Appear in a Straight Play

NEW YORK, August 8.—Philip Goodman, who produced the short-lived musical comedy, *Poppy*, two seasons ago, and followed it last year with the equally disastrous *Dear Sir*, announces that he holds a long-term contract with W. C. Fields, who was featured in *Poppy* and is now appearing in the latest *Ziegfeld Follies*, at the New Amsterdam Theater, and will present the comedian this season in a new musical comedy, titled *The Showman*, scheduled to open in one of the A. L. Erlanger theaters around Thanksgiving.

Fields will leave the *Follies* about September 1 to begin rehearsals in his new vehicle, Goodman states, and this puts to rest the rumor that had been circulating to the effect that the comedian would retire from the stage and devote all his time to motion pictures. In *The Showman* Fields will play the part of an actor.

Goodman, who returned recently from Europe, has cleared the way for his busiest season on Broadway by settling two salary claims held against him by the Actors' Equity Association, one in behalf of Jane Richardson and the other in favor of Hugh Chilvers, both of whom appeared in *Poppy*. Miss Richardson's claim was for $800, while Chilvers demanded $150. Equity has never really considered Goodman a defaulting manager, because he readily paid out thousands of dollars in salaries in connection with his productions. In the case of Miss Richardson and Chilvers he considered the claims unjust, but agreed to settle them rather than take the time required for an arbitration.

In addition to *The Showman* Goodman, who also sponsored the successful production of the Don Marquis comedy, *The Old Soak*, plans to offer several dramatic pieces next season. One of these is a new farce by Marquis, called *Mister Pie Eye*.

Ray Dooley, who has been doing the comedy opposite Fields in the *Follies*, has announced that she, too, will be starred in a new straight comedy the coming season. Miss Dooley has until now confined her efforts to vaudeville and musical comedy.

Donegan Is Well Again; Will Play in "City Chap"

New York, Aug. 8.—Francis X. Donegan, who was stricken nearly a year ago and rushed to Saranac, where he has been under treatment until just a few days ago, has fully regained his health and has been signed by Charles Dillingham to play an important role in his impending production, *The City Chap*, musical version of *The Fortune Hunter*. His last appearance on Broadway was in the production of *No Other Girl*.

Grant Stewart To Teach Chorines To Read Lines

New York, Aug. 8—The Chorus Equity Association this week took another step toward promoting the advancement of the chorus girl when it arranged with Grant Stewart, well-known actor, at present appearing with Lila Lee in *The Bride Retires*, at the National Theater, to conduct a class in the proper reading of lines. The class will assemble at Chorus Equity headquarters, 110 West 47th street, Mondays and Fridays, between 1 and 2 o'clock, and the modest charge of 50 cents an hour will be made for the instruction. Correct breathing, proper use of voice and diction will be included in the routine.

Some time ago the Chorus Equity, in response to an increasing demand for chorines who could do dancing specialties in addition to appearing in the ensemble, started special dancing classes for its members and the venture proved successful. But it has been found that as soon as a girl reaches the point where she can do a dancing specialty she is asked to speak lines, and, since many of the girls need only a little coaching to qualify in this respect, the newly formed class under Stewart, who is a thoroly competent actor of long experience, should work out advantageously for the ambitious chorus girls.

SHOWS UNDER WAY

New York, Aug. 8.—Earl Carroll returned this week from a brief vacation in Maine and started work on his production of *How's the King?*, vehicle for Joe Cook, scheduled to open September 7 in Atlantic City with a Broadway showing to follow. The book is by Marc Connelly, while the lyrics and melodies are by Owen Murphy and Jay Gorney. The first call for casting has been sent out. Carroll, Cook, Allan K. Foster and David Bennett are making the preliminary selections.

Casting is also in process for the new musical comedy, listed to open early in September in Baltimore, in which George Ford will present Helen Ford. The piece will come to the Knickerbocker Theater, New York, the latter part of the month.

Edward Rosenbaum, Jr., is about to put his production of *The Matinee Girl* in rehearsal. It is due on Broadway about September 15.

The English musical comedy success, *A Night Out*, which will be offered here by Alfred E. Aarons in association with Edward Laurillard, is rapidly working into shape and will open at the Garrick Theater, Philadelphia, September 7. Vincent Youmans, Irving Caesar and Clifford Grey are furnishing an American score for the piece. Max Scheck is staging the dance numbers and Tom Reynolds, British director brought over by Laurillard, is staging the book. The principals have all been imported from London and include Norman Griffin, Toots Pounds, Gwen Mannering, Philip Simmons, David Grieg, Nellie Dade, Frederick Lord, Gordon Rennie, Ralph Roberts, Lucien Mussiere and Ewart Scott. The chorus has been picked in New York.

Charles Dillingham has his production of *Sunny* well under way. The piece is booked for two weeks at the Forrest Theater Philadelphia, beginning September 9, prior to the Broadway showing. The billing will read Marilyn Miller in *Sunny*, with costars: Jack Donahue, Joseph Cawthorn, Clifton Webb, Mary Hay and Cliff Edwards (Ukulele Ike). In addition there will be the following featured artists: Janet Velie, Esther Howard, Pert Kelton, Moss and Fontana, Paul Frawley, George Olson's Band, William Ladd, Jackie Hurlburt, Eight Marilyn Cocktails and Salzer's Augmented Orchestra. The Eight Marilyn Cocktails are an octet of honor girls from the London establishment of John Tiller, dance impresario. Tiller arrived in New York this week to be on hand for rehearsals. Hassard Short is staging the production and Julian Alfred has charge of the dances. Gus Salzer, until recently in the pit at the Cosmopolitan Theater for Ziegfeld's *Louie the 14th*, is to be musical director. Charles Mast has been engaged to act as stage director after the show opens and Nat Roth will be company manager.

Dillingham's second production for the new season, *The City Chap*, a musical version of Winchell Smith's famous comedy, *The Fortune Hunter*, has already been started under direction of R. H. Burnside and will follow close on the heels of *Sunny*. Burnside announced this week that only red-headed girls will be selected for the chorus. Richard (Skeets) Gallagher and Phyllis Cleveland have the leading roles.

Gay Paree, now playing out of town, opens at the Shubert Theater August 17. Al Jolson in *Big Boy* will reopen the same day in Atlantic City and come in the following week to the 44th Street Theater. The Shuberts also have the new Oscar Strauss operetta, *Riquette*, in rehearsal. It will have its debut August 17 in Detroit prior to going into Chicago for a run.

Other shows in rehearsal include Schwab & Mandel's *Captain Jinks*, Mrs. Henry B. Harris' *Some Day*, Russell Janney's *If I Were King* and Lyle D. Andrew's *Merry, Merry*.

Leona Lucey is to sail on the De Grasse for Paris, where she will appear as a prima donna in the Opera Comique.

LESLIE JONES

Former understudy and substitute for Russell Mack, principal male player in "My Girl" at the Vanderbilt Theater, New York, all last season, who will play the Mack role in the touring company of this musical comedy being sent out by Joseph De Milt. Jones previously appeared in "Good Morning, Dearie", and "Oh, for Goodness' Sake", as well as in several vaudeville acts and in stock at the Colonial Theater, Akron, O.

ENGAGEMENTS

New York Aug. 8.—Patricia Barclay has joined the cast of the *Garrick Gaieties* at the Garrick Theater.

Kathleen Martyn, who has been appearing in films recently, has been engaged to appear in one of the coming Charles Dillingham musical productions.

Anita Wessler and Jack Chefe have been added to the cast of *The Diverted Village* at the Triangle Theater. Miss Wessler is seven years old. She recently won a prize in the stage tournament conducted by the National Stage Children's Association.

Vee Allen has joined the cast of the *Ziegfeld Follies* at the New Amsterdam Theater.

Anderson Not To Stage Next "G. V. Follies"

New York, Aug. 8.—John Murray Anderson, creator of the *Greenwich Village Follies*, will not stage the impending edition of this revue for Jones & Green. The organization of the new School of the Theater and Dance, which he and Robert Milton will sponsor this fall, will demand his full time and so he has terminated his connection with this significant series of revues which he originated in the little Greenwich Village Theater six years ago. Hassard Short will succeed Anderson as the Jones & Green director and producer if present plans are carried out.

Anderson will produce later in the season, in conjunction with his school, the *John Murray Anderson Follies*, which he will make an annual feature at the Park Avenue Theater, his headquarters henceforth.

No. 2 "My Girl" Opening

New York, Aug. 8.—The No. 2 company of *My Girl*, Thompson-Archer musical comedy, which is to tour under management of Joe De Milt, will make its debut at Saratoga, N. Y., August 15. Leslie Jones will head the cast, which will include Elmira Lane, Katharine Morris, Vera Thomas, Vera Rial, Pearl Hight, Mildred Gillars, Ed Guhl, George Phelps, Alfred Knight, Joseph Mann, Fred Fairbanks and George C. Mantell. Harry Puck, of the original cast, staged the De Milt production.

Changes in Casts

New York, Aug. 8.—Elizabeth Gergely has replaced Mary Burns in the cast of *The Student Prince* at the Jolson Theater.

Irene Lewisohn, Polaire Weissman and Ann Schmidt have dropped out of the *Grand Street Follies* at the Neighborhood Playhouse and they have been replaced by Agnes Morgan, Joanna Roos and Catherine Murphy.

"Gay Paree" Looks Good In Atlantic City Debut

Atlantic City, N. J., Aug. 8.—*Gay Paree*, new revue which the Shuberts are producing in conjunction with Rufus LeMaire, had its premiere here this week at the Apollo Theater. The general opinion is that it is a lavish offering, very well staged, with plenty of humor, beauty, good dancing and a scattering of tuneful melodies and is destined to be one of the big hits of the new season. The production was originally scheduled to open at the Shubert Theater, New York, August 10, but last-minute plans have changed the bookings to include a week's showing in Long Branch beginning next Monday, with Broadway postponed to August 17, a week later.

Winnie Lightner is the outstanding player and her number, titled *Sugar Plum*, proved the hit of the piece. Billy B. Van, George LeMaire and Charles (Chic) Sale uphold the comedy end of the production, and Richard Bold, Salt and Pepper, Jack Haley, Alice Boulder and Margaret Wilson do most of the vocalizing. Other featured players include Eddie Conrad, Florence Fair, Dorothy Barber, Bartlett Simmons, Leon Barte, Beth Elliott, Newton Alexander, Marjorie Finley, Lorraine Weimer, Dorothy Rae, Prosper and Maret, Ruth Gillette and a chorus of 60. The book is by Harold Attridge, music by Alfred Goodman, Maurice Rubens and J. Fred Coots, with lyrics by Clifford Grey.

English Revue With Delysia Coming Over Here in January

New York, Aug. 8.—Arch Selwyn has completed final arrangements with Charles B. Cochran, London producer, whereby the popular English revue by Noel Coward, *On With the Dance*, with Alice Delysia, will come over here in January. The attraction is reported to have been meeting with great success at the London Pavilion, Piccadilly Circus, and the entire English cast will appear in the presentation at the Selwyn Theater. In addition to Delysia the leading performers include Leonide Massine, Hermione Baddeley, Ernest Thesinger, Amelia Allen and Nigel Bruce.

Cochran is coming over to personally supervise the American production.

Grand Rapids Stock To Produce "Irene"

Grand Rapids, Mich., Aug. 8.—The William H. Wright Stock Company of this city will produce the musical comedy *Irene* beginning next Monday night for an indefinite run, with Marguerite Klein in the title role. Adrian S. Perrin, of New York, made a special trip to Grand Rapids to stage the piece.

"Vanities" Entertain On Hotel McAlpin Roof

New York, Aug. 8.—Members of the Earl Carroll *Vanities* entertained the supper-dance guests, which included many professionals playing on Broadway, on the roof of the Hotel McAlpin last Tuesday night after the theater hour. The occasion was the first of a series to be held as a weekly attraction at this hotel during the next few months. A group from the *Ziegfeld Follies* will serve as hosts next Tuesday night.

Earl Carroll headed the party from the *Vanities* and Julius Tannen acted as master of ceremonies. Vivian Hart, prima donna of the revue, rendered an aria from *La Traviata* and sang two of her numbers from the show, *Sentimental Sally* and *A Kiss in the Moonlight*. M. de Jari and Van Lowe assisting, respectively, in the last two popular hits. Van Lowe also offered several dances and de Jari sang a solo. Ted and Betty Healy and Bobby Folsom also participated, and two of the *Vanities* chorus girls scored in some ukulele numbers. Practically the entire company from the Earl Carroll Theater was present, together with mem-

(Continued on page 52)

Long Run Musical Play Records

Number of consecutive performances up to and including Saturday, August 8.

IN NEW YORK

PLAY.	OPENING DATE.	NO. OF PERFS.
Artists and Models	June 24	60
Garrick Gaieties	June 8	81
Grand St. Follies	June 18	53
June Days	Aug. 6	4
Lady, Be Good	Dec. 1	290
Louie the 14th	Mar. 3	183
*Mercenary Mary	Apr. 13	136
Rose-Marie	Sep. 2	403
Scandals, George White's	June 22	56
Sky-High	Mar. 2	185
Student Prince, The	Dec. 2	286
Vanities, Earl Carroll's	July 6	40
Ziegfeld Follies	June 24	462

*Closed August 8.

IN CHICAGO

Artists and Models	May 31	93
Rose-Marie	Feb. 8	234
Student Prince, The	Feb. 22	216
Topsy and Eva	July 5	45

The Future of Musical Comedy and Revue

By HARRY WAGSTAFF GRIBBLE

THE future of Art is a subject 50 per cent of which must be mere speculation.

According to Funk & Wagnalls, Art is "a system of rules devised for procuring some scientific, esthetic or practical results", and Esthetic Art "the embodiment of beautiful thought in sensuous forms, as in marble or speech." Applying these definitions to the production of musical entertainments, our operettas and revues should be beauty expressed in systematic form, but, as climatic and economic conditions affect the clothing and behavior of a Race, so background and the existing fortunes of a country insert themselves into that country's artistic expression. Thus many so-called artistic objects appear which have neither form nor beauty. The history of a Race is vividly traced thru its art. A person wishing to express himself thru any of the accepted art mediums naturally chooses as his subject something which has made a vivid impression upon his mind, and colors his portrayal with the effects of present or recent experience.

—White Studio, N.Y.
H. W. GRIBBLE

In young and palpitating America the worthy desire to produce and exploit the country's unbounded resources with the highest speed and efficiency squashes altogether from many and considerably from most minds the desire to give artistic expression to thought. Consequently American Art is at present very much a reflection or a potpourri of the arts of other countries. This condition is changing slightly, and will eventually—if we ever find time to relax—make way for the establishment, the recognition and development of indigenous art. In fact, just as Europe had a Renaissance, so we may hope for a Nascence.

These generalities apply to our musical entertainments as strongly as to any other form of expression. The past few seasons have shown the strong desire for a nascence or birth of art in the painstaking revivals of standard operettas, the intelligent production of new ones, and the clever compilation of intimate revues on the order of the *Chauve-Souris* and *Charlot's Revue*. For example, consider *Blossom Time*, *Rose-Marie*, *The Student Prince*, *The Mikado*, *The Grand Street Follies*, *Princess Ida* and *The Garrick Gaieties*. The music of Gershwin, the tunes of Harry Archer, the books of Harlan Thompson, the dances of Bennett and Felix, the costuming of Ziegfeld, and the direction of Ziegfeld and J. J. Shubert are individual elements which give cause for optimism, tho neither singly nor together do they indicate a definite regeneration. What we need is a general relaxation of mind, a mental holiday, during which we may give ourselves a chance to cultivate an intelligent appreciation of form, tone and rhythm. Then we may hope to create intelligently.

THE Parable of Musical Entertainment follows. There was a woman named Grand Opera, whose fine qualities and solid virtues were undisputed, but she could not support herself, and had to depend upon the generosity of her aristocratic friends. However, she was admired and entertained by every thinking person. Late in life she gave birth to three illegitimate children, Opera Bouffe, Musical Comedy and Revue. Opera Bouffe, the oldest, behaved better than the other two. She was a dainty girl with a sense of humor and refinement. Clever people cultivated her for a good many years, but as soon as she began to show signs of maturity blase society became bored with her and took up the second child of Grand Opera—Musical Comedy. He was a young gadabout whose interest lay chiefly in exploiting the pretty damsels of the town. His conversation was not brilliant like his sister's; in fact, he had little to offer but daring jokes and a good deal of buffoonery. However, he was welcomed on account of the gay and glittering crowd of girls he always brought with him. He glorified the lower limbs. The youngest of the three children, Revue, had been silently watching the careers of his sister and brother, and when he reached the age of puberty he burst forth into a wild debauch. He copied the ideas and habits of his family, even corralling many of their friends and associates into his gang. He showed for the most part very little good form or taste, as he and his crew were nearly always noisy and unruly. The old conservative houses would not entertain them, but they achieved tremendous popularity amongst the younger sets, and large fortunes were squandered on them. Revue glorified the human torso. Grand Opera went valiantly on her way. Her constitution was so sound that nothing could kill her. She couldn't stand the English climate, however. People induced her to dress more smartly and considerably broadened her views. Opera Bouffe became a delicate, ailing woman, who appeared only now and then in the smarter cities. Musical Comedy had dissipated so that his perspective was lost, but occasionally he made an honest effort to emulate his mother's fine qualities. Revue was pretty hopeless. It was only when one could get him down into a quiet little house with brainy people that he showed much intelligence.

And so the family exists today. It is difficult to predict their future. Grand Opera must be too old to have any more children, tho she is such an exceptionally robust woman that she might possibly in her old age marry and give birth to legitimate offspring who would behave better. By the way, there are rumors that she once made a secret marriage and had one child by it, a delicate little creature called Pantomime, who was rather sexless and never went far. Opera Bouffe has always had friends amongst wealthy connoisseurs, and she is not too old to marry and produce a family. Musical Comedy will probably go on just as he is, accommodating himself to the popular fancy, behaving for the most part with careless grace and mild vulgarity, organizing occasionally a pleasant little party of girls and fellows who can entertain innocently. As for Revue, it is hard to predict. If he falls into good hands he may be guided into worthier channels, but he appears to be interested chiefly in retailing European jokes, revamping Parisian styles, and glorifying American girls. Quoting Funk & Wagnalls again, to glorify is "to elevate to honor, to exalt to a state of glory, beatify". We trust that this will eventually be accomplished. If levitation be exaltation, then frequently the girls are exalted by means of pulleys and hydraulics on animated chandeliers and stars. If over and under dressing be beatification, then the girls are surely beatified. If sanctification of the brain were an essential to beatification of the body, then few American girls would be canonized by Revue.

PARABLES and miracles aside, the future of the world of light music seems to depend upon whether producers are able to corral progressive people of the younger creative set into their folds. Not that musical entertainments cannot continue to draw the shekels for some time to come in their present nondescript condition, but if we are to have worthy American light opera, the soil must be prepared, the productive artists allowed to sow their seed, and painstaking gardeners engaged to supervise the cultivation.

There is clear evidence of a sprouting indigenous Musical Drama. Music has been seeking the essence of our soil, the primitive impulses of our ancestors. In the employment and cultivation of simple rhythms we are reverting to the original musical expression of our Indian parents and in the exaltation of the sentimental ballad of home life and mother love with its appeal for divine protection ("God bless you, Mammy," in *The Old Homestead*, etc.), we are seeking to embody the influence of our Puritan forbears. Simple rhythms and simple sentiments win most popular favor. When a keen intelligence with a sense of humor is brought to bear upon these simplicities we find encouraging results. George Gershwin's music and Harlan Thompson's libretti are examples of the case in point.

The object of light musical entertainment should be to appeal to the senses in such a way as to relax the mind. The mind is not relaxed by pornography or stupidity. It is inflamed by the one and fatigued by the other. How many tired faces one sees in the after-theater crowds! There is a certain type of comedy designed to arouse laughter at the misfortunes of others. Tho this is a popular form of humor, there are many sensitive natures which feel so keenly for the other person in his misfortunes that they cannot laugh. Therefore the humor misses fire. The most succesful form of comedy is that which makes an audience laugh at its own misfortunes, which lifts a person from his own doubt, fear and diffidence. A good joke is a joke which is always good; a pleasing joke is one which always pleases. Good jokes, like good tunes, live.

A point worth protesting is why Musical Comedy and Revue should be served up as the staple fare of the tired business man, the Bronx commuter, and the provincial sightseer. The more esthetic, less strenuous livers should also be catered to. Theatrical entertainment is served at 8:30 and 2:30 p.m. and it should therefore be after dinner and afternoon tea fare. Why should theatrical chefs imagine that their lighter dishes must be the most indigestible? They should be aperitifs and savories, palatable and stimulative to the digestion. Of course, why sell squabs on toast and vols au vent when one can make more money on hamburger sandwiches and French pastry? The sandwiches are filling and quickly purveyed. One can get a certain satisfaction from them without thinking about what one is eating. They are succulent and can be eaten in the hands. The French pastry always looks just about the same, except perhaps for a silver ball or a piece of angelica or a maraschino cherry placed in a different spot, and the taste is identical with that of the last one. In fact, a meal of hamburger sandwiches and French pastry is inoffensive and satisfying—it is neither decorative nor eclectic. It satisfies the tired one, the commuter and the sightseer. They might like squabs on toast and vols au vent, however.

George M. Cohan used to produce excellent musical comedies and revues. He showed a sense of high comedy and satire in his musical comedies, and an imaginative burlesque sense in his revues which, if cultivated and developed, would probably have established him as the rightful purveyor of the indigenous musical drama. He, like the other purveyors, sacrificed too much to speed and kaleidescopic effect. He himself grew tired. And he's a young man still.

WHY DO WE NOT RELAX??? Probably because none of our associates in any other line does. And yet we can relax. And we must relax. There is no sense in fooling ourselves that if we stop for a moment or two the world will stop. We are not propelling this globe, nor does it wish us to propel ourselves. The function of the earth is to keep going so fast that we can be balanced. It doesn't expect us to emulate it. And yet apparently we think that we must keep up at breakneck speed until we beat the world or it beats us.

THE chief trouble with all people interested in musical entertainment is the insane desire to produce quickly and gain large rewards. They see fortunes. They feel that they have some ability to sell either as performers, beauties, writers, directors, composers, dancers, singers or actors. Generally they think they have originality. As a rule they haven't. The managers, always ready to seize and use talent, encourage them in their egotism and grasp the little spark which they possess, fan it into a feeble, flickering flame, and then, when it has sputtered for a few moments, snuff it out and throw the poor candle in the trash basket. If these ambitious artists would relax for sufficient time to slough their egotism and probe their relative values, questioning themselves as to their genuine right to consideration, investigating the routine and technique which is necessary for growing, lasting success, many of them would be spared the chagrin of being thrown like a guttering candle into the garbage pail.

Not long ago the writer came in contact with a young man who was composing tunes for a revue which was in process of construction. They were indeed compositions. They were composed of catchy phrases from Irving Berlin and Jerome Kern. The results were insidious and reprehensible inasmuch as they gave to casual listeners the effect of original tuneful compositions. The young man did not even know his scales. In a burst of emotional triumph, after thumping out one of his abortive ditties, he exclaimed: "Did you hear that? And I never took a lesson! Why should I study music if I can write a toon like that?" The answer was obvious, but no one gave it to him. Everyone remained in pained silence. But he sold his "toon". It is in the revue. It doesn't sound like anything, altho he thought it would be a hit. It just couldn't be orchestrated. It had all been done before much better. He should have learned his scales and stuck to them. In six months he will either be in the trash basket, or else he will have made a fortune by stealing *Celeste Aida* and handing it out as his own.

THE writer has never known a show girl who has not asked him to "please give me a few lines to speak". He has generally given them—and had to take them back. No matter what the lines have been, they have always sounded the same: "Blaa gaziz splooch parshins guzz." If a show girl wants to be an actress why doesn't she study to be one? Learning diction isn't such a humiliating experience, even if one may have to read Shakespeare.

The writer has positively once or twice thought of an original joke or situation and written it. At any rate it has been couched in an original form. He swears it. Every time this has happened he has been asked by some hack writer whether he read it in *College Humor* or *Snappy Stories*. It gave him an idea. Realizing whence most scenes and ideas were culled, he compiled a scene out of jokes from those and other kindred journals. He saw it played and resigned from the revue.

An alleged lyricist who gaily rhymed anemone with Gethsemane was congratulated by the writer on his nearness to W. S. Gilbert. He was informed that Gilbert was old fashioned, out of date, and not to be studied as a pattern for modern lyricists. The chief thing wrong with Gilbert, he was informed, was that he wrote his lyrics for Sullivan to set music to, and that no modern composer would stand for that. The lyric must be made to fit the tune. Thus is Tin Pan Alley murdering inspiration!

While encouragement and employment are given to this kind of artist no progression will be made, no groundwork laid for worthy indigenous operetta and revue.

A theatrical artist should be the best informed artist in the world, especially if he or she is on the creative side. Acting is a matter of instinct and tradition. Creating the material for an actor is a matter of study, thought, observation, knowledge, discretion, understanding. Let everyone creating our musical entertainments take as much care to be grounded in the fundamentals of his particular branch of the profession as a lawyer who hopes to be succesful takes care to be grounded in the technique of law. Then, however inferior an artist he may be, he is superior to the impostor who tries to burst in with his line of shoddy half-finished goods.

One hears the cry on all hands: "What is the use of trying? I have studied my art, and know it backwards, but I have to step aside for some ignoramus to sell his bad wares." There is no use denying that this condition exists. But as long as the real artist ceases trying, so long will the fake artist triumph. Why cease trying because a fake is taking temporary precedence? He will soon have shot his bolt and the real artist will still have his quiver full of good arrows, which will hit the bull's eye.

Be sensitive to art and not to your fellow artiste.

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Metropolitan and Chicago Plans For Grand Opera Season, Also Those of Other Cities

WITH the coming of the concert season there is created interest in the plans for the presentation of grand opera and while as yet the announcements must necessarily be tentative there is promise of brilliant presentations by the Metropolitan and the Chicago Civic Opera Companies. Gatti-Cazazza, general manager, has announced the Metropolitan will open the season November 2 and during the year will present five new operas, one ballet and revive six operas.

The novelties include: *Le Rossignol*, by Igor Stravinsky, in French; *La Vida Breve*, by Manuel De Falla, in Spanish; *La Cena Delle Beffe*, by Umberto Giordano, in Italian; *La Vestale*, by Gaspare Spontini, in Italian, and *Skyscrapers*, a ballet, by John Alden Carpenter.

In addition there will be the following revivals: *L'Heure Espagnole*, by Manuel Ravel, in French; *Don Quixote*, by Jules Massenet, in French; *The Jewels of the Madonna*, by Ermanno Wolf-Ferrari, in Italian; *Gianni Schicchi*, by Giacomo Puccini, in Italian; *The Barber of Bagdad*, by Peter Cornelius, in German, and *The Bartered Bride*, by Fredrich Smetana, in German.

Feodor Chaliapin will be heard in a new role in *Don Quixote*. Among the new singers engaged for the 1925-'26 season are Editha Fleischer, soprano; Carmela Ponselle, mezzo-soprano; Lauritz Melchoir, tenor from the Berlin Opera; Mario Basiola, baritone, formerly of the San Carlo and Ravinia Opera organizations, and Dorothea Flerer, American soprano.

The Chicago Civic Opera Company, in its announcement of the tentative repertoire promises several features, among them being a production of *Rosenecavalier* with an all-star cast consisting of Rosa Raisa, Edith Mason, Olga Forrai and Alexander Kipnis, and conducted by Polacco. Another new opera to Chicago audiences will be *The Daughter of the Regiment*, by Donizetti, with the leading role sung by Toti Dal Monti. Several operas which have not been heard in Chicago in several years will be revived and more than 35 operas are included in the entire repertoire. Chicago will also hear the new one-act music drama, *The Light of St. Agnes*, written by Minnie Maddern Fiske and to which W. Franke Harling has composed a score with decided jazz rhythm, and another American composition, *The Witch of Salem*, by Charles Wakefield Cadman, will be produced sometime during the year.

Fortune Gallo will open the annual engagement of the San Carlo Opera Company in New York at the Century Theater the evening of September 21 and continue for four weeks. The repertoire will be that of the usual favorites with San Carlo audiences and the casts will include many popular stars as well as several new singers. Again the Pavley-Oukrainsky Ballet will be featured in the ballet of the operas, also in separate programs and at the conclusion of the New York season Mr. Gallo will again take his organization on a Coast to Coast tour of this country. He will also present during the 1925-'26 season operas in English and in arrangement with the National Federation of Music Clubs will produce *Aiglala* in the principal cities on tour.

San Francisco will again have a brilliant season of grand opera under direction of Gaetano Merola, who has announced eight subscription performances from September 19 to October 2. The casts will be composed of the most eminent artists from the Metropolitan and Chicago Civic Opera forces and productions will be of the same high standard as in previous years.

Los Angeles, too, is to have a galaxy of famous opera stars for its grand opera productions which will be six in number. The season opens September 29 with the presentation of *Lakme* for which the cast will be Maria Karenko, Kathryn Meisle, Charles Hackett, Desire Defrere.

Other operas are *Aida*, *Rigoletto*, *Carmen*, *La Navarraise* and *Cavalleria Rusticana*. The artists include Rosa Raisa, Alice Gentle, Giacomo Rimini and Vicente Ballester. Richard Hageman, distinguished conductor, will direct all the operas, also there will be the usual large orchestra.

Again at the close of the season in New York and Chicago the important cities thruout the country will have their customary brief seasons of grand opera by either the Metropolitan or the Chicago Civic Opera Company, and each year these tours are more extensive as the demand for music of the operas increase. The guarantees required total almost unbelievable amounts, but many cities obtain the fund required to underwrite the opera productions without any trouble due to the desire of its citizens to hear great artists.

Fritschey Releases Concert List

The Fritschey Concert series, which has become an established institution in the music world of Kansas City, will, as usual, serve to present a number of noted artists during the season. Albert Spalding, violinist, will be heard early in the season, as will also Dusolina Giannini. Then Guy Maier and Lee Pattison will return for another concert, also Sigrid Onegin has been engaged for a second Kansas City appearance. Reinald Werenrath will also be heard in a concert and Elisabeth Rethberg will make her first appearance in the city. The Minneapolis Symphony Orchestra, with its organization of 86 men, is announced for an orchestral concert, and, as usual, Mr. Fritschey has one concert for which he will not announce the artist until later.

The Kansas University Concert Course will bring to Kansas City Hans Kindler and Gladys Swarthout in a joint recital; Percy Grainger, the Russian Symphonic Choir, Sigrid Onegin, Sascha Jacobson, the Minneapolis Orchestra, Paul Whiteman and John Philip Sousa and His Band.

Many Concerts Planned For Milwaukee Season

Marion Andrews, concert manager of Milwaukee, will present two artist courses in that city next season. The Pabst Theater Course of six concerts will include Gigli, famous tenor of the Metropolitan Opera Company; Will Rogers and the DeReszke Male Quartet; Joseph Schwarz, baritone; Toti DalMonti, Italian coloratura soprano; Josef Hofmann and Karsavina, with Adolph Bolm, Ruth Page and the Bolm Ballet. The Pop course will consist of five numbers at popular prices, given by Florence Macbeth, Schipa, Cecilia Hansen, Alexander Brailowsky and the Flonzaley Quartet. The first course opens October 12 and the second November 13. Then there will be the concerts known as the Twilight Musicale Course. These will be presented by Margaret Rice with the following artists: Dusolina Giannini, Albert Spalding and the Chamber Music Society of San Francisco.

Several Orchestra Concerts To Be Given in Buffalo

Buffalo will have an unusually brilliant series of orchestral concerts next season, according to plans of the Buffalo Musical Foundation. Six orchestra concerts will be given by the Boston Symphony Orchestra, the Cleveland Orchestra, the Cincinnati Symphony and the Detroit Symphony. In addition to these concerts for adults there will be a number of matinee orchestra concerts by the Detroit, Cleveland and Cincinnati organizations for school children, and these, as usual, will be offered at the low rate of 25 cents.

There will also be an Artists' series, which will be opened by Sigrid Onegin, contralto, and with her will appear Alexander Brailowsky, pianist. Dusolina Giannini will give the second concert in the series in January, and Myra Hess, English pianist, will give the concluding concert.

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, will conduct the first concert next season of the International Composers' Guild at Aeolian Hall, New York, Sunday evening, October 11.

Florence Macbeth, American coloratura soprano, who for nine seasons has been appearing in leading roles with the Chicago Civic Opera Company, is also much in demand as a concert artist and is again booked for an extensive concert tour during 1925-'26.

Orchestras Extend Number of Concerts in Many Cities

The 1925-'26 season will bring an increased number of concerts in the orchestral series to be offered by noted orchestras in numerous cities. Another feature of the season will be concerts under the direction of a greater number of guest conductors than in any preceding year. The Philharmonic, New York's oldest orchestra, will be led by Arturo Toscanini in 11 concerts, with his debut occurring January 14. Willem Mengelberg will open the season Thursday evening, October 15, and will conduct the concerts until and including January 10, when Mr. Toscanini will direct the orchestra in several concerts. He will be followed by Wilhelm Furtwaengler, who achieved great success last season and who will conduct at all concerts during the remainder of the season. The Philharmonic will increase its students' concerts from 10 to 12, also the out-of-town tours will be three instead of two as in the past. There will be special concerts which will make the total number of programs presented during the season more than 110.

George Engles, manager of the New York Symphony Orchestra, announces 61 concerts in New York City next season, the largest number ever given locally by the orchestra. These will be given in Carnegie Hall and the new Mecca Auditorium, and the latter hall being unusually large provides a greater number popular-priced seats. Walter Damrosch will again conduct the majority of the concerts, but Eugene Goossens and Otto Klemperer, two distinguished conductors, will appear as guest directors. As usual there will be a number of world-famous artists as soloists.

The State Symphony Orchestra will give 20 concerts, which will be directed by Ernst von Dohnanyi and Alfredo Casella, with the former opening the season October 21. The concerts will be given in Carnegie Hall and a number of prominent soloists have also been engaged. An important feature is to be the rehearsals for American composers, which will be held under the joint auspices of the State Symphony Orchestra and the National Music League. New York will also have the series of concerts as usual by the Philadelphia Orchestra, Leopold Stokowski, conductor. These will, as in former seasons, be given in Carnegie Hall. The American Orchestral Society will continue its orchestra concerts and training of young orchestra players.

Thruout the country the orchestras in the principal cities will present the usual series of concerts and many will increase the usual quota with several programs. The Cleveland, Cincinnati, Detroit, Minneapolis, Los Angeles and San Francisco orchestras have announced many noted artists to appear as soloists and as usual Cleveland will send its orchestra to New York for the annual concert which has been such a success for the past several seasons. Many small cities will have concerts by municipal or high-school orchestras and each season sees an ever-increasing demand for orchestra music in all sections of the country.

Crowded Concert Calendar Arranged for Pittsburgh

Music lovers in Pittsburgh will have no cause to complain of a dearth of concerts during the coming season, as there will be one or more programs each week of the season. Edith Taylor Thompson, who is celebrating her 11th year as concert manager, will present six attractions instead of the usual five. Her series will open in Carnegie Music Hall October 20 with a concert by Efrem Zimbalist. This will be followed with a song recital by Mme. Sigrid Onegin, contralto. The next two concerts take place in Syria Mosque, the first being given by John McCormack November 30 and the second the all-American opera, *Algiala*, which will be presented under management of Fortune Gallo, of the San Carlo Opera Company. Others to be heard in the series include Dusolina Giannini and Alexander Brailowsky. The May Beegle Concerts number seven events, to be given in the Syria Mosque, and the artists are Mme. Galli-Curci, Tito Schipa, Josef Hofmann, Albert Spalding, Pavlowa and her Ballet Russe, Tamaki Miura, and a company in *Mme. Butterfly* and Mme. Schumann-Heink. There will also be special concerts under Miss Beegle's managers by Sousa and his Band, Paul Whiteman and his Orchestra and Roland Hayes, Negro tenor. The Art Society Course, sponsored by Mrs. George H. Wilson, announces the Manhattan Opera Company in an English version of *Carmen*, also the following artists: Fraser Gange, Jacques Thibaud, Elsa Alsen, Willem Bachaus and the London String Quartet. The Bortz Popular concerts will bring to Pittsburgh the De-Reszke Singers, the William Wade Hinshaw Company in *The Marriage of Figaro*, the Pavley-Oukrainsky Ballet. Additional artists will be announced later. In addition to these announcements there will be the regular engagements of the San Caro Opera Company, the Chicago Opera Company and the concerts of the various well-known musical clubs of Pittsburgh.

New Orleans To Have Eight Concerts in Artist Series

The Philharmonic Concert Series in New Orleans has been increased from five to eight programs without any increased subscription cost. The artists will include many of the most famous of the present time. Florence Easton, of the Metropolitan Opera, will open the series November 17, while Sigrid Onegin, contralto of the Metropolitan, follows in a concert December 19. Ossip Gabrilowitsch will give a piano recital January 24 and Albert Spalding, American violinist, is to be heard January 28. Two concerts are listed for February, the first to be given by the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, February 5, and Joseph Schwarz, Russian baritone, will be presented February 22. Others to be heard during March and April are the St. Louis Symphony Orchestra, Rudolph Ganz, conductor; George Barrere and his Little Symphony Orchestra, and Ernest Hutcheson as soloist with this group.

Oberfelder Says Prospects Are Bright for Denver Season

A. M. Oberfelder, who for several years has managed the concert season for Denver, reports the outlook is very bright for the coming season, which, in his opinion, will be one of the most brilliant Denver has ever had. The series opens October 29 with a joint recital by Anna Case, soprano, and Alberto Salvi, harpist. On November 9 Emilio DeGogorza, baritone, will appear as soloist with the Treble Clef Club of 150 women's voices. Madam Louise Homer, with an assisting artist, will be heard November 23, and January 21 Maria Karenko, coloratura soprano, will be introduced in a joint recital with Toscha Seidel. Another joint recital will be given by Mischa Levitzki, pianist, and Dusolina Giannini. Ethel Leginska, pianist-conductor, will appear with Paul Kochanski, Russian violinist, and the series will close with a concert by Rosa Ponselle, dramatic soprano, of the Metropolitan Opera Company.

1925-'26 Season Plans Announced By N. Y. Concert Managers

The 1925-'26 season bids fair to be an unusually busy one for several of the New York concert managers, as according to early announcements, demand for their artists has been heavy in all sections of the country. The Wolfsohn Bureau met with such success in its first subscription series last year in New York that two series will be given next season, one being 10 concerts on Saturday afternoons in October, November, January and March, and the other an equal number of Sunday afternoon concerts with these taking place in October, November, December, January, February and March. In the Saturday afternoon concerts the artists to be heard are John Powell, pianist; Josef Hofmann, pianist; Toscha Seidel and Cecilia Hansen, violinists; Louise Homer, contralto; Mabel Garrison and Maria Kurenko, sopranos; Olga Samaroff, pianist; Edward Johnson, tenor, and the London String Quartet. The artists announced for the Sunday afternoon series include Margaret Mat-

(Continued on page 47)

Omaha, Too, Will Be Visited by Several Artists

The Tuesday Musical Club has completed plans for the concert series to be given in Omaha during the 1925-'26 season. Toscha Seidel, violinist, will be the first artist heard, and Gitta Gradova, pianist, follows with a concert December 6. Harold Bauer, noted pianist, and Jacques Thibaud, violinist, are engaged for a joint recital January 19. The February concert will be given by Sigrid Onegin, contralto, who was well liked at her appearance two years ago. The series will be concluded by Maria Jeritza with a concert listed for March 24.

1925-'26 Season Plans Announced By N. Y. Concert Manager

(*Continued from page 46*)

zenauer, contralto; Huida Lashanska, soprano; Charles Hackett, tenor; Reinald Werrenrath, baritone; Benno Moiseiwitsch and Brailowsky, pianists; Albert Spalding, violinist; Mary Ellis, soprano; also the Cleveland Orchestra, Nikolai Sokoloff, conductor, and the "S" Trio, composed of Harold Samuel, Toscha Seidel and Felix Salmond.

The Wolfsohn Bureau will also inaugurate a course of 10 concerts each in Boston, Chicago, Philadelphia and Washington, and a number of the artists heard in the New York series will be presented in these cities. Others to appear include Elisabeth Rethberg, Eva Gauthier, Marion Telva, Merle Alcock, Clarence Whitehill, Vicente Ballester, Moriz Rosenthal, Mario Chamlee and Thamar Karsavina. There will also be a subscription series in San Francisco, Portland and Los Angeles, in which cities the Wolfsohn Bureau has found this plan very successful.

In addition to these series the Wolfsohn Bureau has made extensive bookings for artists under its management. These include in addition to the ones already mentioned Florence Austral, Lucrezia Bori, Joan Ruth, Kathryn Meisle, Madam Schumann-Heink, Salvatore De Stefano, Allen McQuhae, and as a special attraction many engagements have been made for Thamar Karsavina and Adolph Bolm with Bolm's Ballet Intime, featuring Ruth Page and Pierre Vladimiroff.

George Engles announces an extensive tour of this country by Nadia Boulanger, noted organist and lecturer. He will again present Paderewski in a number of the principal cities from Coast to Coast. Paul Kochanski, distinguished violinist, also is booked for a long tour which will take him into almost every State. Lewis Richards, harpsichordist, has been added to Mr. Engles' list of artists and he will be heard in many cities. Frieda Hempel, Elena Gerhardt and Berta Morena, three distinguished singers, are engaged for a long list of concerts. Mr. Engles has booked five transcontinental tours which have been arranged for a period covering from six to nine weeks. The first artists to be presented in these tours will be Elena Gerhardt and Emilio DeGogorza, then will follow Paul Kochanski, Paderewski and George Barrere and the Barrere Little Symphony.

Arthur Judson will have a long list of artists under his management and these include Claire Dux, Amy Evans, Olga Forral (Chicago Civic Opera Company), Nannette Guilford, Nina Morgana, Elisabeth Rethberg, Karin Branzell and Sigrid Onegin (all of the Metropolitan Opera), Sophie Braslau, Ruth Rogers, Renee Thornton, Virginia Rea and Irene Wilder, sopranos; Mischa-Leon and Charles Stratton, tenors; John Barclay, Thomas Denys, Fraser Gange and Alexander Kipnis, baritones; James Wolfe, bass; Ruth Breton, Carl Flesch, Max Rosen, Efrem Zimbalist and Joseph Szegiti, violinists; Willem Bachaus, Gitta Gradova, Guiomar Novaes, Ernest Schelling and Arthur Shattuck, pianists; Bela Bartok, composer-pianist, who will make his first tour of this country; Carlos Salzedo, harpist; the New York String Quartet, the Philharmonic String Quartet, Amy Evans and Fraser Gange, Crystal Waters and Harold V. Milligan in ensemble concerts.

The announcement made for the season by the Bogue-LaBerge Concert management shows artists under their direction will be E. Robert Schmitz and Clara Haskill, pianists; Marcel Dupre, Charles Courboin and Alfred Hollins, organists; Marcel Grandjany, harpist; Robert Imandt, violinist; Marya Freund, Rose Armandie and Laurie Merrill, sopranos; Fernand Francell, tenor; Eugene Goossens, Clarence Gustlin, Arthur Bliss, Darius Milhaud and Vladimir Golschmann, conductors, composers and lecturers.

S. Hurok has stated he will have at least six theatrical units, each one headed by one of his singers next season. The Pavlowa unit will comprise a ballet performance and also introduce a novelty musical entertainment. Chaliapin's unit will include the noted singer, a trained chorus, several principals, and it is planned to do a light opera with the star. Other artists under Mr. Hurok's management will be the featured performer in a special entertainment, and with these units Mr. Hurok plans to keep the Manhattan Opera House, which he has under lease, open every week during the season. He will also import a number of musical novelties for the theater.

Daniel Mayer, one of New York's busiest concert managers, has a long list of artists and among them are Dusolina Giannini, Lenora Sparks and Kathleen Hart Bibb, sopranos; Elizabeth Lennox and Amy Ellerman, contraltos; Ralph Errolle, Ernest Davis and Rafaelo Diaz, tenors; Royal Dadmun and George Morgan, baritones; Ellen Ballon, Mischa Levitzki, Guy Maier, Lee Pattison, Charles Naegele and Beryl Rubinstein, pianists; Zlatko Balokovic, Sascha Jacobson and Erna Rubinstein, violinists; the Letz Quartet and the Stringwood Ensemble, and as special attractions he will again present William Wade Hinshaw's production of *The Marriage of Figaro* (in English), with a chamber orchestra; the Russian Symphonic Choir and Arthur Shattuck, pianist; Hans Kindler, cellist, and Sascha Jacobson, violinist, in joint recitals.

Evans & Salter will again be in charge of the concert tour of Madam Galli-Curci, as well of those of Tito Schipa, Josef Lhevinne, Carlos Sedano and Lawrence Tibbett.

Concert and Opera Notes

Esther Dale is at her cottage in Cummington, Mass., resting and also preparing numbers for her programs during the coming season, which will be a busy one, according to her managers, Messrs. Beckhard and Macfarlane.

Myrna Sharlow, soprano, formerly of the St. Louis Municipal Opera Company and the Chicago Civic Opera Company, will sing the leading role in the American opera, *Algiala*, by De Leone and Cecil Fanning, on tour next season.

Ignace Hilsberg, Polish pianist, will be introduced to Chicago at a recital in the Playhouse next October.

The Flonzaley Quartet will open its fall tour October 27 and will play Middlebury, Conn., for the 16th time, Williams College for the 15th time, Minneapolis for the 14th and Buffalo for the 13th time.

The Bogue-LaBerge Concert Management announce Marcel Grandjany, harpist, will play with the orchestra at the Colonne, Paris, October 25 and will begin his tour of this country with his concert in Ft. Worth, Tex., November 16.

The Stringwood Ensemble will give a subscription series of concerts in New York Tuesday evenings during November, January and March.

Harold Milligan will next season give historical lecture recitals on American music, in which he will be assisted by Crystal Waters.

Edward Johnson, distinguished tenor of the Chicago Civic Opera Company, also the Metropolitan Opera Company, and Joan Ruth, of the latter organization, will tour this country in an operatic program.

Emerson Whithorne, eminent American composer, sailed August 1 for Naples to attend the International Festival to be held in Venice September 3-9. His symphonic poem *In the Court of Pomegranates* was played by the Colonne Orchestra in Paris at the Salle Gaveau June 20 with great success and a Chinese song of his, with orchestral accompaniment, entitled *The Feast*, was also sung at that concert by Eugenia Van de Veer, soprano, with Lazar Saminsky conducting. Mr. Whithorne is preparing a complete orchestral version of his *New York Days and Nights*, which various conductors will present during the coming season; also a piano score of *Sooner and Later*, which was heard last year at the Neighborhood Playhouse, New York.

Motion Picture Music Notes

Josiah Zuro, who resigned recently as director of presentation for the Riesenfeld theaters in New York, in order to devote his efforts to creating and staging independent productions, will have an orchestra of 60 pieces, selected from the Metropolitan Orchestra, for the premiere showing of *Siegfrid*. This Ufa production opens Sunday, August 23 at the Century Theater for a run of at least four weeks, after which it will be shown in Boston, Philadelphia, Chicago, Pittsburgh and 24 other cities, according to present booking plans.

Sissle and Blake, well-known creators of *Shuffle Along*, are playing a return engagement this week at the Missouri Theater, St. Louis.

Amalia Malina, in *A Spanish Festival*, was presented at the Eastman Theater, Rochester, N. Y., last week, assisted by Senors Gaula, tenor; Inclan, baritone; Paulos and Nina, dancers, and Del Pozo's Spanish Ensemble, with E. Martinez at the piano.

Special music and settings were provided for *The Circus Band*, the Joseph Plunkett prolog to the feature picture, *Sally of the Sawdust*, at the Mark Strand Theater, New York, last week, and is being held over for a second week.

The organ novelties presented by Leonard Leigh at the Capitol Theater, St. Paul, are always an added feature to the weekly programs.

Ben Bernie and his orchestra, who completed four successful weeks at the Rivoli Theater (New York), are this week playing at the Rialto Theater. Appearing with the band are Tandy MacKenzie, tenor; Semon Krevoff, dancer, and the Rialto Ensemble.

Selections from Victor Herbert's *The Only Girl* opened last week's program at the Palace Theater, Dallas, played by the orchestra with John L. Hathaway conducting.

A colorful *International Dance Medley* was an interesting number introduced at the Columbia Theater, Portland, recently, with Harry Linden directing his all-artist orchestra.

Major Bowes, at the New York Capitol Theater, is repeating the excellent program of music given last week, consisting of the overture from *Maritana;* the Capitol Male Quartet, in a group of three songs; a number of dance divertissements, and the playing of the Sextette from *Lucia* by a brass sextet of the orchestra.

During the current week, the Crusaders, a jazz band of unusual merit, are appearing at Loew's Aldine Theater, Pittsburgh.

New Theaters

Charles Mahone will build a new motion picture theater in Hobart, Ok.

The Shadowland Theater, Plainview, Ark., opened July 21 before a capacity audience. Earl Boggess, who owns the new Dardanelle Theater in that city, is owner and manager.

E. M. Wilson is building a modern theater building at the corner of Arapaho and Main streets, Hydro, Ok. Work has started and it is expected to have the building completed by September 15.

Verne Ross, daughter of Jim Ross of pioneer fame in Lincoln County, Oregon, has started construction of a modern three-story theater building in Toledo, Ore., which she will devote to office and motion picture uses.

The Liberty Theater, Eunice, La., operated by the Liberty Theater Co., opened its doors July 19. The playhouse, a beautiful brick structure, has a seating capacity of 700 and is of fireproof construction. Manager Keller has charge of the showhouse.

Plans are being drawn for the erection of a brick and steel theater building at Hawthorne and Ballona avenues, Hawthorne, Calif., for O. G. Williams, by Cowles-Perrine Organization, engineers. The structure will cost about $125,000

(*Continued on page 166*)

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TABLOIDS

By GEORGE PIDDINGTON

(Communications to 25-27 Opera Place, Cincinnati, O.)

SKEET MAYO WRITES that he is getting along fine after his recent operation and by the time this goes to press he will be fully recovered. He is going to work the middle of this month.

CAL LE VANCE postcards from Salt Lake City that he is driving back East and taking in the sights along the way. He will join Bob Deming at Omaha, Neb., reporting that he is having a real good trip, altho rather rough.

BERT (KEWPIE) CHANDLER, wife and Bert, Jr., after working three years on the V. C. M. A. Time, with only two weeks' layoff, are taking a much-needed rest "down in Arkansaw". At present they are in Ft. Smith.

GEORGE K. DUNN, well known in Tabdom, has been with the Ricton show, playing week stands under canvas in Kentucky all summer. The show closed recently and George is taking a rest in Cincinnati until the Issy Meyers rotary Tab. show opens.

KENNETH CANTRELL and wife recently closed a six-week engagement at the Hippodrome Theater, Dallas, Tex., and are going to Denver for a run at the Zaza Theater for Manager Al Konrad. This will be the third time at the Zaza for the Cantrells.

GEORGE TUREK AND MIDGE CARROLL, his wife, after closing a successful season with Harris & Proy's New Orpheum Players, drove to Lake Andes, S. D., for four weeks, and from there they went to the Black Hills, Mr. Turek's home, where they will stay for the winter. Mr. Turek will work in an orchestra and Midge will do entertaining.

GUS FLAIG was a visitor to this editor during the past week. Gus has been producing the shows for both the Empire and the Bandbox theaters, Cleveland, all season. Gus dropped down to the Queen City to visit for a few days with his people. He went into rehearsal August 6 for the *Laffin' Thru* Company, booked for the Mutual Wheel this season.

ROBERT ("DUTCH") DRIESEL, comedian with the Bijou Musical Comedy Company, after 14 weeks of summer season work, is closing at the State Theater, Akron, O., and is going to his home in Cincinnati for a rest. He will rejoin the company at the opening of the season, September 6. He has been with the Bijou company 102 weeks without a layoff.

THE LYRIC QUARTET, with the McCall-Bridge Players, at Keith's Lyric Theater, Richmond, Va., are very popular and get a reception at every performance. The members of the quartet are Al Darr, lead; Lawrence Hager, tenor; Bill Dougherty, baritone, and Kenneth K. Kemper, bass. This is the 10th week for the McCall-Bridge Players in Richmond, with business continuing wonderful.

PHIL OTT and his Musical Comedy Company opened a tour of the New England parks at Lewiston, Me., playing eight weeks there before starting out on the circle. The company will give a complete change of program twice weekly and will carry 25 people. The show will play the Keith-Albee theaters in New England starting Labor Day. At the opening of the new radio station at Portland Phil and company did the broadcasting.

IRENE AND JOHNNIE SNEAD, with the Marshall Walker *Whiz Bang Revue* last season, will be back again with the same show this year, opening August 22. Johnnie says that after he has a good time on his vacation this summer he sure is going to go right in and let the Gus Sun people see what a good show Marshall and Blanche have. The *Whiz Bang Revue* will have everything new this season but the name, Marshall has all special bills prepared for this tour.

LUKE REYNOLDS CLOSED his *Radio Nuts* Company and joined Fred Hayter's *Roaming Saps* Company and hopes to be able to tell of a season full of big box-office receipts. Luke reports that Fred is a regular fellow, having taken to the road from the brick side of the game. He had theaters in Hastings, Neb., and Springfield, Mo. Now he is endeavoring to make the road pay for him. Luke continues that *Roaming Saps* is not the real name of the company, but it will do until Hayter secures a name for the show.

V. W. ("DIZZY") TATE has closed contracts with Rag Eustler, black-face comic, and Gene Daniels, marimba artist, for his *Fads and Fancies of 1926*. He says that Mr. Daniels is so badly crippled that he can hardly get around, but is a wonderful marimba player. Tate engaged him specially to play the Rat in his new play, *The White Rat*, which will be the feature bill. Tate will also use another new bill, just completed, *The Newlyweds*, which he claims is a scream. The show goes into rehearsal the last week in September.

BOB DEMING went into rehearsals with his *Dreamland Follies* Company August 3 in Omaha. LaVance and Hager joined the show, jumping from San Francisco. Gordon and Dean arrived from Chicago. The chorus, Bob states, will be unsurpassed for youth, beauty, singing and dancing. Bob is working very hard to make this his banner year. He has been laying off all summer, with the exception of two weeks he worked for the American Legion. The rest has done him a world of good, and he is now "rarin' to go" for the coming season.

FRANK LA MONTE infoes that he is recovering from an operation on his left eye. The operation was successful, and, while not allowed in the strong light at present, he will be out soon with his rod and reel. He reports that the season at Cape May has been very good all summer, with all theaters and concessions doing a nice business. The free dance is still the big favorite. The special features, especially the snow dance and balloon dance, were big sensations. The cabarets are all doing a nice business. Frank would like to hear from his old friends, as he is not used to being under the weather.

I. J. IRVING, manager of Irving's *Knick Knacks*, writes that he has been up to New York and Philadelphia for the past 10 days purchasing some of the costumes used in the last edition of the *Follies*. He expects to make quite a big flash when he gets back on the time. He has returned to his home in Richmond and will start rehearsals for the new edition of the *Knick Knacks* August 15, opening one week later. Irving had a long talk with Larry Hyatt of the New York Sun Time office, who predicted that good shows are going to be in great demand and prices will run high. Bert ("Boob") Blake and wife, "Dot", have been signed up by Irving for the coming show. Bert will produce and "Dot" will do soubrets. With the Blakes, Irving will have a snappy team, as the Boob McNutt skit of theirs is a knockout.

CURLY BURNS, featured comedian with the *Cute Little Devils* Company, playing a summer engagement in Canton, O., has been called to Dallas, Tex., by the death of a brother, who was killed in a motorcycle accident. Curly will return to Canton the latter part of the week. Verne Phelps, director of the company, is filling Burns' role during his absence. The company, now in its 13th week at the Lyceum Theater, continues to do satisfactory business for midsummer despite opposition at the Meyers Lake Park Theater. Burns and his broadcasting stunt is helping draw them in. Verne Phelps is producing for the Burns troupe, and has offered some nice bills recently. Howard Paden, leading man with the company, who has been on a vacation, is back again. Joe McKenzie has gone to Minnesota for a three weeks' rest.

RECENT PLACEMENTS BY MILTON SCHUSTER include: Grace Keeler, Helen Downs, Mary Brown's *Tropical Maids*, Doc Paul, manager, Broadway Theater, Indianapolis, stock; Sunny Southern Four, Morris Perry, to A. B. Marcus Show, stock, Kearse Theater, Charleston, W. Va.; Mona Livingston, Burns & Paden's *Cute Little Devils*, Chas. Turner, manager, stock, Lyceum Theater, Canton, O.; Ed and Helen Jackson to Bert Smith's *Ragtime Wonders* Company, stock, Empress Theater, Omaha; Jimmie McDonald, Bert Bernard, Bert Smith's *Oh, Daddy*, Company, Joe Martin, manager, stock, Empress Theater, Denver; Joe Cunningham, Graves Bros.' *Saucy Baby* Company; Bob Erner and wife, Dora Collier, to Harvey D. Orr Company; Fred Wilson and wife, Col. Davis' Billy Maine Show; Ben Grew, J. A. Minnear and Company; Floyd White, Harry Rogers' Toby Wilson Company, H. M. Abbey, manager.

GEORGE W. CYRUS HINTON has advised the Kansas City office of *The Billboard* that he will start rehearsals August 15 at Atlanta, Ga., for his Cyrus Hinton's *Whirl of Mirth* Company for Joe Spiegelburg, on the Virginia-Carolina Managers' Circuit. This will be a 14-people company, and Mr. Hinton will leave Kansas City about August 10 and drive to Atlanta to commence rehearsals. Mr. Hinton expects to feature Little Midge Poe, child prodigy, juvenile prima donna. Little Miss Poe has just finished a very successful tour thru Nebraska, Wyoming, Colorado, Kansas and Missouri in a novelty singing act, appearing in the best of motion picture theaters, under management of Mr. Hinton. She was formerly a WDAF "Nighthawk", *The Kansas City Star's* radio station, and a favorite of Kansas City. She played the week of July 20 at the Miller Theater, Wichita, Kan., to crowded houses, going over in that city as an instant and pleasing "hit".

RUFUS ARMSTRONG TYPEWRITES that he has closed one show for the summer owing to many of the performers wishing to take their vacations after a 13-month run with only three days' layoff. Those not caring to take a rest were placed on the Armstrong Show at Amarillo, Tex., now in its 16th week at the Deandi Theater. Mr. Armstrong states, considering the intense heat, business there is exceptionally good. Since the enlargement of the show the roster is: Rufus Armstrong and Chick Griffin, producing comics; Sam Lupo, straights and bass in quartet; Jack McBride, comic; Billy DeRue, character old man; Chas. ("Irish") Buttomer, general business; Allan Weber, top tenor in quartet; Vi Bappert, character woman; Flo Clark, ingenue-prima; Edith Black, soubret. The ladies of the chorus are Virginia Neal, Blanche Evans, Merle Brown, Polly and Bessie Wiggins, Doris Warner, Grace and Merle Evans, Martha Bergens, with Francis Deveraux producing. Buck Buchannan, musical director.

GUY AND ELSIE JOHNSON and their *Dolly Dimple Girls* Company, after a vacation of two weeks in the mountains of Waynesville, N. C., played a very profitable two-week engagement at the Bonita Theater, Atlanta, en route to Florida. While in Waynesville the troupe spent most of the time horseback riding and swimming, and best of all enjoyed the Yeata Park Hotel, located on a terrace overlooking the lake. Ray Proctor and wife, also Ray, Jr.; Mr. and Mrs. Guy Johnson and Guy, Jr.; Mr. and Mrs. Hal Crider and their little daughter, Ruby; Marie Johnson and Norma Tiddell were the guests. The showfolks are getting all set to go to Miami and take a few dips in the ocean. Elsie Johnson and Andy White are making a hit with their piano act, going over big. Margie Proctor also goes big singing the

Mabel Schloen, winner of several beauty prizes, late a featured attraction with Tom Linton's "Follies". At present working in pictures in the East.

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"blues". Crider and Crider are also big hits with their version of "A Day at a Circus". Mr. Johnson put on a bathing-beauty contest at the Bonita last week and packed the house for two shows at night. The show has been going good.

WITH A MUSICAL comedy by the Loie Bridge Players, supplemented by an auxiliary program of specialties and the screen version of a popular stage play, the Globe Theater, Kansas City, last week presented a triple feature bill. *When You're in Love*, musical comedy, gave all the players and Miss Bridge in particular ample scope to demonstrate their varied talents. Miss Bridge appeared as Gertie, a goofy maid, who is responsible for sundry mixups in intended nuptials. Laura Paulette and Harry Cheshire did well as a "disengaged couple". Floyd Dupont, in charge of the dance arrangements, contributed a grotesque comedy bit. Several new dancing diversions, staged by Guy F. Bragdon, were presented by the saucy chorus. Outstanding features included *Chattahoochie*, a Dixie number by Ruth Hamilton and chorus; *Dutch Lady*, a colorful costume number by Arthur Bauman and the Hollanders; new selections by the California Four Quartet; songs by Jess Phillips and the Peekabo Girls, and *Sweep Your Troubles Away* by Miss Bridge and maids. Miss Bridge also contributed a novelty duet with Mr. Dupont.

SINGER AND BURTON'S *Frolics of 1925* Company opened an indefinite stock engagement at the Lyceum Theater, Beaver Falls, Pa., July 27, to a packed house. Benny Walkan, manager of the Lyceum, stated that the show is one of the best musical comedy attractions that has appeared in that city in many a day. Judging from the capacity houses that are greeting the company, it appears the company is giving the patrons just what they want: clean script bills with plenty of good, clean comedy poured forth by two really funny comedians, Dave Rose and Claude ("Slick") Eason. The roster: Glenn E. Singer and Johnny Burton, owners and managers; Dave Rose and Slick Eason, comedians; Art Loftus, straights; Adlyn Mack, characters; Edna Burton, ingenue; Helen Addis, soubret; Steve Waldron, characters; Caroline Walsh, prima donna; choristers: Lulu Schrader, Gabye BonDon, Bobby Clark, Jackie Hall, Katherine Young, Dolly Dupree, Billie Marquise and Bebe Whitmore. Mrs. Whitmore is in charge of wardrobe and Wilbur Parks is musical director.

SAHARA, the production which gave the Edgewood Musical Company, now playing at the Victoria Theater, Wheeling, W. Va., its nickname, was presented by that organization recently. The Edgewood people made such a hit with this piece that the company is known as the *Sahara* Company. It is the outstanding individual hit of the troupe and was to have been presented as the opening piece of the summer's engagement, but this was made impossible due to the illness of several important members of the cast. Marcelle Loeser and Francis Felemar, dancers, rejoined the company recently. They came in from Chicago, where they had been visiting their parents. The *Sahara* Company is being greeted with open arms by local theater fans. The house has been packed even on days considered most unfavorable. Rita Lawrence, ingenue, has been most unfortunate since her arrival in Wheeling. During her first week there she had to have three of her teeth extracted, during which process a part of her jawbone was broken. Therefore she has been unable to appear at any of the performances. She is a very appealing brunet. It is hoped that she will recover in time to take part in the next presentation.

JOE DIEHL, manager of the Lyric Theater, Kansas City, is very enthusiastic about George Stanford and his *Grown Up Babies* Company, which have been playing at the Lyric the past eight weeks with good success. In fact, he has given Mr. Stanford a contract to stay as long as he likes. The bills are something new to Kansas City and are bringing the Lyric new trade every day. George Standford, producer, is a brother of Walter Stanford, who is producing at the Dewey Theater in Minneapolis, Minn. Mr. and Mrs. Red. Malvey, of Minneapolis, who were visiting in Kansas City last week, were induced by Mr. Diehl and Mr. Stanford to play a week's engagement with the *Grown Up Babies* Company, doing buck-dance specialties. They went over big. The Lyric Theater is also running a midnight show Saturday nights, playing to good business. The cast of the company is as follows: George (Slim) Stanford, producer; Billie (Bozo) Stone, comic; Harry Boyed, straights; Billie Goodwin, soubret; Peggy Stanford, ingenue; Peggy Gordon, musical director. Chorus: Grace Galloway, Billy Maxwell, Dot LeFever, Betty Lee, May Carson. Midnight dancers: Princess Zaleta, Irene Doris, Peggy Stanford.

HARRY PEARCE REVEALS that the Hubert Lyons *Bobbed-Hair Revue* has just returned from a successful tour of Florida and is now playing at the Lyric Theater, Anniston, Ala., to capacity houses. Manager Banks of the theater is a great fellow and is well liked by everyone on the show. Since coming from Florida Mr. Lyons has made a few changes on his show and the roster now is: Patsy Lyons, blues singer; Cotton Watts, blackface; Harry Pearce, light comedian and specialties; Cossie Adams, basso and general business; Pearl Perry, specialties; Hubert Lyons, straights; the chorus: Phyliss Burke, Martha Hopkins, Viola Webb, Chic Watts, Grace Armbrister and Babe Allison. Drane Walters has left the show to join a Mutual Wheel production and was replaced by Harry Pearce, late of George Clifford's *Pep and Ginger Revue*, where he has been for the past two years. Cossie Adams, another feature of the show, is going over very big with his bass solos. He has a pleasing personality and a rich, clear voice. Cotton Watts, a very funny black, is putting his stuff over and making them like it. He is a newcomer to the tab. field, but he is there with the goods. Patsy Lyons is standard down in that section, putting her blue numbers over in true Southern style. Pearl Perry, a dainty miss, does some nice work on a guitar and goes over big. Hubert Lyons is a classy straight and is a fast feed for his comic. The chorus is up to the minute.

HARRY O. GOSSETT sends an item from El Dorado, Ark., where the spirit of goodfellowship flows along with the oil. There are three Tab. shows there and the occasion for the news item was the birthday party given in honor of one of the members of the *Blue Ribbon Belles* Company, Margie Morgan Harrison. The party was held in the Manhattan Theater the night of July 24, thru the courtesy of Billy Wilson, manager, who also was largely responsible for the success of the party. There was a large birthday cake with 27 candles, also plenty of ice cream. Speeches were made and specialties rendered by Lillian Powers, Steve Scott, Nig. Shope, Harry O. Gossett, and a quartet composed of Gossett, Powers, Wilson and Scott dished out some good selections. The one outstanding feature was the chorus composed of all three shows. The ladies of the ballet from the three companies worked in double line to work put on by Kitty Jones, without a rehearsal. Not one mistake was made. These girls have had all their schooling in Texas. Music was furnished by the Ginger Jazz Hounds. Dancing was indulged in by all. The roster of the *Blue Ribbon Belles*: Dick Harrison, manager, and producing black-face comedian; Billy McIntyre, second comic and characters; Billy Osborne, straights; Margie Morgan Harrison, leading lady and toe dancing specialties; Maud LaRue, pianist; chorus: Lorene Thompson, Benny Hightower, Thelma Jones and Hortanz Grier. The roster of the *Ginger Girls* Company: Steve Powers, producing blackface, half owner with Ed. Belville, who does second comedy, black and Irish; Paul ("Rusty") Scott, blackface and general business; Sam Leonard, straights; Lillian Powers, leading lady; chorus: Opal Smith Belville, Josetta La Verne, Mary Dickson, Gladys Baker and Rosalie Hammond. The Ginger Jazz Hounds Orchestra includes Frank Stevens, piano; Marvin Smith, bass; Paul Skinner, trumpet; J. N. Bradley, clarinet and sax.; Jonah Dodson, violin, and Joe Zimmerman, drums. The roster of "Nig" Shope's *Whirly Girly Revue*: "Nig" Shope, owner and producing black-face comedian; Jean Conlin, second comedy; Bert Olcott, yodler and general business; Harry O. Gossett, straights; Kitty Jones, leading lady and characters, also doing a high brown and producing the chorus; ballet girls: Billy Shope, May Conlin, Dorothy Dawne, Jeannette Dickson, Harriet La France Olcott and Mellie Shugart. Mr. Swanson is at the piano. The *Ginger Girls* have been holding down the boards at the Manhattan Theater for the past six weeks and will play rotary stock around El Dorado at the close of the Manhattan engagement. The *Blue Ribbon Belles* are playing rotary stock in El Dorado, Smackover and Norphlet, one week in each town. "Nig" Shope's *Whirly Girly Revue* is also playing rotary stock in the same three towns. Altho the weather has been very hot each show has been doing a nice business and has pleased patrons. The people in this section seem to fancy blackface above everything else. The *Ginger Girls* will go back to Texas in September, where the show is a big favorite, while the *Blue Ribbon Belles* will return to Oklahoma. "Nig" Shope's show will play the Spiegelberg Time. He is going to take all new faces with him. Harry concludes that it is tough down in the oil and dirt, but true to form you will find a Tab. show wherever the money can be found, regardless of conditions.

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PRESS-AGENTS-ADVANCE
By ALFRED NELSON

Kramer's Big Job

Louis P. Kramer, former directing manager and exploiter of Mrs. Wallace Reid's personal appearance in conjunction with films, has resigned his position as chairman of the publicity committee of the Chicago "Greater Movie Season" campaign, for Universal, to become director of publicity and advertising for Lubliner & Trinz. He will have charge of the exploitation of more than 25 big houses.

Columbia Circuit Burlesque Billers

Franchise-holding producing managers of burlesque shows on the Columbia Circuit the coming season have been unusually active in engaging agents carrying I. A. B. P. and B. cards. There are only four producing managers at this writing who haven't as yet engaged agents: Billy Watson, for *Sliding Billy Watson*; Ed. Shafer, for *La Revue Parisienne*; Rube Bernstein, for *Bathing Beauties*, and Bob Travers, for *Burlesque Carnival*.

Those having already engaged agents for their shows include; Fred Strauss, for Dave Sidman's *Peek-a-Boo*; Louie Franks, for Sim Williams' *Happy Moments*; Jimmie Franks and a second man, for Irons & Clamage *Mutt & Jeff*; Harry Williams, for *Mollie Williams' Own Show*; Chick Foley, for *Look Us Over*; Nat (Baron) Golden, for *Harry Steppe O. K.*; Bert Goldberg, for Hurtig & Seamon's *Seven-Eleven*; Walter Myers, for Hurtig & Seamon's *Lucky Sambo*; W. P. Fisher, for Hurtig & Seamon's *Bringing Up Father*; Sammie Rothchild, for *Stone & Pillard's Own Show*; Charlie Cohn, for Manny Rosenthal's *Step on It*; Ed. E. Daley's *Rarin' To Go* (?); Louie Chapman, for Ed. E. Daley's *Lena Daley's Miss Tobasco*; Sammy Clark, for Mrs. Harry Hastings' *Silk Stocking Revue*; Ira Miller, for John G. Jermon's *Golden Crooks*; Walter S. Berger, for Peck & Jarboe's *Models and Thrills*; Harry Fineberg, for Cantor & Brandell's *Best Show in Town*; Charles Kid Foster, for Arthur Harris' *Monkey Shines*; Jake Strouse, for Harry Strouse's *Talk of the Town*; Tommy Nolan, for *Jack Reid's Black and White Revue*; Jack Fay, for Lorraine & Reynolds' *Abe Reynolds and His Gang*; Ed (3) Daley, for Chuckles, Inc., *Chuckles*; Chris Neuman, for Lou Talbot's *Wine, Woman and Song*; Everett Hildreth, for Joe Wilton's *Girls' Club*; Sam Kline, for Arthur Pearson's *Powder Puff Frolic*; Gene Smith for Barney Gerard's *Follies of the Day*; Joe Ennis, for John G. Jerman's *Fashion Parade*, and Rube Morris, for Fred Clark's *Let's Go*.

Riley on Broadway

Frank Riley closed his summer season on the Ringling Bros.' Barnum & Bailey Car at Butte, Mont., and entrained for Broadway, where he is now negotiating a winter season show en tour.

Fleming on Broadway

William C. Fleming, in advance of the Johnny J. Jones Show, made Broadway last week en tour Toronto, Can.

Hilliar Hilarious

Dr. William J. Hilliar, master magician and press representative extraordinary of the Zeidman-Pollie Show, with his usual resourcefulness when news of the attraction is lacking, makes his own news by staging, novel and unique events, and it was one of these staged by Bill that broke into a double-column spread on the front page of *The Port Huron* (Mich.) *Times-Herald*, July 18, setting forth the obstacles that befell the matrimonial alliance of two of the performers in the show. Therefore Hilliar is hilarious.

Free With Miller Corporation

J. M. Free has signed up as advance agent with the Miller Corporation sponsoring the presentation of the all-colored *Runnin' Wild* Company en tour the K. and E. Time.

Clay Green Carnivalling

Clay Green, general agent of the Miller Bros.' Carnival, blew into Worcester, Mass., and within an hour had picked a live one under the auspices of the local firemen's association.

Seen in Chicago

George Arnold of the Seeley & Company Outdoor Advertising Agency is making wonderful progress with his 3-sheet plant by supplemental locations calling for additional billposters carrying I. A. B. P. and B. cards.

Arnold has increased his billing crew by the addition of John Edward and Louis Marwardt, and is now preparing to extend his activities into Detroit, Milwaukee, Minneapolis and St. Paul, which means more work for the I. A. B. P. and B.

Frank Lee is en route New York, leading six autos that will be used for a big card-tacking contract.

Frank Raymond is handling the billings for the Convict Ship Show.

Jimmie Meany, former advertising agent of the Jefferson Theater, Portland, Me., joined the local here recently, but has entrained for parts unknown.

BURLESQUE

Conducted by ALFRED NELSON

(Communications to 1560 Broadway, New York, N. Y.)

GERARD'S "FOLLIES OF THE DAY" WITH TOMMY (BOZO) SNYDER

Reopens a Summer-End Run at the Columbia Theater, New York ---Presentation Improves With Age

NEW YORK, August 8.—Barney Gerard and his *Follies of the Day* Company, featuring Tommy "Bozo" Snyder, is far better known to theatergoers than the Columbia Circuit on which it is presented.

Considering the number of performances given in larger cities, one could readily assume that everyone had at some time or other enjoyed this diversified presentation of opera, musical comedy, vaudeville and real burlesque, but like wine of rare vintage, *Follies of the Day* improves with age, for it sparkles with wit.

The scenic investments with lighting effects, gowning and costuming apropos, are costly and attractive. The production in single scene series and combinations are the work of an artist, while the gowning and costuming are the acme of the modiste and costumer's art.

The presentation as a whole is one of the most diversified presentations ever seen in a theater devoted to burlesque. There are few changes in the production, presentation and performers but these few stand out distinctively.

The entire show was conceived, written and staged by Barney Gerard, who protected his presentation by copyright. The lyrics and music are the work of Owen Murphy and Jay Gorney.

The ensemble dances were staged by Seymour Felix and Frank Montgomery.

Review

PART ONE

Scene one, the *Follies* curtain, a study in green, was an introductory ensemble number, led in song by Don Gautheir, a nattily attired juvenile in a ticket booth, who steps out and does some clever dancing steps with eight talented singing and dancing ponies: Fanny Palmer, Lola Danlies, Bertha Waldo, Irene West, Anna Takala, Buddie Nichols, Lola Setner, Gertrude Takala.

Scene two, the Housetops, was somewhat dazzling in its effect with housetops of glittering jet, with eight statuesque show girls portraying radioland for the vocalistic number of Beatrice Tracey, a slender brunet prima donna, with a good voice and captivating smile.

Betty Burroughs, ingenue-soubret, backed by 10 mediums and show girls, Anette Harper, Theodora Barry, Sally McNish, Helen Smith, Eileen Thomas, Mae King, Ethel Brewster, Kathryn Fredericks, Jewel Welter and Betty Wilhart, jazzed up the number for encores that brought on Scotty Weston for a double dance that was full of personality and pep.

Scene three, the Fantasy curtain, made a fitting background in one for Bob Bennett, Phil Fletcher, Sam Gould and Charlie Adams as uniformed cops, inspectors of shows, thereby setting the stage for diminutive Dutch (Sandy Beach) Comique Johnny Weber, in a lower box as a puritanical, yet withal, decidedly humorous self-appointed reformer, whose banter evoked continuous laughter and applause.

Scene four, if she can do it he can do it, was an attic bedroom with prima Tracey as the woman; Elsa May, blond ingenue, as the wife, and Charles Adams as the husband, with Comique Weber, the reformer in box, bantering the burlesquers to the dismay of Policeman (in box) Fletcher, and herein was cleverly presented bit of legitimate burlesquing that fully warranted the laughter and applause given the bit by patrons. A second episode in the same scene brought on Beautiful Betty, the wise-cracking adviser to neglected wife, Beatrice, who changed her reception tactics on returning home, drunk husband Scotty, who failed to recognize his wife and fell for what he accepted to be a strange woman in a strange house for rounds of laughter and applause.

Scene five, the *Follies* curtain, brought on Juvenile Gauthdir, Ingenues May, Burroughs, Blackburn and Waldo, in a song number, accompanied by Comique Weber with modified burlesque.

Scene six, Hotel Astor roof, with a roof garden set and piano heralded the entry of Prima Tracey, the hostess, and "Bozo" with Sam Green, the piano movers, for an ovation. Green has put in a series of humorous lines and "Bozo" has funny antics never seen before.

Scene seven was a drape in one for Scotty Weston in emerald green bellhop uniform to put over an intricate dancing specialty.

Scene eight was a silk floral festooned drape for a song number programmed as *American Jazz* with the Messrs. Gautheir, Adams, Weston, Bennett, Fletcher, Misses Burroughs and Blackburn and girls.

Scene nine, the Riding Academy, by Barney Gerard and Florenz Ames, showed the interior of a riding academy with Sam Gould riding instructor. Elsa May, sponsor of "Bozo", as the pupil whose pantomimic comedy was a wow, especially with Sam Green, in grotesque makeup, as a Western riding master.

This is an altogether new bit for burlesque that will ultimately be imitated by many.

Scene 10, a study in green, brought on Juvenile Gautheir and Ingenues Burroughs and Blackburn, the latter a singing and a la Charleston dancing ingenue-soubret, in a song number.

Scene 11 was the barber shop bit with "Bozo" the barber, working to music on victim Juvenile Weston, for the usual laughter and applause that always greets this bit of burlesque.

Scene 12 was a silken drape for Soubrets Burroughs and Blackburn as contest dancers a la Charleston, backed by an ensemble apropos.

Scene 13, a golden drop in one, for Fletcher and Bennett's musical dancing a la Frisco specialty, which fully merited the encores given the act.

Scene 14, Fairyland Forest, introduced Prima Tracey and ensemble as feathered birds, singing in harmony, for the finale.

PART TWO

Scene one was a silk drape for several numbers and specialties.

Scene two was the interior of theater for "Bozo", Green and coworkers to work up comedy for laughter and applause, during which the principals put over their specialties and Ingenue Burroughs introduced individual choristers in their own conception of how specialties should be put over.

Scene three was a silk drape for "Bozo", a sliding trombone comedy specialty with Comique Sam Green and "Bozo's" impersonators, Fletcher and Weston.

Scene four was a picturesque Southern scene for a vocalistic number apropos.

Scene five was a drop for Gould and Adams in a singing specialty in which they sang in harmony and comedy.

Scene six was a drape for Ingenues Burroughs and Blackburn, leading an ensemble number.

Scene seven, old-time burlesque, brought on Weber and Gould in the old and new hat bit, and Bozo and Green with the funnel bit.

Scene eight was the glittering, silvery galaxy leading up to Prima Tracey with the diamond horseshoe cape for the final presentation.

COMMENT

Barney Gerard has given to the Columbia Circuit a revised edition of *Follies of the Day* that will meet with public approval. If we accept those who visited the Columbia Theater Saturday night, paying $2.50 for orchestra and $1.65 for balcony, as the average for the protests against the increase in prices they will be many and varied.

Columbia Circuit's Casting of Companies

Mollie Williams' Own Show has engaged Vic Plant, Bobby Wilson, Jeanne Stelle, Bob Stanley, Marie Tyler, Reed and Duthers, T. Jack Harrington and Dorothy Fuller; Lon Ditmas, manager; Harry Williams, agent; Harry Leyton, musical director; Billy Barrows, carpenter; Frank Kelley, property man; Arthur White, electrician; Fred Hazzard, assistant electrician. Miss Williams will appear in person as leading woman.

Mutual Circuit

New York, Aug. 8.—Billy Gilbert has completed the casting of his *Whiz Bang Revue*. Billy Gilbert in person as comique-in-chief, supported by Steve Mills, comique; Larry Francis, straightman; Herbert Barris, juvenile; Sue Milford, ingenue; Belle Barron, soubret; Frances Valentine, prima donna; H. H. Brown, orchestra leader, and Jack Leonard manager of company.

WALTER BROWN

Eccentric Dutch comique, featured in burlesque and stock company shows, recently signed up by Bob Travers to be starred in his "Burlesque Carnival" Company on the Columbia Circuit.

Columbia Amusement Co.

Pre-Season Meeting of Show Managers Held Thursday

New York, August 8.—Sam A. Scribner, president and general manager of the Columbia Amusement Company, sent out an order for franchise-holding producing managers of shows on the circuit to attend the annual pre-season meeting Thursday to receive the C. A. C. orders as to requirements of shows for maintenance of the Columbia standard.

All efforts on our part to obtain an official report on what occurred at the meeting were unavailable, but our regular informant gave us some inside info.

After the meeting our informant alleged that Scribner, presiding, dwelt at much length on loyalty, and impressed all present that he expected everyone in any way allied with Columbia Burlesque to be loyal to the Columbia Amusement Company, and that included keeping secret all orders, especially letters sent to producers, their company managers and agents, and under no circumstances were they to show those letters to anyone.

Scribner's chief complaint was against someone unknown to him, who in the past has permitted certain theatrical journalists to peruse the letters and then give their own interpretations, which criticized Scribner and his methods in the management of the C. A. C. affairs.

Scribner, it is alleged, made it plain to those present that he would penalize any producing manager, company manager or advance agent guilty of a repetition of the offense.

Among the rulings alleged to have been made by Scribner for the guidance of managers is that company managers will be expected to send in written reports covering the condition of houses and conduct of attaches. Further that company managers must ride the route between performances and check up billing, card tacking and heralding of agents in advance of their respective shows.

House managers will make weekly reports on advance agents, setting forth what time the agents report at the theater in the morning, how long they stay around the theater, day and evening; what they do while at the theater, and their personal association with members of company playing the theater.

Max Michaels

New York, Aug. 8.—Hurtig & Seamon have changed the title of one of their all-colored companies en tour the Columbia Circuit next season from *Shuffle Along to Lucky Sambo*.

Max Michaels, last season special advertising representative on the Mutual Circuit, has been appointed company manager of *Lucky Sambo*, with Walter Myers, agent in advance.

Myers had been engaged by Arthur Pearson as agent in advance of *Powder-Puff Frolic*, a new show on the Columbia Circuit, and will be succeeded by Sam Kline.

Walter Brown

Taken for "Wop Kid" at Age of 8—Became an Italian Actor in Spite of Hebraic Nativity—Has Enacted Many Comedy Characterizations, Including Present Inimitable Eccentric Dutch

While interviewing Walter Brown concerning his life and experiences in his chosen field of endeavor ye scribe wonders how so much pep, personality and vigor can be crowded in so small a human being. Like rare wine, Walter has improved with age, as evidenced by the fact that he has been signed by Bob Travers to be starred in *Burlesque Carnival* the coming season and subsequent Travers shows for the next five years.

The life of Walter Brown is patterned after an Horatio Alger book of our childhood days. Born in Chicago of poor, hard-working parents, Walter was deprived of childhood luxuries and compelled to sell newspapers after school hours.

The U. S. Music Hall, State and Harrison streets, Chicago, was at that time housing a 5 and 10-cent tab. show and the manager, in dire need of an Italian youngster, employed Walter to portray the part, due to his appearance and Italian dialect, at a salary of $4.50 a week. After a three weeks' presentation the company started a tour of the West and Walter, with the consent of his parents and under the guidance of the company manager, continued with the show for two years.

Returning to Chicago at the ripe "old" age of 10 Walter was engaged as a vaudeville single, doing songs and recitations at the Jones, Linick & Schaefer tabloid house. His success was instantaneous, for he had exceptional acting ability for a child so young, and he was signed for a tour of the various Western circuits.

During a performance in Nashville, Tenn., he was seen by Minnie Palmer, mother of the Four Marx Brothers, who engaged him for her musical comedy show, titled *Running for Congress*, a company of 25 people, which toured the South and West. After a year in musical comedy Walter returned to vaudeville with Harry La Monte as a partner, being billed over the Loew Circuit as Brown and La Monte.

Always on the lookout for new fields to conquer and experience to gain, he entered burlesque, joining May Ward and *Her Dresden Dolls* on the old Progressive Wheel, and continued in burlesque with Pat White Shows for five years on the old American Circuit; Irons & Clamage burlesque stock at the Avenue Theater, Detroit; Haymarket Theater, Chicago, and the American and Columbia circuits for five years; Ed E. Daley's *Brevities* on the Columbia Circuit and for the past two years has been featured at the Minsky Bros.' National Winter Garden Burlesque Stock, New York.

Off stage he takes an active part in all outdoor sports, particularly horseback riding, and in reply to our query as to how well he can ride Walter replied, "Like the Prince! More on the ground than on the horse." Since he broke his arm in an automobile accident recently Walter has become a pedestrian and at present is a member of Bernarr McFadden's Walking Club.

Verily, this package of T. N. T. has had a long and varied career in many branches of theatricals, but he is too modest to talk very much about himself or his phenomenal rise in burlesque to a starring position on the Columbia Circuit for the next five years to come.

Harry Hyams Ill

New York, Aug. 8.—Harry Hyams, well known to many burlesquers as a close associate of the Campbell-Sheridan-Hastings families, is now confined in the Long Island Hospital.

Manheim's Presentations

New York, August 8.—S. W. Manheim, lessee and directing manager of the Band Box Theater and the Empire Theater, Cleveland, and franchise-holding producing manager of the *Band Box Revue* and *Laffin' Thru* shows on the Mutual Circuit, has completed arrangements with the Mutual Burlesque Association whereby Frank Cummings will present the *Band Box Revue* show and Bert Todd the *Laffin' Thru* show on the Mutual Circuit next season.

"Follies of the Day"

New York, Aug. 8.—Barney Gerard arranged a preliminary second-day performance of his *Follies of the Day*, with Tommy (Bozo) Snyder, ere the summer-end run opening at the Columbia Saturday, with a Thursday and Friday presentation at Patchogue, L. I., where Barney had previously landed a guarantee of $1,900 from Mike Glyn, local manager.

Picked Up in Philly

Philadelphia, Aug. 8.—They are busy as the bees getting things in shape at the Casino Theater for the August opening. Robert Simon, manager, is daily supervising the renovating and redecorating.

The Gayety Theater had a good show last week. Elsie Wright, George Pelletier, Mickey Markwood, Charlie Levine, Betty Palmer, Florence Drake, principals, were supported by the versatile Gayety chorus.

Manager Izzy Hirst states the policy of the Gayety for the coming season will be stock burlesque and is busy lining up his casts and special attractions. Paul Levitt, formerly at the Casino, has been made assistant treasurer and seems delighted with his job.

At the Trocadero Theater was a smooth-running show with Chuck Wilson, Johnny Forrest, Tom Anderson, Ethel Davis, Elinore Gilchrist, Agnes Nichols and Sultana, an Oriental dancer. The chorus is just as snappy as ever.

Met Joe Howard, who ran up from the Savoy Theater, Atlantic City. Joe looks fine and the sea breezes are keeping him that way.

Manager Max Cohen is ever on the job at the Troc. Theater, always there with a smile for everybody.

Every manager in front and back of theaters was surprised to learn of the sudden death of W. H. Donaldson, publisher of *The Billboard*, and all expressed their sincere regret.—Ulrich.

Arnold Meets All Comers

New York, August 8.—George Arnold, former agent in advance of burlesque shows, now operating a three-sheet billposting plant for Seeley & Company in Chicago, is meeting all burlesque comers in Chicago and among those recently seen by Arnold were Frank Finney, former star of the Charles H. Waldron's *Frank Finney Show* on the Columbia Circuit, but more recently in Western Vaudeville, en tour East, playing at the Majestic Theater; Bobby Barry at the State, and Ben Pierce and his wife, Dora Davis, in stock.

Verily, Arnold is keeping close tabs on past and present burlesquers in the Windy City.

Burlesquers Honor Belle Baker

New York, Aug. 8.—Belle Baker, headliner of vaudeville and sister of Irving Becker, manager of Rube Bernstein's *Bathing Beauties* on the Columbia Circuit, with her musical accompanist and husband, Maurice Abrams, were guests of honor at a banquet tendered them by burlesquers prior to their departure on the S. S. Leviathan July 25 for London. It is very likely that Miss Baker may accept one of the offers she has had and play a few weeks on the other side. Chief among the banqueters were Irving Becker, Dr. Friedman, Dr. Finkelstein, B. S. Moss and wife, Sammy Lee, Barney and Louie Gerard, Vinnie Phillips, Gertrude Hayes and Rube Bernstein.

Williams and Jordan

New York, Aug. 8.—Gus Fay and Griff Williams, as franchise-holding producers on the Mutual Circuit last season, presented *The London Gaiety Girls* with Fay as the comique-in-chief.

Fay is now en tour Europe with his juvenile kiddies. Williams, with the consent of the Mutual Burlesque Association, has a new partner in Ed Jordan, who will handle the stage, produce, present and enact the principal comique role in a new show, titled *Tempters*, on the Mutual Circuit next season, opening at the Star Theater, Brooklyn, August 31.

"Peek-a-Boo"

Dave Sidman, franchise-holding producing manager of *Peek-a-Boo*, has engaged Harry Lander, comique-in-chief; Will Lander, cocomique; William G. Rogers, character; George Hurd, singing and dancing juvenile straightman; Julie Gifford, prima donna; Irene Leary, ingenue; Patti Marshall, soubret, and the Lewis Sisters, singing and dancing instrumentalists-specialists; Lou Sidman, manager; Billy Galvin, leader; Otto Kremm, carpenter; George Neville, electrician; Al H. Fox, props; Fred Strauss, agent, and assistant electrician not yet engaged.

Rosenthal Made the Rounds

New York, Aug. 8.—Abe Tex Rosenthal, treasurer of the Lyric Theater, Dayton, O., was a recent visitor to Broadway, incidentally, making the rounds in company of numerous burlesquers on Columbia Corner.

Franks With Williams

New York, Aug. 8.—Sim Williams had engaged Lou Alverts a circus agent, to do the advance work ahead of *Happy Moments*, but a change in plans now eliminates Alverts and includes Louie Franks as agent in advance.

More Burlesque News

Will be found in the general news pages further up front.

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Barry With Ziegfeld

New York, Aug. 8.—John Barry, former featured comique with one of the Jacob & Jermon shows on the Columbia Circuit, is the possessor of a six weeks' contract for a Ziegfeld show that carries an option on Barry's comedy-making abilities for an additional two years. Friend wife, Lou Barry, is not included in the contract, but will travel with hubby to see that he lives up to his individual contracts, personal and professional.

Thompson With Tunison

New York, Aug. 8.—Mark Thompson, character straightman, will not be seen with Stella Morrissey's *Chick-Chick* show on the Mutual Circuit as previously reported, as he has signed up for Dr. Tunison's *Girly Girls* Company on the same circuit.

"Let's Go"

New York, August 8.—John O. Grant, straightman, and Babe Healy, ingenue-soubret for seven seasons in Ed E. Daley's shows, will be seen during the coming season in Fred Clark's *Lets Go* Company on the Columbia Circuit.

Frank (Rags) Murphy

New York, Aug. 8.—Frank (Rags) Murphy has joined the Kraus Bros.' Stock Company at the Olympic, opening August 10.

Strauss With Sidman

New York, Aug. 8.—Dave and Lou Sidman have engaged Fred Strauss, formerly of the Jacobs & Jermon shows, as agent in advance of *Peek-a-Boo*.

Green a Golfer

New York, Aug. 8.—Billy Green, formerly comedian in Shubert's shows, will be the comique-in-chief of Peek & Jarboe's *Models and Thrills* on the Columbia Circuit next season.

Besides being a clever comique Green is a master of the art of golfing and recently managed the N. V. A. Golf Tournament at Salisbury Plains Garden, L. I., for which the N. V. A. tendered him a vote of thanks.

"Girl Club"

Joe Wilton, franchise-holding producing manager of Joe Wilton's *Girl Club*, has engaged Joe Wilton, Jules Howard, Wally Jackson, Billy Tierney, Eddie Hays, Hazel Alger, Gladys Bijou, Bettie Corbitt, Dixie Renault, Mona Wynn, Charley Rankin, Al Ulis, Harry Preston and the Darktown Dandies, and Neil Kelley, manager; Everett Hildreth, agent; Chester Thompson, carpenter; Robert Diedrick, electrician; Eddie Hays, props; Eddie O'Dom, assistant electrician.

Elsie Berger Takes on Weight

New York, Aug. 8.—Elsie Berger, talented ingenue of Michael & Bentley's *Step Lively Girls* company on the Mutual Circuit last season, having fully recovered her health and strength, supplementing considerable weight, which has added much to her appearance, is now fully prepared for her return to burlesque.

Sadie Banks in Vaude.

New York Aug. 8.—Sadie Banks, famous for her former Hebrew dramatic characterizations in burlesque, has gone into vaudeville in a new act, titled *Prophecies*, written for her by Lester Lee.

Lew Kelly Now in London

Will Not Have a Show on the Mutual Circuit

New York, Aug. 8.—Lew Kelly, former franchise-holding producing manager and comique-in-chief of the *Lew Kelly Show* on the Mutual Circuit last season, is now in London, Eng., in the American company of *The Gorilla*, therefore will not have a show on the Mutual Circuit the coming season.

Liberty Music Hall

St. Louis, Aug. 8.—Oscar Dane, directing manager of the Liberty Music Hall, now enjoying its 52d week of stock burlesque, has decided to keep the house open during the entire summer.

New arrivals in the company include Lew Lederer, character comique; Ethel Bernard, soubret; "Smoke" Johnson, black-face and rube comedian; Charlotte Stevens, Jeanne Billings and Ella Williams, choristers.

Roy Van on Broadway

New York, August 8.—Roy Van, purchasing agent for E. Norman Mack, of *The Buffalo Times*, and manager of the Garden Theater, Buffalo, presenting Mutual Circuit shows, was a recent visitor to Broadway, where he combined business with pleasure in extending his acquaintance with burlesquers whom he met daily on Columbia Corner.

Van is an affable fellow, making acquaintances quickly.

Levan and Alger

New York, Aug. 8.—Harry (Shuffle) Levan and Hazel Alger will close their vaudeville engagement tonight to go into rehearsal with their respective burlesque companies. Levan will be, as usual, with Lou Talbot's *Wine, Woman and Song*, and Miss Alger with Joe Wilton's *Girl Club*.

Rounds With Stevens

New York, August 8.—Fred Rounds, musical director, has been engaged by Leo Stevens for his Columbia Gayety Theater Stock Company at Montreal, Can. Mrs. Violet Rounds will also be a member of the company which entrains August 21 to open August 31.

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EQUITY can never have a better friend than W. H. Donaldson. He was a firm believer in the ideals for which Equity stood and none knew better than he the exploitation that actors had suffered and the given conditions that Equity had set itself to fight. From the very beginning he watched Equity's progress with the keenest interest and when events culminated in the great strike of 1919 Mr. Donaldson threw the whole of his powerful influence to the side he felt convinced was right.

When it was realized by the council that a strike was inevitable a conference was held with Mr. Donaldson and two or three other well-wishers and sympathizers. One of these said: "What Equity needs is a good publicity man. Donaldson, why don't you give them Gordon Whyte?"

"Equity can have anything I've got," came the prompt reply, and from that day until the conclusion of the strike Gordon Whyte's invaluable services were Equity's and Equity's alone.

Not for a moment did Mr. Donaldson hesitate because of his possible loss of managerial advertising — his principles meant far more to him than his pocketbook.

The morning after the strike was declared Equity received an anonymous contribution of $500. This also, it was discovered later, came from Mr. Donaldson.

And from then on, up to the time death took him from us, came wise, calm counsel, firm friendship, stanch encouragement always from "W. H." Posted as few men were on the *inside* of things theatrical his counsel was invaluable—he was never too busy to help unravel a knotty tangle for Equity—and the memory of that shrewd, kindly face and the quiet, confident smile with which he would say "Ye mustn't worry. You're doing the right thing and you're doing it the right way. *The Billboard's* with you," will remain with us always.

John Emerson Reports on English Fight

Equity's president, John Emerson, who with his wife, Anita Loos, has just returned from Europe, made an extensive report on the situation in England at the first council meeting since his return.

The conflict between the Actors' Association of Great Britain and the Stage Guild has become so acute that during the past winter Equity offered its services as mediator between them. This offer was subsequently withdrawn because of the failure of both British factions to display sufficient interest in it.

The council, knowing that Mr. Emerson and George Arliss were to be in England during the summer, decided to defer action until their reports on conditions could be made.

Mr. Emerson and Mr. Arliss have held many meetings with leaders of the Actors' Association and the Stage Guild and have made a thoro study of conditions in England.

It is probable that the council will shortly make a decision regarding British actors who come to America which will be very satisfactory.

Equity Rather Than Strict Letter of Law

One of the most difficult tasks performed by Equity is to persuade both managers and its own members not to try to get away with everything permissible thru strict construction of contracts when such a procedure would violate the principles of equity or justice. The fault is not confined to either side of the profession.

A case illustrating Equity's position was recently brought to Equity. A young girl, still in her teens, had signed a contract with a large producer of musical comedy—a Standard Minimum Contract.

Following the rules and regulations two typewritten clauses committed the producer to a guarantee of at least 20 weeks during the season 1924-'25 and gave him an option on her services for the ensuing year provided he exercised it before a certain date.

The producer made good on the length of the engagement and the girl also made good with her work. But she received an offer from another producer bettering her salary and not requiring her to go on the road as she might have expected with her first production. She promptly gave her two weeks' notice.

Now the addendum giving the manager an option on her services was not signed or initialed. A strict construction before the law might, and probably would, have held that the girl was not bound by it. But the producer had already fulfilled his part of the contract by having given her the amount of work promised and had, in addition, really given the actress her first chance.

But Equity felt that it would be a violation of the intent of the contract, an intent definitely understood, and under which both actress and manager had worked for the better part of the season. The actress was informed that she would have to fulfill her original contract.

Checks Waiting for Three Members

Checks have been received at Equity headquarters and, pending notification, are being held for Rose Tiffany and Earl McClelland, of *The First Year* Company, and for Mlle. Pam, of *The Chiffon Girl* Company. Anyone having information of the present whereabouts of these members should notify Equity immediately.

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

SEVENTY new members joined Chorus Equity in the past week.

We are holding checks in settlement of claims for Elizabeth Huyler, Walter Twaroshk, Frank Shea and Percy Richards.

For more than two years the Chorus Equity has been conducting a dancing school, the lessons costing 50 cents an hour. The object of the school is to help chorus people improve their work in such a way that they can get out of the chorus. But we have found that something more than good dancing is necessary. As soon as a girl gets to the place where she can do a specialty she is asked to speak lines. Many of our members cannot, many can, but lack the confidence. And now the Chorus Equity is preparing its members to meet this need. Grant Stewart is conducting a class at the Chorus Equity two hours a week, between one and two on Mondays and Fridays. Mr. Stewart is not attempting to teach acting—he is teaching the proper use of the voice, diction and correct breathing. The cost of the class is the same as the dancing class. We are sure that this course is going to be of inestimable value to those of our members who are ambitious. Members signing for lessons must sign for a period of two weeks at least. We feel that we have been particularly fortunate in securing the services of so able an actor as Mr. Stewart—one who not only knows what to teach but how to do it.

New members who make no effort to learn the history of Equity and the reason for its organization are a menace to the association. Ninety per cent of our membership know nothing of conditions before the strike. In discussing the work done by the Chorus Equity for chorus people Donald Brian cited two instances of pre-strike conditions. He said that he remembered when *The Velvet Lady* rehearsed 14 weeks without salary. At the end of the 12th week a number of the company were dismissed—still without remuneration. In these days there would have been a salary after the fourth week of rehearsal, and anyone who was dismissed after the 10th day would have received two weeks' salary. Mr. Brian also recalled that *The Merry Widow* rehearsed eight weeks, of course without salary. How would these new members, who feel that Equity has done nothing for them, like to go back to pre-Equity conditions?

Members holding cards good to May 1, 1925, owe $6.75 to August, 1925.

DOROTHY BRYANT,
Executive Secretary.

"Vanities" Entertain On Hotel McAlpin Roof

(*Continued from page 44*)

bers of many of the other Broadway shows.

The program was broadcast over the air, tho it is understood that the entertainers were not paid for their appearance.

Morton and Russell Receive Five-Year Shubert Contract

New York, Aug. 8.—Harry K. Morton and Zella Russell, two of the 29 principal members of *The Love Song*, which is vacationing for the summer, have been accorded special recognition by a five-year contract made for them by Chamberlain Brown with the Shuberts, producers of the spectacular operetta.

West Coast Company Of "Student Prince"

New York, Aug. 8.—A West Coast company of *The Student Prince* is being organized by the Shuberts. Rehearsals are in progress under direction of Frank Gillespie. The tour is scheduled to begin early in September. This is the third special company of the highly successful Sigmund Romberg operetta to be sent out by the Shuberts, the other two having been allocated to Chicago and Philadelphia. The latter company is now holding forth in Atlantic City.

No. 2 "Lady, Be Good", To Tour the South

New York, Aug. 8.—A second company of *Lady, Be Good*, will go into rehearsal next week and will open a tour of the South in Cumberland, Md., September 11 under management of Nicolai, Welch & DeMilt. William Ritter, general stage manager for Aarons & Freedley, who are presenting the musical comedy at the Liberty Theater here, will direct the rehearsals.

"Blossom Time" Reopening

New York, Aug. 8.—*Blossom Time*, which already has about four seasons of successful touring to its credit, will again take to the road this season. A company of this popular Shubert production is to open in Pittsburgh the first week in September.

Musical Comedy Notes

Frederick Kaufman, formerly stage manager for Sothern and Marlowe, is now stage director for *Artists and Models* at the Winter Garden, New York.

Virginia Magee has rejoined the *Ziegfeld Follies* at the New Amsterdam Theater, New York, after an extensive vacation in the Maine woods.

Charlie Chaplin was the guest of honor at the *Ziegfeld Follies* last Wednesday night and appeared on the stage of the New Amsterdam Theater, New York, at the invitation of Will Rogers.

Irving S. Finn, who appeared on Broadway last season in John Cort's production of *China Rose*, is enjoying the summer as the guest of his old-time friend, Harry Sallows, of the Narragansett Studios, at Narragansett Pier, R. I.

James B. Carson, comedian, has returned to this country from London, where he has been appearing for five months in the musical revue titled *Bamboula*. He will go back to the British metropolis in September to act a role in *Wildfire*.

Joseph Cawthorn, who has been motoring thru Germany this summer, returned to New York on board the S. S. Olympic last week and immediately went into rehearsal as a featured member of the cast of *Sunny*, vehicle for Marilyn Miller, to be sponsored by Charles Dillingham.

Alice Bussy, a member of the chorus in *The Student Prince* at the Jolson Theater, New York, is in the cast of the Charlie Chaplin picture, *The Gold Rush*. This is Miss Bussy's third appearance with Chaplin, the other two pictures being *Woman of Paris* and *Pay Day*.

Leon Redlick, formerly publicity director for Florenz Ziegfeld and for many years an intimate friend of the *Follies* producer, is writing a history of the *Ziegfeld Follies*. He is at present a personal representative for celebrities of the stage and screen.

Dorothy Green, who danced under the stage name of Dorothy Silvia in such productions as *Very Good, Eddie; Nobody Home* and *The Dream Girl*, is acting as hostess at the Embassy Club, Newport. The resort has recently opened in what was formerly the Nautilus Club in the location just back of the famous Casino.

Max Scheck, who is putting on the dance numbers for *A Night Out*, English musical comedy which Alfred E. Aarons is to present over here this season in association with Edward Laurillard, is gamely conducting rehearsals despite a bandaged foot. While taking his morning shower about a week ago his towel collided with a large vase and crashed it to the floor, causing a nasty two-inch gash on Scheck's left heel.

Maxine Brown, formerly of *Moonlight* and *Plain Jane*, who recently forsook the stage temporarily to entertain over the radio, is now aiding the American Legion's $5,000,000 Endowment Fund campaign for veterans' orphans and disabled men. She will tour Eastern cities and drop literature about the drive from an airplane. John Drew, Ethel Barrymore and Madame Schumann-Heink also are aiding the campaign.

James P. Judge, sketch writer and at present a principal in *The Student Prince* at the Jolson Theater, New York, has been engaged by Gloria Gould Bishop, well-known society girl and dancer, to serve on the production staff of her new Embassy Theater, the motion picture house soon to open at the corner of Broadway and 46th street, New York. Judge has had considerable experience in producing skits at such places as Newport, Southampton, Palm Beach and other society resorts.

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BOOKS for the THEATRICAL Library

Reviewed by Dan Carle Gillette

A STUDY OF HAMLET

HAMLET, a Study by George MacDonald. Published by E. P. Dutton & Company, New York. $3.50.

Young students of Shakespeare will find this study of Hamlet an exceedingly useful and instructive book. The text contains ample explanatory notes and glossary, and the volume is printed in very convenient form, with the text and notes side by side on adjacent pages.

Altho George MacDonald, like other commentators, sometimes indulges in somewhat fanciful deductions, his work appears to have been a labor of love, discharged with enthusiasm and scrupulous care, and his notes are full, accurate and illuminating. He declares strongly in favor of Hamlet's complete sanity, holding that he was deferred from prompt action solely by conscience and circumstances, a view in which, as might be expected, he has the unhesitating support of Sir Johnston Forbes-Robertson. With those who entertain a contrary opinion he has small patience. His belief that the first quarto, which, with its huge omissions and manifest imperfections, was Shakespeare's original rough draft, has at least the merit of plausibility. His conception of the Prince is fine, human and—putting the vexed question of sanity aside—consistent, but upon Gertrude and Laertes he is very severe.

In dealing with obscure or disputed passages of the text MacDonald is, as a rule, notably acute and sane, and even if the book does not contain much that is absolutely new it is for the ordinary reader an uncommonly valuable volume, as it gives in compact shape the essence of the whole vast mass of Hamletian commentary.

LATEST VOLUMES OF PLAYS

ONE-ACT PLAYS. Published by Doubleday, Page & Company, New York. $1.50.

Five short plays written at the request of the *Ladies' Home Journal* for the benefit of thousands of amateurs scattered thruout the country. The pieces are: *Evening Dress Indispensable*, by Roland Pertwee; *Enter Dora—Exit Dad*, by Freeman Tilden; *Bimbo the Pirate*, by Booth Tarkington; *The Loveliest Thing*, by Roland Pertwee, and *The Man in the Bowler Hat*, by A. A. Milne.

THE CHIEF BDITISH DRAMATISTS. Edited by Brander Matthews and Paul Robert Leeder. Published by Houghton-Mifflin Company, New York. $5. A collection of 25 plays from the middle ages to the 19th century.

REPRESENTATIVE AMERICAN DRAMAS. Edited by Montrose J. Moses. Published by Little, Brown & Company, Boston. $4.50. An anthology of American dramatists from the time of Charles Hoyt.

THE WONDER HAT AND OTHER ONE-ACT PLAYS. By Kenneth Sawyer Goodman and Ben Hecht. Published by D. Appleton & Company, New York. $1.75.

Five short plays.

IN THE MUSICAL LINE

SCHUBERT'S SONGS TRANSLATED. By A. H. Fox Strangways and Stewart Wilson. Published by Oxford University Press, New York. Pamphlet, 85 cents. Containing the words and music in translation of 41 songs.

ARNOLD SCHOENBERG. By Egon Wellesz. Published by E. P. Dutton & Company, New York. $2.25. A study by a musician of Schoenberg's creative activity, tracing his development and its bearing on the new world of music.

ORLANDO GIBBONS. A Short Account of His Life and Work, by Edmund H. Fellowes. Published by Oxford University Press, New York. $2. A volume in recognition of the importance of Gibbons' work in musical history.

MISCELLANEOUS

BOLIVER BROWN. By Bide Dudley, Dramatic Editor of the New York Evening World. Published by Harper & Brothers, New York. $1.60. A juvenile book on the order of Tom Sawyer.

A TOPOGRAPHICAL DICTIONARY TO THE WORKS OF SHAKESPEARE AND HIS FELLOW DRAMATISTS. By Edward H. Sugden. Published by Longmans, Green & Company, New York. $21. A comprehensive work of more scholarship, with maps and plans for the Shakespearean student.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

Phonetic Key

1. He is met there at my.
   (hi: ɪz met ðɛə æt maɪ)
2. Who would throw water on father?
   (hu: wʊd θɹou wɔ:tə ɔn fa:ðə)
3. Bird above.
   (bə:d əbʌv)
4. Yes, the singer's thin whisker shows
   (jes, ðə sɪŋəz θɪn ʍɪskə ʃouz
   thru the rouge.
   θɹu: ðə ɹu:ʒ)

THE weakness of speech education in America is vividly suggested in the excerpts from Speech Histories passed in by students in "Speech 139" at the University of Wisconsin. These quotations are intended to show how speech education is left to the individual, with his college training having little more effect on him than a casual friend or acquaintance here and there. Considering that this is the state of things from the student's earliest school days to his graduate work at the university, is it any wonder that teachers of speech go on speaking the dialect of their home town? When the teachers themselves are without a standard, how can they teach one or correct anything except the most obvious faults of pronunciation?

These excerpts are not the reports of boys and girls, but of grown men, all specialists in speech, many of them teachers with several years of experience. Their reports show the early influences on their speech. They also show that their training in the knowledge of English sounds and standards of pronunciation have been left to blind chance to a great extent.

No. 1 doesn't wish to use the "inverted r-sound", and he succeeds very well in eliminating the extra motion of the tongue. If he had been properly instructed earlier in his education, he would have eliminated this "excrescence" long ago and would have demonstrated better speech to students who would like to know, to say the least, that "inversion" is not essential to cultured English.

No. 2 is a prize debater, but even today, I dare say, his early fear of ridicule is a source of discomfort when he ventures on an unfamiliar word. Phonetic training, which he would have easily understood in grammar school, would have given him an assurance in pronunciation and an understanding of it, independently of spelling, so that his mishap on the word "fatigued" would not have blotted his life.

The report of No. 3 is really pathetic considering that No. 3 is a university teacher in some branches of speech. But all these years he has been allowed to go on with all these "notions" about pronunciation that his report shows. He considered that speech "without the inverted r-sound" was as "poison" as (ɑ:nd) for (ænd). No wonder that students leave college with "mixed" pronunciation when the instructors in the department of speech don't know good speech from a banana peel. He appeared in a play the other night and went thru a long part without an "inversion" that anyone would notice. He whispered to me afterward that when he went back to So-and-So, he thought the Dean of the college would be very much pleased at his "improvement". He now considers the loss of inversion an improvement as far as he is concerned.

No. 4 is a brilliant student of fine tastes. He would have corrected his faults long ago if he had been shown what was wrong.

No. 6 is a good example of a country without a standard of speech in education. We are as badly off as Scotland was. A teacher from one district was laughed at when she was transferred to another district, because her pronunciation was so different.

No. 7, a bright debater, is interesting because he dropped "inversion" without anyone telling him to. That he has an ear for speech is shown by his susceptibility to good speech when his associations have brought him in contact with persons of the outside world. But as far as his speech education goes, in pronunciation he has been left to his own devices.

No. 8 got the usual "mixture" from his professors, but made some improvement by going on the stage.

No. 10 has had the experience of many of these men, brought up on playgrounds in foreign districts where German or broken English was spoken by schoolmates. He has a fine, sensitive ear, a real taste for cultured pronunciation. But as no one in authority seems to encourage him to speak as well as he might, and as well as he would like to, he compromises and "mixes" in the general "mixture". Altho these 10 men come from relatively the same section of the Midwest, their speech is not a regional dialect of any one persuasion, but a "mixture" of their antecedents, Scotch, German, Irish, Dutch-Irish, and everything else that has come along. That is the trouble with American speech in the newer parts of the country. The stains have not all come out in the wash. The 10 men who made these reports will agree with me in what I have said. They are quite as well aware of the weak link in the chain as anyone.

The Dramatic Production Course at the University of Wisconsin gave two programs of skits and sketches Friday and Saturday evenings, July 31 and August 1, under direction of Carol McMillan. The programs included a number of dances by students of Miss H'Doubler's dancing class.

Program for Friday

I—*A Garden Affair*, by Frank Egan (a one-word play).
He—William J. Tannewitz, Madison.
She—Agatha McCaffery, Madison.

II—*The Birthday of the Infanta*, by Oscar Wilde. (Dramatized by Stuart Walker.)
Moorish Attendant—Ada C. Toms, Richland Center.
Duchess—Bess I. Dumont, Omaha, Neb.
Infanta—Maura Conlisk, Kewanee, Ill.
Fantastic—Myrtle Clancy, Chicago
Count of Tierra-Nueva—Gladys Kraus, Muscoda.
Musician—Frances Lohbauer, Madison.
Director—Mary G. Owen.
Costumes—Marion Morgan (chairman).

III—*The Romancers*, by Edmund Rostand.
Sylvette—Alta Brillhart, Wooster, O.
Percinet—Viola Schaefer, Milwaukee.
Bergamin—Howard C. Morgan, Kansas City, Mo.
Pasquinot—Charles S. Stevenson, Sioux Falls, S. D.
Stratforel—Robert Icks, Oconto Falls.
Director—Ruth Dieckoff.
Costumes—Wilma Cann (chairman)

A Garden Affair, by Frank Egan (a one-word play), is an abbreviated bit of writing that affords excellent opportunity for study in intonation, clear voice, distinct diction and pantomime. As each speech, so to speak, is just one word, each word has to express a wide extension of unwritten meaning. Even with imperfect delivery, the ingenuity of the piece makes it entertaining. Mr. Tannewitz is not at his best unless a part stirs his feelings or grips his imagination in some special way. He is deficient when he has to depend entirely on careful technique. As Dearth in *Dear Brutus* his voice was good, because the part took possession of his being, quickened his blood and gave him a living breath. As "He" in *A Garden Affair* Mr. Tannewitz failed to become physically organized and vocally pointed. His voice was therefore dull, with little overtone, and his diction just foggy enough to muffle the word and limit the significance of intonation. His body language was also too lacking in definition. Miss McCaffery gave a more carefully articulated piece of work in the part of "She".

In *The Birthday of the Infanta* the best work was done by Myrtle Clancy in the part of Fantastic. The pantomime of Miss Clancy had mental vigor, well expressed in the body. It was visible language acted with dramatic force and sincerity. Miss Dumont, Miss Conlisk and Miss Clancy of this cast all used "inverted r-sounds" The Duchess and the Infanta being especially prominent in this direction. "Horror" (hɔɹəɹ) with inversion is to my ears just an ugly word, and in "birthday" (bɔ:θdeɪ) there are a sufficient number of consonants in the word without curling the tongue back on the first vowel and making a stuffy consonant out of part of (ə:), (bɔɹθdeɪ). Miss Conlisk would have better voice and diction if she would open her month less completely in all directions. It isn't so bad to open "down" with the lower lip (and jaw), but to open top, bottom and sides, scatters the tone and tends to make the voice deficient in richness of color and feeling. I fail to understand why the "Fantastic" (fæn'tæstɪk) was called (fa:n'ta:stɪk).

In *The Romancers*, by Edmund Rostand, Miss Brillhart gave a delicate touch to the part of Sylvette. She has a good mouth for speech, and her voice is gentle and sympathetic and smoothly musical. Viola Schaefer, as Percinent, had a rasping voice that seemed to be doing violence to the vocal cords and to the ears of the audience where the listeners were at all sensitive. Miss Schaefer appears to have a good voice if she would but use it correctly. Mr. Morgan had good speech in the part of Bergamin and showed good technique in handling old-man characterization. Mr. Stevenson, with voice of higher pitch and more slender figure, gave good support as the other father. Robert Icks, as Straforel, has a naturally clear voice and good lips, but he has a slight leaning toward nasality and inwardness and does not entirely let the word come out of the mouth. He muffles it at the very mouth of the pitcher.

Program for Saturday

I—*Wurzel-Flummery*, by A. A. Milne.
Robert Crawshaw—James McGrew
Richard Meriton—Larry Englehard.
Mrs. Crawshaw—Marie Stiohm.
Viola Crawshaw—Mary D. Tuthill.
Dennis Clifton—Carroll Roach.
Director—Dora Roach.

II—*A Sunny Morning*, by Serafin and Joaquin Quintero.
Dona Laura—Ellen Christensen.
Petra, Her Maid—Frances Lohbauer.
Don Gonzalo—Alfred Ludden.
Juanito—Edwin Horgenroth.

III—*The Wonder Hat*, by Ben Hecht and K. S. Goodman.
Harlequin—Margaret B. Mahar.
Pierrot—Mrs. Chester Tolle.
Punchinello—Margaret D. Ruff.
Columbine—Helen M. Haley.
Margot—Cora M. Wise.
Director—Phyllis Wollenberg.
Costumes—Lorretta Rinken, A. Glidden, O. Biggs.
Makeup supervised by E. Ray Skinner.

The plays of Saturday night showed more experience on the part of the actors as a whole. The voices were generally good and the speech was normally free from local dialect. It represented a pretty good standard of stage diction. Mr. Englehard said (nu:) for (nju:) but in other respects he conducted himself acceptably. Miss Stiohm speaks easily and well in a clear voice in careful speech that seems to be entirely a matter of habit. Her acting, too, is without affectation. Miss Tuthill was the least experienced of the company. Her voice is breathy and her speech makes no very definite impression. The same might be said of her acting. The Crawshaw of Mr. McGrew was an outstanding character and Mr. McGrew's pronunciation of *Wurzel-Flummery* was highly amusing. Some of Mr. McGrew's originality had been too highly praised at rehearsals, however, so that some of his acting was a little overconscious in the play. He exhausted his bag of tricks too early so there was nothing left to surprise and tickle us as the piece went on. Mr. McGrew's gifts at characterization would find excellent play in the part of the Englishman in *So This Is London*. Mr. Roach is very much at home in light comedy. In voice, speech and carriage of expression he is keenminded, definite and subtle.

Some of the best acting in the whole series of plays was *A Sunny Morning* with Miss Christensen and Mr. Ludden in the leading parts. This play depends almost entirely on fine shading in characterization and meaning of lines. Miss Christensen was perfect in makeup and her mobility of features and fine sensitiveness of voice, together with an equally delicate reserve of manner, made her a captivating Dona Laura, her every smile and syllable upon the stage sympathetically unfolding a life story. Mr. Ludden, as the prim and easily irritated man, made his character an effective contrast to Miss Christensen's, combining the outward mannish stubbornness of Gonzalo with the more tender memory of his young romance. The speech of this piece was delightful to listen to. Miss Lohbauer and Mr. Horgenroth made an attractive couple as the servants.

The Wonder Hat was too slow in tempo. The picking up of cues was a matter of deliberation with one or two of the characters.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

SPEECH WITHOUT STANDARDS

NOTES FROM A CLASS OF TEACHERS

No. 1

Until I was six years old I was much in company with my Scottish grandfather who lived in Canada. At that time I practically spoke the dialect of Wigtonshire, Scotland. My "burr" was so pronounced that when "speaking pieces" was in order I was always called upon to amuse the neighborhood. I lived 8 years in Northern Illinois and 10 years in Iowa. The outstanding fault of my pronunciation is doubtless the "inverted r-sound", due to the fact that, aside from the trilled Scotch "r", I never heard anything during my early years except the inversion.

No. 2

One unfortunate experience has left its stamp on my life. When I was a sensitive, almost neurotic boy of nine, I read in class a passage containing the word "fatigued", which I pronounced (fætɪ'gu:d). The memory of the laughter that ensued is still a blot on my otherwise happy childhood. Since then I have taken pains to pronounce familiar words only.

No. 3

For years I have proceeded upon the assumption (without thinking much about it) that speech without the "inverted r-sound" was elocutionary affectation. Altho I recognized that this usage was preferred in the East and South, I stamped it as regional and wrong. This attitude of mind has been a strong influence. I consciously inverted by purpose and practice. I had not recognized that eliminating the inversion produced a purer vocal quality in the sound of English. I have never observed speech with much keenness of ear, and anything that I considered affectation, such as (ɑ:nd) for (ænd), I have avoided as I would poison.

No. 4

I made it my ambition to have a voice that was outstandingly pleasing, and, in thinking back over this, I now remember that when I thought of an "outstandingly pleasing" voice I always heard an Irish tenor speaking with a brogue.

No. 6

I was born in New York and went to school in New York City, Northern New York and Staten Island. At the age of 12 I moved to Kansas and attended rural school. The folks made fun of my "Eastern brogue" until I tried my best to adopt their Western speech. At 16 I returned to New York for three years, and after that returned to Kansas. At both ends of my journey I experienced change of speech which has made my pronunciation a "mixture". I have always favored my Eastern speech and fall into it when talking earnestly.

No. 7

My dialect has undoubtedly been influenced a great deal by the fact that I am German and spoke German as a child. . . . My first two years at the university I roomed with a student who came from Australia and my dialect was somewhat influenced by this association. In such words as "necessary" and "extraordinary" I detect a change, whereas they were ('nesɪ"seɹɪ) and (ɪk'stɹɔ:dɪ"neɹɪ) they are now ('nesɪsəɹɪ) and (ɪk'stɹɔ:dɪnəɹɪ). At one time I spoke with a great deal of country dialect on such words as "school" and "him". They were (sku:əl) and (hɪəm). Some of this to a slight degree is still present in my speech. It was acquired thru an association with my German relatives on the farm.

In school I acquired the full (ɑ:) thru the efforts of my teacher. "Drama" ('dɹæmə) and "morass" (mo'ɹæs) became ('dɹɑ:mə) and (mo'ɹɑ:s). Recently, before studying phonetics, I have detected a very slight tendency to omit the "inverted r-sound" in my speech. On such words as "first" and "fourth" the inversion became hardly noticeable. This was not the result of imitation, but of economy of effort in speaking. I learned that it was much easier to speak without the inversion.

No 8

My college and university professors were either Southern or mid-Western of the North. My work in a dramatic school and stage experience have tended to soften my speech and remove many, but not all, of the final "r's".

No. 10

My father was Swiss and spoke English with an accent, tho gramatically correct, since he was a country schoolteacher. In the country school I attended the children spoke German on the playground, so that I learned to speak their language fluently, altho I did not pick up their broken English. Thru high school I spoke the local dialect of the other pupils. Then I attended a private school for one year and chummed with a boy whose father was an English professor in a college in India. I thought his speech was odd at first, but finally thought it fascinating and learned to speak as he did. I could still shift back to my native dialect at will. Since then I have attended Mid-Western colleges. When in Rome I've tried to be a Roman. I think we need a standard.

Devoted to Fashions Beauty Gossip

Feminine Frills

By ELITA MILLER LENZ

(Communications to 1560 Broadway, New York, N. Y.)

The Billboard's FREE SHOPPING SERVICE

Rules

Please do not send personal checks. Remittances should be made by money order, payable to *The Billboard* Publishing Company, and correspondence addressed to Elita Miller Lenz, care *The Billboard*, 1560 Broadway, New York. Every article mentioned in this column may be ordered thru The Shopper. Space on this page is not for sale for advertising purposes.

Well worthy of the beauteous queen of the spectacle or the lithe-limbed dancer is the fringe skirt of rhinestones shown on this page. It is composed of 2,500 flashing Littlejohn gems. The length is 23 inches, and price $50. Of course, the skirt may be ordered longer or shorter, if desired, which will make a proportionate difference in the price. When ordering the skirt please be sure to specify your waist measurement.

Handpainted handkerchiefs will be among the most important dress accessories of the fall season. Those shown on this page are so new that they have not yet made their appearance in the shops. In fact, they have just come from the artist's studio, and the paint on them has just dried, so you may be sure they are very, very new.

The handkerchiefs are made of a fine quality crepe de chine in orchid, fez red, tan, gray, coral, maize and pistache, elaborated with hand-painted designs in gay colors and touches of gold. The designs are varied, there being the Harlequin theme shown at the top of the photograph, the more conventional design shown in the second handkerchief, and the Japanese elaboration shown at the bottom. The collection also includes futuristic floral designs.

Our first thought was "How the magician would delight in a collection of these gay little squares to help along the illusion act!" Our second thought was to purchase a set to add to our reserve fund of gifts. Acting on that second thought we purchased 12 handkerchiefs for the wholesale price of $9.50. For $5 one may purchase six. And at wholesale prices! The manufacturer of these "hankies" is extending the same courtesy of wholesale prices to readers of Feminine Frills. Last, but by no means least, these hand-painted handkerchiefs may be washed successfully.

Brimful of verve is the strut costume illustrated on the opposite page. It reveals a penchant for the unusual on part of the designer, for she has selected as the fabric composing it an apple-green patent leather with a brilliant sheen. Then, by way of contrast, she has lined the short flare skirt with rose-colored silk and added black patent-leather cut-out apples, with green and rose-metal leaves. The little bloomers are made of taffeta, matching color of the skirt. The vestee in the bodice is of black patent leather, set off with a row of rhinestone buttons. The youthful-looking black collar is bound with green and gold braid and the waistline is defined in narrow blue and silver ribbon cut very low in back. The price? Very modest indeed! It is $35. Of course, it may be ordered in lots for the chorus. A black patent-leather sailor, worn at a rakish angle, makes a smart addition to this costume. The sailor may be made to order for $10 extra.

Now, unfurl your coquettish little fan and wave it back and forth vigorously, while we discuss a warm but vital question. The question is, do you wish to join our club of women who will buy furs at wholesale prices? There is no initiation fee. The only requirements are that you send your name and address and a two-cent stamp to receive one of the best-looking fur catalogs ever issued. The advance fall and winter furs illustrated therein will be quoted at wholesale prices. In other words, the same catalog which will be sent to retailers and department stores all over the country will be sent to you. Ready for distribition September 1. Replete with interesting illustrations of the newest fashions in furs, including coats, jacquettes, boas and chokers, at prices to meet every individual's purse.

Another catalog which will be ready for mailing September 1 is an apparel catalog issued by a Fifth avenue shop. Here is an opportunity to round out your fall and winter wardrobe at modest cost.

A Rayon silk scarf, with Roman stripes, is about the most versatile imaginable thing. Measuring 62 inches long, with fringe, and 5½ inches wide, it is used as a throw scarf, an ascot tie, a four-in-

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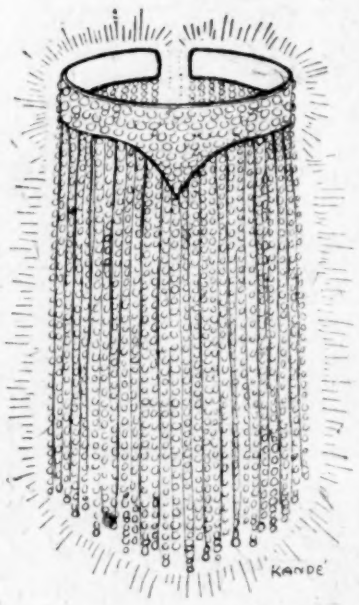
A Rhinestone Fringe Skirt for Queen of the Spectacle and Hand-Painted Handkerchief



The Rhinestone Skirt and Handkerchief are described under "The Billboard's Free Shopping Service", this page.

Famed Beauty Expert Discusses Women and Facial Beauty

Madame Helena Rusinstein was born in Cracow, Poland, Madame Modjeska's birthplace, but as it would take much time and space to give even a brief account of her interesting life that felicitous recital must be foregone. Suffice to say that she studied medicine, chemistry, and finally worked in conjunction with Dr. Champbaron in Paris, among whose clients was the late Queen of Austria. "I have had queens and princesses come to me incognito for these radical periodic rejuvenations, but I am sincere when I say that I am more interested in keeping a great number of average women to be attractive than in the exceptional few," says Madame Rubinstein. "To me it is just as wonderful to help human beings to be beautiful as it is to make a beautiful picture or a lovely statue. Pictures and statues don't go walking on our streets, sit opposite us at table or confront us wherever we are.

"English women, I believe, make a greater effort to preserve their good looks than any others. In London I have at least several hundred clients who are from 70 to 78 years old. In New York I have many women who are in their 70s, and no end of clients who will never see 60 again, and I have also their children and grandchildren."

"One thing is very interesting in America—the variety of the kinds of skins here than anywhere else. Different nationalities have different skins. The English have very thin skins, the French have a stronger skin, the Italians a still stronger one. In America, of course, we get all nationalities.

"In America the climate is very trying because of the extreme changes, especially inland. A good many complexions are injured by wind, dust, sand and sun. The wind alone will make one's skin dry and harsh. Most women do not know that, before starting, they can and should put on a preparation that will protect the skin against wind and sun.

"Now about makeup. Your average young American girl is very lovely. And to preserve that loveliness she must be extremely careful of her makeup. She should use only that powder, rouge and lipstick which she knows to be absolutely pure, and at the same time in harmony with her natural coloring."

The Sign of Middle Age

"To turn from the young American girl," we suggested to Madame, "what do you consider the sign of middle age?"

"I believe," replied the soft-voiced Madame with an enchanting accent, "that the sign of middle age and the most destructive of beauty is lost youthful contour of the face. The line running from the point of the chin up to the ear is almost an infallible index to a woman's age. In youth it is a lovely curve. Then

it becomes a bit heavier. It droops more and more as the cheek muscles sag, and finally it develops pronounced pockets at either side.

"Some women remedy this condition by undergoing an operation for the removal of a small section of skin from beneath the hair above the ears, the edges being sewed together. This lifts the sagging cheek and restores the youthful contour. But such an operation would not be necessary if the facial muscles were kept firm and healthy by intelligent care."

Asked to define this intelligent care, Madame declared that treatment varies with the individual, but that she is willing to correspond with our readers relative to their individual needs.

Americans and Operations

"Speaking from your familiarity with cosmetic surgery abroad, are their any little tricks of the beauty surgeon which America has overlooked?" we asked.

Madame smiled wisely in reply to this question, and then in her slow, thoughtful way considered the subject deeply. Finally she spoke:

"I do not believe that America has overlooked any of these little tricks," she replied. "In fact, I think facial surgery is more prevalent here in America than

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Glimpsing the Mode

Paris openings reveal higher waistlines.

Lelong, noted for styles of wearability, masses skirt fullness to the front or sides, with these movements raising the waistline.

Martial et Armand groups fullness to the back and suggests princess lines in front.

Redfern has placed the waistline at almost normal position and defines it with belts and buckles.

Berthe is the only Parisian coutourier to maintain the straight, slim silhouet, say reports.

Eugenie et Juliette is introducing three-piece costumes with jumper. These are developed in fine serge and ribbed woolens, navy being the preferred shade.

Brandt presents costumes with slender bodies and flaring skirts, the waistline being sometimes low and sometimes high, with a bit of back fullness, the back being longer than the front.

Poiret, according to Women's Wear, includes some short Bayadere dresses, longer ones suggestive of Persian and Hindu-Chinese inspiration and some very long types related to the Renaissance.

Poiret also introduces rich velvet coats, the upper section cut on slender lines and the bottom flaring, embroidered and furred in a manner suggestive of Russia.

Agnes has distinguished herself by offering very wearable coat dresses for daytime and afternoon wear, ensembles and elaborate evening gowns, which show little if any change in the silhouet. She exploits high collars, long sleeves (tight and loose). Metallic and colored boutonnieres add interest to collars and one-sided pockets with colored ruffles add chic to frocks.

The Beauty Box

At the request of many readers who prefer soap for cleansing the face we recommend a purely vegetable soap. It is Lettuce Soap. It comes packed 3 cakes in a box at $1.05.

For those who wish to emphasize the natural color of the hair, a celebrated Fifth avenue beauty specialist has prepared several types of henna shampoo powder, as follows:

Ordinary Henna Shampoo Powder, containing just enough Oriental henna to bring out the natural color of the hair. It cleanes thoroly, leaving the hair glossy and fluffy. A package, 50 cents.

Graduated Henna Shampoo Powder, intended for faded Titian hair. It is used in conjunction with the ordinary shampoo powder mentioned above to give the hair a rich auburn tint. The cost of this combination is $1 for two packages.

Special Tunisian Henna Shampoo Powder, intended to restore hair that is turning gray back to its natural color. It comes specially prepared for blond, auburn, brown, light brown, dark brown and black. This, too, should be used in conjunction with the Ordinary Henna Shampoo Powder, making the price of the combination $1.

Camomile Shampoo Powder, a shampoo for blond hair and not a bleach. It brings out golden glints. A package, 50 cents.

Acne, claims a skin specialist, is not a blood disease. She further contends that this condition is due to the accumulation of poisonous matter settling in the pores. To relieve this condition she prescribes a special treatment about which she will gladly write you on request. Address Acne Specialist, care The Shopper.

Those desiring a nourishing flesh food to fill out hollows and to restore elasticity and youthful bloom to the skin will find Orange Skin Food very efficacious. This is used as a daily treatment and is beneficial to even the most sensitive skin. It is especially recommended for the woman past 30. The price asked is $1.50.

A favorite beautifier with the majority of our readers is Line-No-More, the clear, colorless liquid which magically banishes lines. It is simply applied to the face and fanned dry, with the result that loose, flabby skin is tightened and wrinkles are thereby eradicated, restoring a youthful appearance. It is perfectly harmless and may be used continuously. In fact it is really good for the skin. It is modestly priced at $1.

Those who desire a special treatment to arrest failing eyelashes or eyebrows will find it in Richness De Cils, a concentrated hair grower. It is unequaled as a dressing for the eyelashes after using powder, giving them a graceful upward curl. It is made by a French cosmetician, who offers it at $1.50 a bottle.

A face powder can either make or mar a nice complexion. It has remained for an ex-actress to achieve in face powder a beautiful peaches-and-cream tint which will make any complexion appear radiant. It has not the slightest element of gray in it, which is more than one can say for most face powders. This shade is also described as Debutante because of its youthful effect. A delicate flower fragrance and superfine texture recommend it to the most exacting woman. If you are a discriminating critic of face powders, you will appreciate the fore-

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Famed Beauty Expert Discusses Women and Facial Beauty

(Continued from page 54)

abroad. I believe that American women are more ready to resort to an operation in cases of this kind than are French women; certainly they are more willing than are the French. The French dread operations or any painful treatment. They are chiefly fond of putting various beautifiers in their bath. But Americans are more inclined to resort to severe measures, 'to get it over' as they say. The wise course is between these extremes."

The Women Who Care

"Who," asked we, "are the women who care properly for their skins?"

"The actress whose business it is to be beautiful and the unhappily married woman," replied Madame.

"The unhappily married woman?"

"Unhappiness in marriage is often the very thing that makes a woman strive to improve her appearance," said Madame decisively. "If she fears that her husband's affection is waning, she tries to give it a new lease on life by making herself more attractive. You have no idea how many happily married middle-aged women consider it unnecessary to make an effort to restore or to retain their good looks, contending that their husbands are perfectly satisfied with them as they are.

"When a woman tells me that her husband adores her just as she is I give her up. My reason for giving her up is that I do not believe there is in this wide world a woman who will make the necessary efforts to look her best, year after year, unless she has an 'audience' of some kind to impress. This audience may be a husband, a lover, friends or children." Madame Rubinstein here lauded those mothers who have the wisdom to appear as beautiful as possible in the eyes of their children, thereby winning the admiration of children.

We then made a survey of Madame's clientele, finding that it included, in addition to members of the theatrical profession and society, women who are the head of their own business, stenographers, clerks and even little office girls. Even the humblest client realizes that an investment in the expert care which promotes natural beauty is an investment rich in dividends of admiration and matrimonial fulfillment.

Men Should Care

"Men, too, should care about the appearance of their skins," said Mme. Rubinstein. As I never accept men as clients, I am not catering to my own interest in stating that they make a mistake if they think a good, clean skin does not count in the professions or in business. A fastidious man wouldn't even dream of wearing a soiled collar, but if he gave the matter of immaculate collars merely cursory care what would happen? And yet he is painfully modest about even alluding to his complexion.

"But *some* men exercise common sense on the subject. Many of them send me requests thru their wives for preparations they hope will help. Generally the man's complexion troubles are eczema, acne, a red nose, an oily or too dry skin. They pay little or no attention to lines or flabby cheeks, but they are very sensitive about blemishes.

"Unfortunately many women are like men in this respect, willing to spend thousands of dollars on lovely apparel, but wholly neglectful of the simple precautions for beautifying the complexion. Consequently they depend on makeup to conceal defects. While I do not object to makeup—a bit of rouge and a discriminating use of powder—some of the creams which these women use as a basis for makeup are positively ruinous to the complexion. Small wonder that with such treatment the skin loses its elasticity and natural color, becoming drab, lifeless and inactive. The pores, congested with tiny plugs of waste matter, cannot perform their natural functions and the waste matter which they should eject is imprisoned in the skin, where it mars whatver natural beauty nature may have bestowed.

Testing Beauty Creams

"How," we asked, is the user of creams to judge the value of beauty creams and lotions? Is there a test by which she may be guided?"

"An infallible test is *the result*. If, when a preparation is discontinued, the skin is in *worse* condition than before it was applied, the preparation is *bad*.

"For instance, you may apply a nourishing cream to a harsh, dry skin. After application the skin becomes soft and elastic. If you discontinue using the cream, your skin may in time become dry again, but you have not made it worse. When you have stopped the treatment your skin is in better condition than before you began it. But on the other hand, suppose you apply to a dry skin a cream that is *drying*. When you discontinue using it your skin will be drier than ever. If a preparation does not improve the

(Continued on page 56)

HELENA RUBINSTEIN STRUT COSTUME

This Chic Strut Costume is described on the Feminine Frills page, this issue, under "The Billboard's Free Shopping Service".

Art Silk Underwear

Colors—Pink, Orchid or Honeydew.
Vest, Sizes 38 or 42.....$0.79 Each
Stepin, Sizes 23 or 25..... 1.45 Each
Envelope Chemise, 38, 40 or 42..... 1.75 Each
Princess Slips, Pink, Orchid, Honeydew, Maize, Copenhagen, Henna, Tan or Gray, Sizes, 38, 40 and 42..... 1.93 Each
Postage prepaid. Deposit required.
Satisfaction guaranteed or money refunded.
MERLE CO.
305 Canal Street, NEW YORK.

New Smile Frocks for Fall, only $4.95

Modish for street or stage. Distinctive models in new fall shades designed in artsilk, foulard, flannel, faille, pongee and other fashionable fabrics. Up to $9.95. Sizes from 34 to 44. Samples and illustrated folder on request.
GLORIA BROWNING
156 East 47th St., New York City.

AMORILLA SPANISH LACE SHAWLS

The Very Newest Mode for Fall, for Evening and Theatrical Wear

These Shawls are gorgeous beyond description. Their heavy silken texture and bold effective designs lend smartness to every costume. Read the details opposite. Choose the Shawl you want. Tell your friends about them.

Send Check or Money Order to

KRAUS
352 Fourth Ave.,

Direct from Manufacturer to You. Save Retailer's Profit. NOTE LOW PRICES!

HAND-PAINTED LACE SHAWLS
64-in. square, plus 18-in. fringe all around, in black, white cream, toreador, orchid, peach, maize pink, pansy. Hand painted in contrasting colors.
Actual Retail Value $50.00 **$28.50**

SPANISH LACE SHAWLS
Same as above, in solid colors, (not hand painted). The designs are stunning.
Actual Retail Value $30.00 **$18.75**

Other shawls in handsome floral designs, 72 inches square, including 18 inches fringe all around. In black, white, sea green, orchid, rose, Spanish yellow, citron, maize, poudre blue, toreador.
Actual Retail Value $16.50 **$9.50**

ACT QUICKLY!
TEXTILE CO.
NEW YORK, N. Y.

WHAT A WONDERFUL SKIN
Lies beneath your surface skin.
Freckles, Pimples, Muddy Complexion, Large Pores, Wrinkles, etc.
Apply our Non-Acid Skin-peel. Three days later the old skin on your face will loosen and shed off, leaving a wonderful new skin.
Enclose $5.00 for two peels. Will peel or money refunded.
EASTMAN INSTITUTE OF DERMATOLOGY
158 East Main Street, ROCHESTER, N. Y.

Note the remarkable improvement in the same eyes

The Miracle of *Maybelline*
Makes Every Face More Beautiful

A touch of MAYBELLINE works beauty wonders. Scant eyebrows and lashes are made to appear naturally dark, long and luxurious. All the hidden loveliness of your eyes—their brilliance, depth of expression—is instantly revealed. The difference is remarkbale. Girls and women everywhere, even the most beautiful actresses of the stage and screen, now realize that MAYBELLINE is the most important aid to beauty and use it regularly.

MAYBELLINE is unlike other preparations, it is absolutely harmless, greaseless and delightful to use. Does not spread and smear on the face or stiffen the lashes. Each dainty box contains mirror and brush.

Two shades: *Brown for Blondes, Black for Brunettes.*

75c at Your Dealer's

or direct from us, postpaid. Accept only genuine MAYBELLINE and your satisfaction is assured. Tear this out NOW as a reminder.

MAYBELLINE CO., 4750— Sheridan Road., Chicago

GOLD STRIPE, OPERA LENGTH HOSE, $3.75 a Pair, Postage Prepaid. Sheer or heavy. Dyed any shade free of charge. THE TWIN SHOP, 678 8th Avenue, Corner 43d Street, New York.

SUPERFLUOUS HAIR and Moles Destroyed
In one twentieth the usual time, using one to twenty electric needles at one time. Eyebrows shaped and unsightly hair destroyed below bobs. MADAME JENN-E, 45 W. 57th Street, New York City. Phone, Plaza 4135.

Paint Your Own Dresses
With PAINTEX, The Textile Paint. Brilliant, washable, cleanable. Simple to apply. Special patterns for wearables and household decorations.
SEND NO MONEY. An introductory set of six colors, brush and full directions will be mailed parcel post C. O. D. for $3, plus postage.
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FREE UPON REQUEST
A membership in our THRIFT FUR CLUB will be mailed to you. The holder of this card is entitled to purchase any Fur or Fur Coat at WHOLESALE PRICE DIRECT FROM US. Mail orders solicited.
SAFCHIK & CO., Inc.
Established 1894,
36-38-40 W. 30th St., Cor B'way, New York City.
The Only Wholesale Fur House Selling Direct to the Public

Peel Off Your Skin
if you don't like it, and have a beautiful new skin.
Youth-Ami Liquid Skin Peel
A Scientific Discovery, harmlessly and painlessly peels off the old skin and removes surface blemishes; tan, discoloration, sunburn, blackheads, whiteheads, large pores, pimples, freckles, etc. Not a clay or cream but a liquid free from acids and mercury. Booklet, "The Magic of a New Skin" sent free in plain sealed envelope.
Youth-Ami Laboratories, Dept. BK 30 E. 20th St., New York

No Wrinkles at 60!
At 60, Mildred Holland, one of the loveliest women of the stage, has a skin as free from lines and as fine-textured as that of a school girl. She attributes this much-admired complexion to the use of a magical Rejuvenating Cream, used also by thousands of successful women of the stage. Send 25c today for a trial size.
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Metropolitan Opera House Building,
1425 Broadway, New York City.

Wrinkles Go in 10 Seconds

Wrinkles, crow's-feet and tired lines all disappear under the gentle magic of Line-No-More. Smoothes, softens, clears and REVIVES the skin. Restores youthful bloom. Praised by famous stars. No mud, no lifting, no massage. Invisible, clean, delightful! Send $1 for complete outfit (Double Strength $2). Money back if it fails. HILT SALONS, 205 W. 91st St., New York. Dept. BB.

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STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP
FOR THE BOUDOIR

WIGS

of all Descriptions and Theatrical MAKE-UP
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Write for PRICE LIST.
THE KETTLER CO.
32 W. Washington St., CHICAGO

The Outfitter's Art COSTUMERS

By G. M. Leland

(Communications to 1560 Broadway, N. Y.)

A new costume studio has been opened at 120 West 48th street, New York, under the name of H. Mahieu, Inc., which means that Mahieu, formerly of Arlington-Mahieu, and even before that of Brooks-Mahieu, has returned to the trade once more.

The Eaves Costume Company is working on the wardrobe for the new Leon Errol film, *Clothes Make the Pirate.*

Sargent Aborn, executive of Tams, New York, is vacationing at the Parker House, Kennebunkport, Me. He will return the latter part of this month to his strenuous duties as the active head of what is reputed to be the largest rental costume establishment in the world.

Claire's, New York, who specialize in stage gowns, have recently furnished Lillian Foster with a wardrobe for her coming engagement in *Marge*, which Walter C. Jordan will offer on Broadway. The creations worn by Ethel Shutta, who is doubling in the *Ziegfeld Follies* and *Louie the 14th*, are by Claire. Ethel Davis is also wearing their gowns in her new vaudeville act.

The Brooks Costume Company, New York, is in receipt of the first shipment of foreign goods purchased by E. Strooch, proprietor of that well-known establishment, who is taking a three months' trip thru Continental Europe for the purpose of replenishing the stock of materials, trimmings and novelties to be used by his concern. The cases which arrived last week contained animal heads and fancy masks from Germany. Strooch will also purchase armor and swords in that country, rhinestones and stage jewelry in Czechoslovakia, fabrics and trimmings in France and toreador costumes in Spain, together with the latest novelties on the foreign markets.

The firm already has a long list of productions lined up for the fall season. For the summer orders at hand, Charles LeMaire, their chief designer, has completed his sketches for the Aarons-Laurillard presentation of *A Night Out*, the London success, soon to be offered on Broadway, and the workrooms are rushing the execution thru for an early out-of-town opening. He is now busy on sketches for the musical comedy, tentatively called *Some Day*, which Mrs. Henry B. Harris is to produce. LeMaire is also to design the wardrobe for Sheila Terry's Road Show Units for the Orpheum Circuit. Another vaudeville commission recently landed by Brooks is the production acts of George Choos, who has returned to his old field from his sojourn of last season in the legitimate.

The entire cast of *The Student Prince*, playing at the Jolson Theater, New York, last Wednesday on the occasion of their 275th performance donned new gowns and costumes, designed and executed by Brooks. Originally the production was costumed abroad but the Shuberts were so pleased with the sketches submitted a few months ago by the domestic concern that they placed an order with them to reoutfit the New York company and also make similar wardrobes for the No. 4 and No. 5 companies.

The uniform department is working on the marine and military wardrobe for *Captain Jinks*, the Schwab & Mandel production, rehearsing for an early opening at the Martin Beck Theater. They have just completed the uniforms to be used in Edgar Selwyn's *Something to Brag About.*

The rental department, the quarters of which have just been renovated and enlarged, are preparing, thru Otto Pommer, to take care of the expected rush of business due with the opening of the Keith-Albee Hippodrome. Pommer supplies the wardrobes used weekly at this house and has already started work on next season's costumes for the Foster Dancing Girls. This department costumed the Regatta Carnival held recently at the Larchmont Yacht Club by a prominent society group in Westchester County, New York. The rental organization is to furnish the costumes for the prolog and epilog of the Ufa Film Company's production of *Siegfried*, which is to have its American premiere at the Century Theater, New York, August 23.

The Beauty Box

(Continued from page 54)

going after inspecting Peaches-and-Cream Face Powder, which may be had at $1.50 a box.

MARABOU AND OSTRICH

Feather Trimmings and Plumes

for theatrical costumes

Write today for illustrated catalog.

AMERICAN MARABOU CO.

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CROSS EYES STRAIGHTENED

By the World's Greatest Surgeon on Cross Eyes, DR. FRANKLIN O. CARTER, of Chicago

6,000 SUCCESSFUL CASES

FROM MAINE TO CALIFORNIA

Many of these, learning of Dr. F. O. Carter's reputation from others whose eyes he straightened, came thousands of miles to have Dr. Carter relieve them of the disfiguring blight of cross eyes. And when they came they were amazed that these marvelous results were secured usually in one visit, with no hospital stay. Send for list of recent successful cases; perhaps some are from your city.

HERE ARE A FEW NATIONAL NAMES OF CURES

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EARL J. DEGAN, 221 Orange St., Albany, N. Y.
WM. MASON, 81½ N. Fourth St., Columbus, Ohio.
L. E. PITZER, 1128 S. Mill St., New Castle, Pa.
D. McCONVILLE, 5415 Broad St., Pittsburgh, Pa.
MRS. F. GEREN, 11620 Forest Ave., Cleveland, Ohio.
MRS. S. CHAPMAN, 6356 Walton St., Detroit, Mich.
MISS MYRTLE HENZLER, 609 Monroe St., Ft. Atkinson, Wis.
A. BAERMAN, 3822 Texas Ave., St. Louis, Mo.
D. L. WHITMARSH, 1718 Vine St., Lincoln, Neb.
MR. DORNACK, Winona, Minn.
HAZEL DAVIS, 911 N. Seventh St., Herrin, Ill.

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PARENTS: Save your children's eyesight, save their endless embarrassment, by having their cross eyes straightened.

SPECIAL OFFER Send me a description of your case. If I accept I will provide a special excursion, FREE FARE to Chicago. Ask for details.

F. O. CARTER, M. D. 177 N. State St. CHICAGO, ILL.

27 YEARS ON STATE STREET

Reflections of Dorothea

ONE of the most modest little travelers to reach my bedside recently was a letter from the South Sea Islands. It had been more than six weeks on its journey. The message was from Harry W. Rhinelander, an American, who has been living in Palembang, Sumatra, for some time. Incidentally, Mr. Rhinelander is a regular reader of *The Billboard*. He is doing his Christmas shopping early and quite naturally I am proud of his patronage.

Did you ever see a real Georgia peach? Not the musical comedy variety, but the luscious fruit for which the State is famed. Lotta Bird Morgan sent me some from Atlanta, picked especially for me by Mr. Morgan. Never before have I seen their equal. Pretty as a picture and how delicious they were.

Bonnie Aulger has moved into her new bungalow at Waseca, Minn. Mrs. Aulger (Aulger Bros. Stock Company) has been a semi-invalid for six years as a result of falling down a flight of stairs and the bungalow was built to prevent a recurrence of the mishap. *The Answer*, a one-act play by Truman Curtis, was produced in Los Angeles by the Garret Club recently, with Connie Everman in the leading role. Both play and cast were well received.

Tello Webb just got back from a vacation in Canada and promptly joined a new musical comedy, called *When You Smile*, opening in Philadelphia August 10.

Minnie Dupree went to Rochester to appear in a new comedy by William Hurlburt, which was tried out in stock for Sam Harris. The local newspapers didn't treat the play kindly, but seemed to think Minnie's appearance was the real event of the week.

The same stock company tried out a new play by Martin Brown, titled *The Dark*, last week. Eleanor Woodruff played the leading role and may appear in it on Broadway later in the season.

Mrs. Imogene King paid me a pleasant visit the other day and told me of her experiences in the days when Tony Pastor was one of the outstanding figures in the varieties, as vaudeville theaters were known in those days. Mrs. King is still actively engaged as a writer of lyrics and has several published poems to her credit.

Sonia Cleniov, also an author and a member of the Garret Club in Los Angeles, stopped in for a pleasant chat. Miss Cleniov is putting the finishing touches on her latest French novel.

Then Mrs. Owen Kildare, novelist and newspaper woman, called after an absence of several weeks and her visits are always enjoyable. So the literary profession was pretty well represented during the week.

Several of my readers who promised to tell me of their plans for the new season haven't done so yet. I hope disappointment isn't the reason. Always at home and glad to hear from you at 600 West 186th street, New York.

Smilingly,

Dorothea Antel

Famed Beauty Expert Discusses Women and Facial Beauty

(Continued from page 55)

natural healthy condition of the skin, the eyes or the hair, it is valueless.

Cause of Blackheads

"The commonest complexion troubles among young women are enlarged pores and blackheads. There is general impression that these are due to uncleanliness, an impression which often causes people to criticize unkindly. This criticism is not justified. A well-known European princess was brought to me by her mother to be treated for enlarged pores and blackheads. Lack of cleanliness had nothing to do with it. She was fastidious in the matter of cleanliness, as are many other girls similarly afflicted.

"These blemishes are usually due to an oily skin, and nothing is more likely to cause this than the frequent use of bland, inactive facial creams.

"The opposite condition is the too dry skin, which is deficient in natural oil. I am always prepared to have a woman with this type of skin tell me, with apparent pride, that she washes her face with soap several times a day. Apparently all soaps look alike to her. The worst thing you can do, if you have a dry skin, is to use an alkaline soap. The skin is already starved and an alkaline soap steals what little nourishment your stytem provides.

"There are people who should not wash their faces with soap and water; or, at most, only very rarely. They should cleanse the skin with a cream of the *right* kind. The confirmed soap user makes a grimace of disgust when you suggest a cream, believing that she cannot be clean without using soap. The doubter is usually made a believer in the ability of cream to remove dirt by an actual test of wiping it off with a towel."

In concluding Madame said: "When I first came to America 10 years ago I was shocked even then by the many young girls who made up excessively. I was not shocked because of moral prejudice, but because I knew those girls were laying up trouble for themselves. The proof that they were laying up trouble is in the fact that every year young girls are coming to my establishment in increasing numbers. The trouble is not that they use cosmetics, but that they use them ignorantly."

Perhaps we have not touched on your skin difficulty in this interview, or it may be that you wish advice on how to preserve the beauty of *your* type of skin. If either be the case, write Madame Rubinstein a note of inquiry, addressing it to her in care of *The Billboard* Shopper, and she will give you expert advice.

The Billboard's Free Shopping Service

(Continued from page 54)

hand, a sash, a hair band a tie and as trimming for the sports hat. It has come into favor with the summer girl and will be worn, as the smart touch of color, with the spring suit. We know where we can order a scarf of this type for you for $1.25.

We note that two wig makers specializing in low-priced goods have issued catalogs of up-to-date wigs, etc., for stage and street wear.

From London Town

The Vaudeville Field

By "WESTCENT"

London's Luna Park

LONDON, July 29.—Yes, we are getting to the Luna Park stage here, but don't think it resembles any such place as you have on your side. It's situated on the site of Meaux's Brewery, just opposite the Oxford, at the Tottenham Court Road end. A very fine tent has been put up, also a well-adapted stage, the whole outfit costing something like $10,000. The London County Council has been very strict with the enforcement of all sorts of regulations. All electric lighting in iron tubing and the like. The V. A. F. is responsible for the finding of the vaudeville program. There are seven acts, three shows daily at 3, 6 and 9, with a stunt act thrown in as a surprise feature. The profits go to the Middle sex Restoration Fund. Acts are anxious to work here as it is an excellent opportunity under good conditions to show their goods. Albert Voyce has thus had his work considerably added to in fitting up programs, which are generally recruited from the V. A. F. ranks.

Mabel Russell, M. P., Gets the "Bird"

Yes, sir, our Mabel got the "bird" at the opening of the show when all the "nobs" and dukes and duchesses were present at Luna Park. Mabel was giving her "piece" in her cockney dialect that "Middlesex 'Orspital Was Fallin' Down", and it was punctuated by guffaws and the like from back stage. It rather upset Mabel and got everybody hot and bothered until a gust of wind blew aside one of the proscenium draperies, when the audience had a "close up" of the "bird", namely, one of Roelgin's performing parrots, doing a bit of imitation and comedy on his own.

How Not To Play Vaudeville

Our friend, R. H. Gillespie, has been greatly impressed with the showing of the Vincent Lopez Band and the playing of the vaudeville acts right in front of the band line. R. H. says this is the only way to present vaudeville, and that the audience gets cold while an artiste is changing or while the tabs. are down for the change of scene for the next turn. We caught one of his shows at the Empire Theater, Sheffield, recently, and we really wondered if Gillespie knew how the program was being "mucked about". It was a first house, with a record-breaking sun outside and a very sparse house. The first act was Stuart and Cameron on a half stage, with xylophones, and they put over a corking show and finished to a riot. Down came the tabs. to clear for a full stage for the Germaines, a dancing act—with long pauses for change of dress—and finally the tabs again at the finish. Another pause for Marie Ambrose, a vocalist, in a cut cloth (fancy), and then again the tabs. A very long pause, about three to four minutes, with the band playing, and then to rise on a front cloth for Hetty King. At finish tabs. again, and then a selection by the orchestra, and then up again for Harry Kahne, and then tabs again. We quit after this. Those tabs fairly drove us out of the house and the pauses set our nerves on edge. Really, Mr. Gillespie, we wish you had been there and watched the effect on the audience, and the house unfortunately is a "dry" one.

Can Vaudeville Be Revived?

Possibly so. It is certain that revues have not come forward in any number or of sufficient pulling attraction to let vaudeville managers out. Nevertheless, many artistes are putting their all into this most elusive proposition for the coming season. Twenty years ago there was more variety in our programs—today they are so very concertized. A sure success years ago was the playing of a strong dramatic sketch as the last turn. It ran anywhere up to 40 minutes. We are certain that if some of these things were revived they would be welcome and give us a flavor of the old times. It must be remembered, however, that the sketch question as it was called is mainly responsible for the present situation in vaudeville, namely, the "one" license. Had matters remained as they were in 1910, that sketches, etc., were illegal, and had it been that vaudeville artistes could have seen ahead, they would not have agitated for the "one" license. Music halls then would have had to remain music halls, and managers would not have been legally able to play theatrical shows or revues as they are now doing. But—IF. What a word, eh?

L. S. D. of British Vaude.

Figures talk, and those recently dug out by Walter Payne, O. B. E., relative to vaudeville, or, shall we say, the entertainment business here, are worth recording. The E. P. A. has 59 houses in its association, and comprise the Stoll, Moss, Syndicate and the L. T. V., excluding the L. T. V. provincial houses, the V. T. C. Co. They pay in artistes' salaries per annum $6,250,000; musicians, $1,000,000; repairs to buildings, $250,000; staffs' salaries, $1,800,000; lighting, $500,000; wall printing, $1,000,000, and rates and taxes, $675,000; totaling $11,500,000. The Theatrical Managers' Association has 112 houses, and its outgoing for a like schedule is $5,625,000; with the Provincial Entertainment Pro-

(Continued on page 137)

A London Letter

Treating of the Legitimate
By "COCKAIGNE"

The Censorship Again

LONDON, July 24.—The Bishop of London heads a movement for the tightening up of the censorship and reorganization of play licensing. Various leaders of religious thought and prominent social workers propose to send a petition to the Prime Minister, asking that new methods of stage-play licensing be introduced. It is suggested that licensing of all London theaters without exception shall be placed directly under the jurisdiction of the London County Council and that conditions of the licenses shall be made more strict.

As I stated some time ago, a committee of various bodies of a religious and reformist order has been meeting, and as a result of evidence given before the committee in regard to certain controversial plays, a memorandum was sent to the Lord Chamberlain. But Lord Cromer did not give the committee the satisfaction which it demanded, so this petition may be regarded as the expression of the dissatisfaction with the existing censorship felt by the committee. The present regulations prohibit improper language and indecency of dress or behavior, but the committee's recommendation is that local authorities shall be granted clearly defined powers to make regulations and if necessary revoke licenses. It is also suggested that in any stage-play license there shall be a regulation prohibiting the performance of plays whose general tendency is immoral or indecent.

Festivals

August 5 sees the beginning of the Glastonbury Festival, the first items of which are the series of *Little Plays of St. Francis*, by Laurence Housman. Arthurian music dramas, the music of which has been written by Rutland Boughton, organizer and originator of these festivals, will also be given, the plays being *The Birth of Arthur* and *The Round Table*, and Boughton's recent setting of Thomas Hardy's *The Queen of Cornwall*, a retelling of the Tristan story. Boughton's successful music drama, *The Immortal Hour*, also will be revived.

The Stratford-on-Avon Summer Festival bids fair to make a first-class success this year, for I hear that the bookings, both for the theater itself and visitors' accommodation in the little market town are well above any previous record. Last year the season was extended from six to seven weeks, and this year the Summer Festival will run eight weeks. The Birthday Festival having been extended from three to four weeks, Stratford now has Shakespearean repertory for three months of the year.

The cast and repertoire for this season are the same as that for the Birthday Festival, but there is a new production of *Love's Labor's Lost*. Bad luck occurred at the beginning of the season, for Randle Ayrton, one of the leading men of the Stratford-on-Avon Memorial Theater Company, had the misfortune to break his collarbone, which necessitated changing a large proportion of the cast for several productions. But Bridges Adams' crowd managed to triumph over those initial difficulties and their performances have been well attended and enthusiastically received.

Plays for the Provinces

The discussion which recently took place between the provincial resident managers and a representative group of dramatists, altho it did not result in any particular concrete plan of campaign, has served to draw attention to the fact that the provincial playhouse is in sore need of good plays, and also that there may quite well be a divergence of taste between the London and provincial public. The various problems arising out of this discussion are being discussed in the press and hotly disputed in professional clubs.

One thing that arises very definitely from this discussion is the fact that for some reason it appears necessary for a play to have the cachet of London production before it stands any chance of success in the country. Curiously enough, London failures often do lively business on tour, and it is not uncommon for a manager knowingly to sink several thousand dollars of capital in putting up a play predestined to failure in the West End in order that he may take it on tour with the magic words: "Direct from the West End." Surely this betokens a weakness of organization somewhere!

In my opinion this weakness lies in propaganda. In this respect the provincial playhouse is sadly behind the times, and it seems up to the resident managers and their touring colleagues to come to grips with the problem of really effective theatrical publicity in the provinces. Log-rolling criticism or none at all in local papers, stereotyped and often mendacious advertising matter no longer impress the public. The connection between showmanship and proper press publicity is very real, but the growth of efficient propaganda in ordinary commercial advertising has not been tallied in the world of the theater.

"Hamlet" in Glad Rags

Some time ago Barry Jackson startled the theatrical world by presenting *Cymbeline* at his little Birmingham theater in a most unusual fashion. The British soldiers of the play appeared in khaki, the Romans as Bersaglieri, the ladies and gentlemen of the court wore evening dress. The experiment did not, so far as I can gather, make a very powerful impression on the imagination of the Brummagem audience, altho it caused a good deal of comment.

Now I learn that Jackson proposes to carry on with the same idea at the Kingsway Theater. At the moment Harold Chapin's clever light comedy, *The New Morality*, occupies the boards at the Kingsway, but it will probably be taken off toward the end of August and will be followed by a presentation of *Hamlet* in every-day mufti. It will certainly be a new theatrical experience to see Hamlet in a tail coat, with presumably a bobbed and silk-stockinged Ophelia. This reduction of *Hamlet* to the costume equivalent of suburban drawing-room reading no doubt has its interests for Shakespearean experimentalists, but I must confess it seems to me a misplaced enthusiasm. Of course, Shakespeare presented plays in his own lifetime with no attempt at archaeological exactitude just in the same way that the primitive painters had their Madonnas and apostles decked in the costume of Italy of the 14th and 15th centuries. Of course, it is impossible in view of the chronological anomolies of the text to present *Hamlet* in the typical costumes, arms and so on of the period. But it is very certain that the theater is enormously enhanced in appeal by the color and the very strangeness of old-time costume, and to put Claudius into "plus fours" and Hamlet into a present-day fencing rig seems to me to rob the playhouse of a good deal of its romance and of the color, which, far from being driven out, needs so much to be brought back to our stage.

Brevities

Tallulah Bankhead, American actress, one of the most welcome histrionic importations in recent years, is to appear in the leading role of Michael Arlen's *The Green Hat*, when this play is seen here in the autumn. Gladys Cooper, who was formerly suggested as the protagonist of this piece, is not after all to appear in it. Miss Bankhead, of course, has added another significant success to her repertoire by her witty handling of one of the inebriates in Noel Coward's play, *Fallen Angels*.

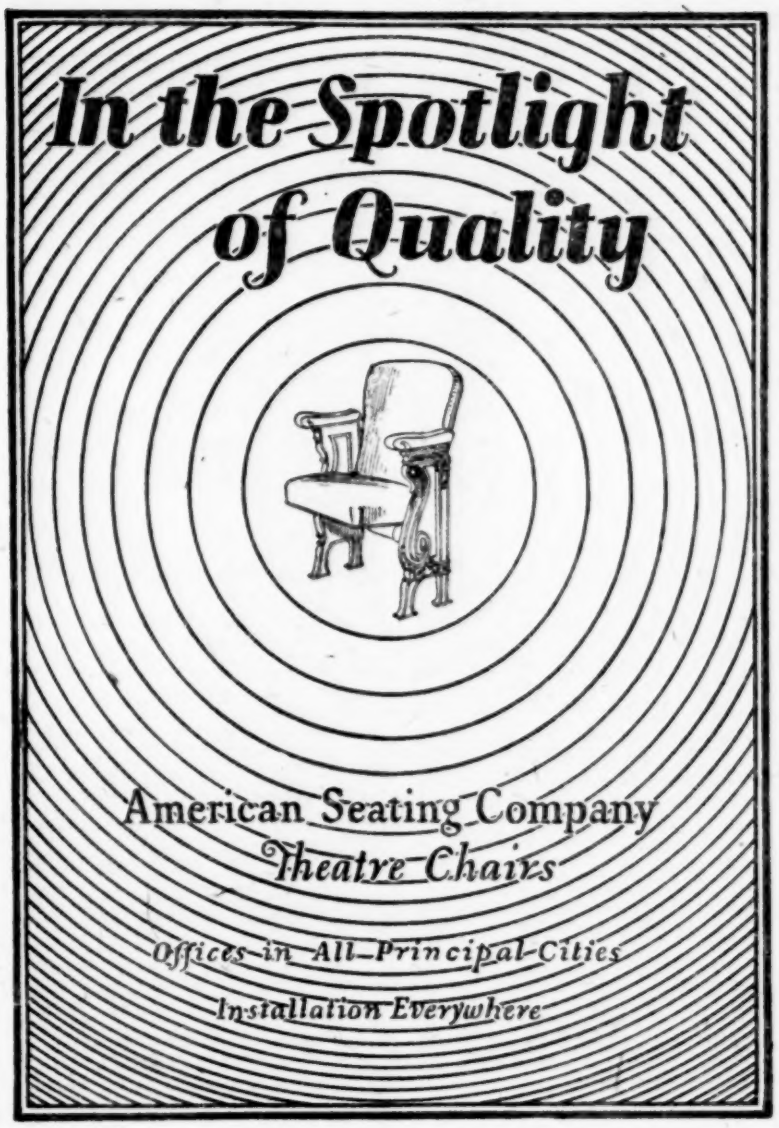
Lord Lyveden, actor-peer, is to take the part of one of the Chinamen in *The Man From Hongkong* when Percy Hutchinson presents it at the Queen's Theater next week. Yellow makeups will also be worn by Claude Rains and Kenneth Kent.

The Gentleman-in-Waiting was withdrawn from the Comedy Theater last week after a very brief run, having failed to attract.

Ruby Miller will make a long-delayed reappearance on the London stage shortly in *The Ghost Train*.

The present theatrical season owes a good deal of its success to the tremendous influx of American visitors, who are taking advantage of the cheap holiday rates now obtainable. One booking agent stated this week that almost 80 per cent of his takings for the more expensive seats represented American booking.

I should not be surprised to hear that Mordaunt Shairp's play, *The Offense*, given an experimental run at the Barnes Theater this week, is snapped up for London production.



THE NEW PLAYS ON BROADWAY

MAXINE ELLIOTT'S THEATER,
NEW YORK
Beginning Monday Evening, August 3, 1925

A. H. Woods Presents
SPRING FEVER
A Comedy by Vincent Lawrence
—With—
JAMES RENNIE
Staged by Bertram Harrison

CHARACTERS
(In the order of their appearance)

Jack Kelly	James Rennie
David Waters	Joseph Kilgour
Allie Monte	Marion Coakley
Harry Johnson	Henry Whittemore
Paul Tewksbury	Leo Kennedy
Martha Lomsden	Helen Carrington
A Stranger	Fred Sutton
Harry Ayer	John T. Dwyer
Frank Hoyt	Wilton Lackaye, Jr.
Fred Lewis	Lou Turner
James Standish	Charles Penman
Servant	Chandler Houghton
Bellboy	Edward Emerson
Harriet Wilson	June Starr
Juliet Carrol	Kathryn Brown
Gladys Irving	Agatha Frederic
Muriel DeVere	Francetta Mallory
Wallace Gilroy	Arthur H. Allen, Jr.
Robert King	Stewart Seymore
Charles Williams	Emmet Ryan
Monte Brooks	J. Alden Cook

SYNOPSIS OF SCENES

PROLOG—Office of a Warehouse. (Intermission 5 minutes.)

ACT I.—Out in the Country. (Intermission 8 minutes.)

ACT II.—A Room in a Clubhouse. (Intermission 8 minutes.)

ACT III.—A Suite in a Hotel. Six hours later.

In *Spring Fever* Vincent Lawrence, who wields a facile pen when it comes to writing about the game of love, has combined that ability with a facile insight into the fantastic obsession of newly fallen gold victims for their game. The result is an effervescent comedy which delights and intrigues up to the last act. But there it wavers and finally ends in a manner that leaves something to be desired. This shortcoming, which can easily be corrected, is partly due to the fact that a bedroom scene is employed where something else would serve better.

As a result of this concession to A. H. Woods' art the golf insanity with which the play starts out and continues for a prolog and two acts is left hanging in the air at the finish, and the love element that originated and was nurtured in this outdoor atmosphere loses part of its flavor when transferred to a bedroom. The planting, in the first act, of the idea that the heroine is in financial difficulties, which is accomplished by having a rough individual serve her with a summons, is discordantly set and too premonitory in view of what follows. Then the bedroom scene permits the use of only two characters in the last act—leaving the rest of the big cast, some of whom have relevant stories to finish, out in the cold. At least one other character, the big shipping man who received such helpful golf instruction from the hero, should have a hand in the final scene. Even if he only telephoned to say that the bridegroom had fallen heir to the fortune needed to make the fadeout of the newlyweds complete, many patrons would overlook the other loose ends and go home satisfied.

There are only three real parts in the play and they are in the hands of James Rennie, Marion Coakley and Joseph Kilgour. Rennie, one of the handsomest chaps that ever played the part of a sailor, a chauffeur or the like, makes a capital shipping clerk in this comedy. His ease and readiness with vernacular, his whimsicality and his consistency of characterization thruout the play combine to make Rennie's portrayal a thoroly excellent and very enjoyable piece of work.

Marion Coakley, who acts the part of the frequently exasperating heroine, complements Rennie's performance in a capable and effective manner. Some slight affectations are noticed in Miss Coakley's voice during the early scenes, but as the action progresses she rises to the demands of her difficult part and finishes in a highly efficient manner.

A particularly delicious scene is acted by Rennie and Miss Coakley in the second act. The humble shipping clerk has just confessed his love for the mercenary young woman of higher social position whom he has been instructing in golf and she receives his sentimental sincerity in the bantering style of a girl who is greatly amused at such unexpected presumption on the part of one so far beneath her. The scene is so cleverly written and staged, with Rennie and Miss Coakley reading their lines and acting their parts in such a natural manner, that it is easily the most highly relished passage in the show.

Joseph Kilgour is an ideal type for a big business man. When Kilgour makes his impressive first entrance as the exacting head of a shipping concern it looks as tho he is about to give a Wall Street characterization of the finest order. Then all of a sudden the subject of golf is introduced and Kilgour immediately becomes a first-rate comedian. The old man's enthusiasm for the game, despite the fact that he is the worst player in his set, amounts to a passion, and the serio-comic manner in which Kilgour gives expression to this ridiculous passion is a source of considerable merriment.

Henry Whittemore, Leo Kennedy and Helen Carrington have such brief roles that it is barely possible to identify them on the program, and the other 15 or more players are just accessories.

The production has been staged with the usual competence of Bertram Harrison. The several settings are neatly executed, altho the bushes around the cup on the golf course would never be allowed to stand on a real green. Also no well regulated hotel would permit a bellhop to indulge in familiarities with guests—even with a pair of newlyweds.

DON CARLE GILLETTE.

What N. Y. Critics Say

"Spring Fever"

(Maxine Elliott's Theater)

SUN: "A pleasant comedy."—Gilbert W. Gabriel.

TELEGRAM: "A pleasant enough little comedy."—Warren Nolan.

POST: "Amusing and light if handled properly."—John Anderson.

TRIBUNE: "Has moments of technical perfection . . . . . Performers are all better than usual."—Percy Hammond.

TIMES: "Bright and intelligent comedy, excellently acted."

EVENING WORLD: "Lacks that something which distinguishes the farce with a grip from the merely farcical knitting together of loose ends of wit and nonsense."—E. W. Osborn.

LITTLE THEATERS

By ELITA MILLER LENZ

WASHINGTON SQUARE PLAYERS IN "ALICE SIT-BY-THE-FIRE"

During the week of July 27 the Washington Square Players, of New York University, New York, presented their third bill of the summer, Barrie's sparkling comedy, *Alice Sit-by-the-Fire*, under direction of Randolph Somerville. The same splendid acting which characterized the previous offerings by this group made the presentation of *Alice Sit-by-the-Fire* wholly enjoyable. Marian Steep, recently a charming Candida, scored again in her portrayal of Alice. Richard Ceough ably upheld his growing reputation as the stern Colonel Grey. Edwinna Colville, who has been cast for a variety of roles in the past, was given an opportunity to display decided ability as a comedienne, while Mildred Anderson, as usual, was appealingly ingenuous. Others in the cast were good and all seemed to be inspired by the presence of Grace Reals, well-known professional actress, in the role of the nurse. The current and fifth offering of the Washington Square Players' season is Milne's *Belinda*.

LITTLE THEATER OF GAINESVILLE PLANS

Plays to be presented by the Little Theater, of Gainesville, Tex., during the 1925-'26 season have been selected and dates set as follows: *Seven Keys to Baldpate*, September 18; *Three Live Ghosts*, October 30; *The Hottentot*, December 11; *Wedding Bells*, January 22; *Officer 666*, March 5, and *Cappy Ricks*, April 16. *Kempy* has been selected for the annual inter-city play to be given next May.

The plays were chosen from a group of 25 manuscripts read by a committee appointed by the Little Theater board of directors, including a business woman, Methodist preacher, newspaper editor, Chamber of Commerce secretary and a housewife.

Theodore B. Crumly, member of the Little Theater of Gainesville, Tex., whose photograph appears on this page, has won many admirers thru his creation of strong "heavy" roles. He made his little theater debut as Wickham, the detective in *Good Gracious, Annabelle*. This was followed by a splendid characterization of Christian Brent in *Peg o' My Heart*. His next venture was the police sergeant in *Stop, Thief*. His biggest success was as Philip Mason in *The 13th Chair*. He also had a prominent part in the recent offering of *Seventeen*.

PASADENA PLAYERS IN "GREEN GODDESS"

After a highly successful engagement in the Tarkington and Wilson comedy, *Tweedles*, in which young Douglas Montgomery made a great hit in the Kelly role, the Pasadena Community Players varied their stage menu by turning to William Archer's *The Green Goddess* from July 30 to August 8, while Franz Molnar's *The Swan* is to follow from August 13 to 22.

The Green Goddess, the first melodrama which the Pasadena Players have done in many months, proved a welcome diversion to the loyal audiences.

Gilmor Brown, director of the Pasadena Community Players, was forced to assume the old George Arliss role of the Raja of Rukh, because summertime draws many of the community group away from home and there is a scarcity of material. The part of the educated, surfacely polished but cruel and implacable demon of an East Indian ruler added a new distinction to the long list of successes achieved by Mr. Brown.

Alice Elliott Hodgkin, former leading woman of the Majestic Theater, Los Angeles, who retired from the professional stage two years ago to embrace domestic life and who resides in Pasadena, was a welcome new addition to the group when she was lured by the footlights for this engagement. Mrs. Hodgkin lent much distinction to the role of Lucilla.

It was quite a home-coming occasion, in fact, Ralph Hilliar, assistant director of the Playhouse, who has been in Europe for the last six months, returned in time to assume the heavy role, while Robert Griffin, a former familiar figure at the Community Playhouse, has just concluded an engagement with the San Gabriel Mission Play and took the part of Dr. Traherne. Maurice Wells made a particularly convincing Watkins, the butler.

In presenting these two last plays, *The Green Goddess* and *The Swan*, which is requiring the highest royalties the Pasadena Community Players have ever paid, that group is carrying forward its policy of offering what can hardly be obtained in the commercial houses. *The Green Goddess* has never been given before upon the stage in Southern California, while *The Swan* was entirely new.

Particularly beautiful stage settings had been designed for *The Green Goddess* by Robert R. Sharpe and the play was, as usual, distinctly a community enterprise. The California Institute of Technology loaned and managed the wireless outfit so essential to the action, while a Russian student of that institution of learning coached in the Russian dialect, and Capt. Dudley S. Corlett, of Hollywood, former officer in the Indian army, lent professional advice upon the East Indian atmosphere.

THE LITTLE THEATER UPSTAIRS PRODUCES

Toronto, Can., has a new little theater called the Little Theater Upstairs, located on the west side of Yonge street, just below Bloor. It opened its doors July 13 with *The Private Secretary*.

The hall has been fitted with a stage and curtain suitable for amateur productions, altho the lack of proscenium will make it necessary for the players to do dramas calling for simple settings for a while. The group was organized and will be directed by Mrs. Franka Morland-Davies.

SPRINGFIELD, ILL., HAS TRAVELING THEATER

Springfield, Ill., has taken up the "drama on wheels" idea which has proved so successful in Elmira and Cincinnati. The city's Playground and Recreation Commission will this summer carry drama to the parks, playground centers and schoolgrounds by means of a portable theater now being built under direction of John Sime, Jr., stage manager of the Community Players.

Externally, the theater will resemble a large moving van. When set up and ready for use one entire side of the van is let down on hinges and a stage 14x16 feet and 8 feet high is available. The theater is being built as a trailer and will be towed about the city by an automobile truck. The stage and footlights will be connected with the lighting system of the automobile.

Local players' groups interested in the traveling theater are the Community Players, Springfield Civic Theater, St. Aloysius Dramatic Club, Westminster Players, the Masonic lodge and the Lithuanian and Jewish groups. Mrs. J. H. Holbrook is chairman of the dramatic committee of the Playground and Recreation Commission.

Summer dramatic projects in Springfield include the formation of five junior dramatic groups under direction of Mrs. W. B. Kieft, director of the Civic Theater. The youngsters will present one-act plays, playlets and pantomimes. The senior groups expect to take their plays to several near-by communities.

THEODORE CRUMLY

The "heavy" man of the Little Theater of Gainesville, Tex.

JITNEY PLAYERS ROLL INTO HARVARD'S YARD

The famous Jitney Players rol'ed their trusty little truck into Harvard's back yard Wednesday evening, August 5, and gave a special performance for Harvard Summer School students. The truck was backed up to the Widener Library stage and the folding stage set for four one-act plays. The curtain was rung up at 9 o'clock, to give full play to a carefully arranged and effective lighting system. The four plays given were: *A Penny for Pierrot*, by Constance Wilcox, with Alice Keating, Frances Simpson, Day Tuttle and Dorothy Coit as players, and Ethel Wilcox and Arthur Sircom as musicians; *Deirdre*, by William Butler Yeats, with Arthur Sircom, Day Tuttle, Richard Skinner, Merrill Sherman, Theodore Ryan, Alice Keating, Ethel Wilcox, Dorothy Coit, Caryl Keating, Frances Simpson, Rogers Weed and William Force as players; *The Loan of a Lover*, by J. R. Planche, with Richard Skinner, Arthur Sircom, Frances Simpson, Alice Keating, Merrill Sherman, Day Tuttle and Dorothy Coit as players, and *The School for Husbands*, by Mollere, with Arthur Sircom, Merrill Sherman, Alice Keating, Frances Simpson, Ethel Wilcox, Dorothy Coit, Day Tuttle, Richard Skinner, Ross Wilkins and Rogers Weed as players. Edward Massey staged the plays.

FRANK C. MINSTER CONVALESCING

Frank C. Minster, business manager of the Delphians, Philadelphia, Pa., is convalescing from an attack of appendicitis. He left the hospital July 23, after 13 days of illness.

Mr. Minster writes that he is unable to send a detailed report of the Delphian Players' annual picnic at the Edwin Forrest Home, because he wasn't there, but adds that members of the group reported to him that a good time was had by all and that the only cloud that marred the day was the realization that this would be the last annual picnic held at the home, fated to pass in the realm of things that were.

SAVANNAH'S TOWN THEATER PLANS

The Savannah (Ga.) Town Theater, encouraged by a successful first year has made tentative plans for the establishment of a permanent home for its productions and meetings. Members of the organization have selected a building on the water front, which will be named Art Center and will be owned and occupied jointly by several organizations of Savannah devoted to art in its various branches, namely, the Huntington Club, Music Club, Poetry Society and Artists' Club, all well represented by memberships in the Town Theater organization. It is the purpose of the respective organizations to finance the purchase of the building and its equipment with suitable office, clubrooms, stage scenery and all necessary properties for use of the Town Theater for study, rehearsals and production of plays.

In the membership of the organization comprising the Art Center are active

(*Continued on page 60*)

Of Interest To SCENIC ARTISTS

By G. M. Leland

(Communications to 1560 Broadway, N. Y.)

Scenic art has been practically ignored in the current edition of George White's *Scandals* at the Apollo Theater, New York. There are a few screen and cut-out pieces, which hardly do justice to W. Oden Waller, the artist credited on the program, but almost every scene is played before the same old black velvet drapes, and needless to say one gets very tired of them before the evening is out.

The one gorgeous sight is the George White Diamond Curtain, a tableau drape used continuously to separate the scenes, which was designed and executed by Emil Friedlander, active head of Dazian's, Inc., New York. Approximately 3,000 gross of gems, both plain and iridescent rhinestones, were used in making up the mammoth piece. Tho it is very effective in itself, the producer uses it too often in the production as a backing for scenes in one and it distracts the eye and diverts the attention from the talent too much for the good of the show.

The Karle O. Amend Studios will provide the scenery for L. Lawrence Weber's impending offerings, *The Sea Woman*, *The Dagger* and *The Praying Curve*, and also the settings for *Lolita* and *How's the King*, musical comedies to be produced in September by Earl Carroll.

Robert Edmond Jones has been commissioned to design settings for *Skyscrapers*, a ballet conceived by John Alden Carpenter, which is to be presented at the Metropolitan Opera House, New York, this fall.

J. Albert Bliss designed and executed with the help of his pupils from the Clare Tree Major School of the Theater, settings in *The Poor Little Man*, which opened at the Princess Theater, New York, last week.

Bliss, who now conducts classes in design and practical stage craft at the Major School, was formerly technical director for Jessie Bonstelle and spent five seasons under her management in her various stock organizations in Buffalo, Providence and Detroit. He has also worked on the settings and costumes of a number of legitimate attractions, including *All Alone Susie* for Grace George, *Romeo and Juliet* and *Anthony and Cleopatra* for Jane Cowl, *Scaramouche* and *Ka-Bu-Ki*. He is a member of the United Scenic Artists' Association.

Horace E. Siller is back in New York, ready to take up a scenic artist's position with a stock company, after several months spent in the Davis and Reed Studios in Philadelphia. He reports that they have just finished the scenic productions for eight Mutual Burlesque shows and are preparing for the big Philadelphia Fashion Show, to be held in September.

August Vimnera, well-known French theatrical architect and decorator, has been engaged to design the stage settings for the Playgoers' productions during the coming season by the MacGregor-Kilborn Corporation, managing directors of the new subscription-basis producing organization which started on Broadway recently.

Vimnera, born in Paris, is the son of Alexis Vimnera, a Parisian architect, under whom he studied. He also was the pupil of Jean Paul Laurens, painter. He studied sculpture with his uncle, Saren Vimnera, who yas an associate of Rodin. The younger Vimnera, after graduating from the Beaux Arts and the tutelage of the mentioned artists, traveled thru Europe for some years and upon his return to France he built and decorated the Castle of Valrose and the Castle du Calvaire. A number of his paintings and sketches have been exhibited at the Grand Salon des Artistes Francaise. At the close of the war, during which he was an aviator in the Escadrille de Chasse, he was appointed by Clemenceau as the official painter of the aviation division of the French Army.

Benjamin Glick, of the P. Dodd Ackerman Studios, New York, is vacationing in a camp on Lake Champlain not far from Plattsburg, N. Y. He is expected back on Broadway in about two weeks.

Joseph Wickes is to do the settings for *American Born*, George M. Cohan's first production of the new season, and for *Clouds*, soon to be offered by the Woodhouse Productions, Inc.

Robert H. Law will execute *The City Chap*, from the sketches of James Reynolds and the ground plans of Raymond Sovey. The R. W. Bergman Studios were to have painted both of the impending Dillingham productions but thru a change in negotiations this past week they are to do *Sonny* and Law is to provide *The City Chap*. The latter studio is now working on the prolog settings for the film showing of *The Phantom Opera*.

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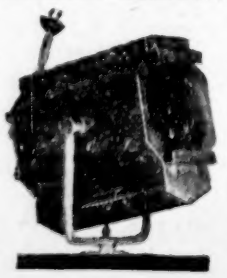


The Little Theater and American Drama

By H. O. STECHHAN

NOT so very long ago a prominent producer of New York City declared that spoken drama was dead in all but a few of the larger cities of America. He painted a dolorous picture of the native stage in which there was very little hope for its future.

Insofar as they related to the commercial theater this man's remarks were true. The number of traveling companies has been reduced to a minimum for reasons that are neither here nor there. A dozen or more cities still support stock companies. In the face of which New York continues to be the center of the American professional theater.

But it is not to be inferred that because of this condition spoken drama is no longer to be seen or heard in our country. On the contrary, it is doubtful if ever in its history were so many plays being put on. Not professionally but nonprofessionally. All told there must be more than a thousand producing groups in America today, each one of which puts on two, three, four or a dozen plays each season.

Paper, pencil and a little multiplication will give you some idea of what this volume of production really amounts to. I know there is a temptation to sneer at the way many of these groups put on their plays and the quality of the acting. Grant that much of it is bad, still we know that there are many plays professionally done which fail to come near attaining the ideal. On the other hand, many little-theater productions are surprisingly good.

One thing must be said for the amateur of the little theater today and that is that he is doing his bit for the love of the drama rather than as a business. It is his enthusiasm for the stage that is helping to keep it alive in hundreds of little cities and towns where spoken drama would otherwise be unknown.

No Danger of the Theater Becoming Extinct

NOT long ago a teacher of high-school dramatics from the Middle West said that in the community where he was active—a city of 18,000 population—only 10 members of the graduating class had ever seen a stage play outside of the high school. That meant that a generation of boys and girls was growing up in America without the advantages of spoken drama.

Under such circumstances it would not be surprising if the theater should become extinct in this country—another one of the lost arts.

But there is no danger of that. Drama exerts too vital a force in the world's civilization ever to die out. Since its ancient origin drama has blossomed and matured many times. There have followed fallow periods, during which the dramatic fields were renewed for another upward swing.

And right now I believe we are headed in that very direction in the American theater. For a decade it has been recuperating, so that we stand upon the threshold of another dramatic renascence it would seem—and for this fact credit must be given to the hardy and unselfish workers of our little theaters.

But for their adventuresome spirit modern methods of production probably would still be unknown on the American stage. Ten or 15 years ago it was practically at a standstill. Much of the acting was standardized and stodgy. Scenery stiff and formal, and the lighting hard and unimaginative! The commercial manager was satisfied with these conditions, but some of the younger artists in the realm of the theater felt that times were changing and that the stage should help to interpret the changes.

This metamorphosis had already gained some impetus abroad. It was first taken up here by Maurice Browne in the Chicago Little Theater, I believe. Then came the Washington Square Players, the Provincetown Players, the Erie Little Theater, the New York Theater Guild, the Pasadena Community Players, the Community Arts of Santa Barbara—not just in this order, of course—which offered the sort of plays you couldn't see on Broadway or Main street done in a way they had never been done before.

As the auto gradually pushed the horse off the city streets, so new production methods began to supersede the time-honored ones inside the proscenium arch. Members of the profession who were tempted to resent the tamperings of the young upstarts with their sacred art began to be won over. So it was natural that influences of little-theater methods were felt in the professional theaters of the land that still remained.

No Conscious Competition Between Little Theater and Professional Stage

IF there is one point that I would like to stress in particular it is this: There is no conscious competition between the little theater and the professional stage—at least on the part of the former. All little theater workers that I know are keenly interested in the good things of the commercial theater. When they go to the large cities where real actors in genuine plays hold forth, they leave a goodly share of their money at the box office.

The only rivalry between the two activities I know of is a good-natured one, with no deep-laid commercial motive to put the professional theater out of business, as some actors have charged. On the contrary, the little theater is chiefly interested in spurring on its big brother to the doing of bigger and better things. As I know the little theater from an active association of 10 years with it, I am sure that it regards itself as an ally of the professional theater rather than a competitor.

In our country the theater has always occupied a peculiar position. Most people have thought of it as just another business, a way to make money. Instead of selling shoes or groceries the manager sells amusements. In a sense this may be true. But there is a larger viewpoint, which I believe the American people are gradually getting. That is the fact that the theater is one of the great cultural arts, which, properly ultilized, can be made a vital social force.

Being business men first, most commercial managers in making a production consider only: Will it make money? That is, has the play sufficient popularity to attract a paying public? Sometimes good plays possess the necessary qualities to do this, but more often not. The popular things are valueless from an artistic or social standpoint.

Little Theater's Definite Purpose

THERE is no objection to the play that merely entertains. It must do that, but there should also be something else to commend the piece—at least occasionally. Now here is where the little theater steps in and serves a definite purpose. At a time when the commercial managers of America were blind to purposeful drama it was the amateurs of the land—I mean those not obsessed by the commercial angle—who stepped into the breach and presented the other sort of things. They were not concerned by the box office. With them the play was the real thing for which the theater existed—not the money-making aspect.

True, the first few years of all little-theater activities require a lot of pioneering. We as a people are none too thoughtful. We work hard at our jobs all day long, so that the most of us don't like to be bothered much when we go out for a bit of amusement o' nights. We prefer to lie back in a comfortable seat and let the whole show roll by.

But there is an increasing number of people graduating from the soft-food age every year, and so there are growing audiences all over the country for the more solid type of dramatic fare. The success of any number of little-theater groups proves this. In Pasadena the new Community Playhouse built at a cost of $300,000 this year is proof positive. Santa Barbara has another notable example of the same sort.

The sane little theater does not limit its productions to one type of play—the so-called "highbrow". On the contrary, it makes its schedule so varied that it appeals to all the different people who comprise the community. Some naturally have a preference for farce and comedy. They find legitimate place upon every stage in the world. But not to the exclusion of all other forms of drama!

Some of the old Greek things are still worth doing at times. Then there are the immortal plays of Shakespeare, Moliere, Sheridan and a hundred other dramatists of the past which we must not abandon to the printed page. They were written to be acted and they play as well today as ever. The interesting fact is that many of them can be done well by average players. Another important function of the little theater is that it can provide a stage for the aspiring playwright on which to try out his work. We're all entitled to an opportunity to express ourselves artistically. Some do it singing, or playing a musical instrument; others paint pictures for their own pleasure; and by the same token a large number of people find their outlet in the little theater. They paint scenery, sew on costumes, enact roles, and do any one of a number of other things in its precincts.

H. O. STECHHAN

Mr. Stechhan has been actively associated with the Little Theater for 10 years.

Public Indebted to Little Theater Workers

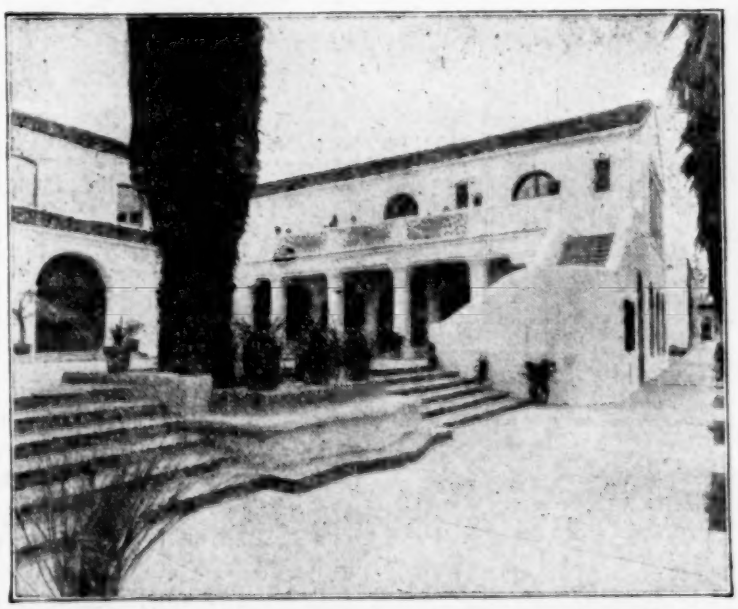
AS for the public, it owes a big debt to these workers who, for the mere love of it, give so freely of their time and talents to keep plays of the past and present on the stage, whereas there would not otherwise be a chance to see the same. Those people who do not approve of nonprofessional drama, because it is "so amateurish", as they always say, are not compelled to go. As yet we haven't passed a law making little theater attendance compulsory, as far as I am informed.

In more ways than one has the little theater vindicated itself. By bringing many different people together—the true community theater draws no line or class distinction among those who would participate—it serves as a harmonizer and leveler. The human family is gregarious fundamentally. There is a great joy to be obtained from joining with others and producing something beatuiful and worthwhile.

This is the real aim of the little theater. Properly organized and administered it can do much to promote good fellowship in any community along the best social lines. No one is ever beggared by helping in any department of an intelligently directed play.

Then IS the American theater moribund? Never under such circumstances! It looks forward to the brightest period in all its history, I am sure, because never before were so many people actively interested in it.

NEW PASADENA (CALIF.) COMMUNITY PLAYHOUSE



—Harold A. Parker

The approach from El Molino avenue, showing giant palm in the foreground, a landmark preserved and around which the project was grouped.

Stage Employees & Projectionists

By ROY CHARTIER

The American Federation of Labor has signed a contract with the Rothacker Film people of Chicago to produce a five-reel film that will be used in an extensive organizing campaign for propaganda purposes. An appropriation of $125,000 has been made thru the unions comprising the A. F. of L. to cover the cost of sending out four separate units of the picture, each with an operator, musicians, lecturer and advance man. The I. A. T. S. E. has contributed $2,300 as its share of the appropriation, but is not expected to benefit by the picture except so far as unionism is generally concerned. The film will detail the high spots in the evolution of organized labor, and while produced mainly for propaganda purposes is intended to be sufficiently interesting to appeal to the average moviegoer. Scenes will be taken in various mines, showing how the ore is extracted, and in addition to embracing many other industries of labor importance will treat on the union question, the closed and open shop, advantages and disadvantages from the employers' standpoint, child labor, the union label and many other subjects.

A road call has been issued by the I. A. against the Metropolitan Opera House and Bijou Theater in Piqua, O., effective August 10, following inability of the local union and the management of these houses to come to an understanding in the matter of the union's attempt to enforce a closed-shop policy.

The two-year-old battle between the union and the Phoenix Amusement Company of Lexington, Ky., operating a number of theaters in the territory, prolonged by the refusal of the theater concern to reach an agreement with the Lexington Local, gives no promise of coming to an end, according to the report of Representative Tinney, who recently visited the Kentucky town with a view to bringing about a settlement. He reported when he went into the territory that the outlook appeared favorable. It proved otherwise, and the Phoenix people remain on the so-called "unfair" list.

The annual outing and clambake of representatives of the I. A. in the Eastern district was held at Newport, R. I., last Sunday, about 250 attending. President Canavan, Secretary-Treasurer Green and Assistant President Sherman of I. A. headquarters also attended. A feature of the outing was the annual ball game, played this year between the New Bedford, Mass., team and Providence, the former winning, putting Providence out of the running for the cup, which is to be given to the first team that wins three games straight. Victory for the Rhode Island side would have given the team the third consecutive game. Among prizes for various other events was a loving cup, given to the Newport Union for the greatest number of tickets sold to the outing, and another cup, won by Providence, for the largest attendance.

After trouble with the Hudson County (N. J.) Local, extending over a period of five years, during which the house has been conducted on an open-shop policy, the management of the Ideal Theater, Hoboken, has acceded to the demands of the union. Men from Local No. 384 have been installed in the house, which plays motion pictures.

Assistant President Sherman, who succeeded Harry Spencer in the I. A. general office two weeks ago, was instrumental in bringing about a speedy settlement of the controversy between Albany (N. Y.) Local No. 14 and the F. F. Proctor interests concerning the matter of an extra man at the Harmanus Bleecker Theater

(Continued on page 63)

FOR OBVIOUS REASONS The Billboard DOES NOT NECESSARILY INDORSE THE VIEWS EXPRESSED IN THIS DEPARTMENT, NOR TAKE EXCEPTION TO THEM EITHER

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OPEN LETTERS

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Circus Trouper Asks Aid

Jasper, Ala., July 29, 1925.

Editor *The Billboard*:

Sir—I am an old circus animal man formerly with the Sig Sawtelle Big R. R. Shows, Wheeler Bros.' Circus and others. I know F. J. Frink, former general agent of the Walter L. Main Circus. I am here among strangers without a dollar and want a fair trial. I married less than five weeks ago and am now in the county jail. I need a lawyer to defend me. I pray that you will do me the favor of publishing this letter.

(Signed) E. J. SAUNDERS,
Care County Jail.

Owner of Show Makes Complaint Against House Manager

Greenwood, Miss., August 1, 1925.

Editor *The Billboard*:

Sir—I was owner and manager of the Gene Edwards *O Katharina* Company, a 20-people tab. show. I was induced by Col. A. L. Westlow, manager of the Elks' Theater, Huntsville, Ala., to fill a two weeks' engagement there. I moved 20 people and myself and wife from Charlotte, N. C., costing me about $20 a person. Manager Westlow represented the engagement to us as two weeks of stock on a 60-40 basis. In his letters he stated that he had leased a large theater in Huntsville and that he intended running a regular picture program in connection with a 45-minute tab. presentation.

Upon our arrival it appeared that Westlow had opened the house with very little cash on hand. He solicited advertising on a drop curtain from the business men of the town. One of the boys on our show was a sign painter and did the ads. As I had gone to considerable expense in making the move I could do nothing but make the best of it. The house seated about 1,100 and we opened to a capacity audience at 50 cents top. After the performance Westlow stated that the receipts totaled a little more than $200. This was a great surprise to me, but he stated that he had let in a lot of "paper" to advertise the show. Reserved seats were used and upon asking for the torn tickets Westlow stated that they were in the chopper and that the ticket taker, who had the key, had gone home. He agreed to give me a count in the morning.

That night Otto (O. K.) Parker, comic, and myself were working on a new lobby display and in looking for tacks and a hammer we found the tickets in a film can, while the chopper was not locked.

The next morning Westlow and I had this matter out and he gave me a hard-luck story. He said he would settle during the week and that I should have the entire proceeds of four nights to reimburse me. Well, we played to $50 the second night and $15 the third and I was in the hole for more than $900.

I closed and was only able to pay 50 per cent of the salaries. Westlow then attempted to get my people together and have them work for him. Two agreed but the rest left for Birmingham. The remaining members attached the scenery and wardrobe for salary due them and I had to pay it. Then a second attachment was made by the hotel for unpaid bills of several members of the company, who had left. I was unable to settle and left the paraphernalia there. The bills due are more than the value of the wardrobe and scenery.

(Signed) GENE EDWARDS.

Regarding Desmond Show in Cuba

Luna Park, Havana, Cuba,
July 24, 1925.

Editor *The Billboard*:

Sir—Just returned from the interior of Cuba and was surprised to read the article written about me by L. Desmond, of the *Desmond Follies Revue*.

After the opening day I sold my shares to Jose Guardado, my partner. I am telling Mr. Guardado about you and will ask him to write you fully everything that happened.

Now regarding Mr. Desmond, I should say he has not the real tab. show to travel.

George Clifford, manager of the *Pep and Ginger Revue*, now playing Waycross, Ga., played for me before Mr. Desmond. He came booked to play four weeks and has been playing for me at different places in Cuba for 17 consecutive weeks. He started with a small tab. show, $750 a week, and we increased the show to 35 people, costing me $2,850 a week, playing the Cubano Teatro. You can ask him if I owe a dollar to him or any other artist. That is the reason why I told Mr. Desmond that his show was poor and the reason I sold my shares.

Either Mr. Guardado or myself is quite solvent enough to bring 10 Desmond shows to Cuba and pay their return fares—if they are entitled to it.

Now in justice to me please state that I have always paid my artists what they had coming, as well as their transportation, and in justice to Cuba you should state that Oscar Lowande was right. Sugar is not way down as Mr. Desmond says.

(Signed) M. F. CANOSSA.

Assistance Proffered to Actors Going to Cuba

Havana, July 28, 1925.

Editor *The Billboard*:

Sir—Referring to the letter from L. L. Desmond in your issue of July 25, please advise American performers planning to come to Cuba that I am ready at all times to protect their rights to the fullest possible extent.

I was responsible for the engagement of an American troupe, known as Don Lanning Company (comic opera, etc.), which was brought here from Miami, Fla., Manager Eviston of the Park Theater there being the man with whom we contracted. The engagement was to have been for four weeks, but did not come out satisfactorily with regard to the financial end, so was canceled at the end of the third week. However, the company, some 60 strong, was sent back promptly, first-class fare, to Miami, Fla., for we were careful that the contract was with a reliable and responsible Cuban impresario. This included the entire company and some 15 American musicians who came over with the troupe.

If, as I said above, there are any other American actors or companies that anticipate making engagements with Cuban agents, let them write first to me, *The Billboard* man at Havana, P. O. Box 1170, or 9½ O'Reilly street, as I can tell them all the good and bad ones here after 20 years' residence in Cuba as a newspaper man and Consular representative, and they will be sure to come out all right.

(Signed) L. MACLEAN BEERS,
Billboard Representative.

CHAUTAUQUA

Chautauqua enthusiasts of Port Byron, Ill., attended a meeting in the town hall recently and formed a chautauqua club. Officers elected were: E. E. Wendt, president; Clarence Tilbrook, secretary; John Yolton, treasurer; C. W. Sidlinger, chairman grounds committee; John Yolton, chairman ticket committee, and H. G. Sell, chairman of advertising committee. The chautauqua will open August 15.

The Ellison-White Service will conduct a chautauqua at Conrad, Mont., August 24 to 29.

The officers of the Chautauqua Association of Louisiana, Mo., which conducted a successful chautauqua last week, are: Mrs. C. L. Meriwether, president; Davis Benning, vice-president; Andrew Murphy, Jr., secretary; G. Jack Jones, treasurer, and Judge Benning, A. J. Murphy, Sr.; Mrs. A. O. Jewells, Vic P. Agee and F. D. Stichter, trustees.

A note from Chautauqua, N. Y., says: "The chautauquans have had a treat in the July Music Week just ended with the New York Symphony Orchestra, of which Reber Johnson, violinist, is a member. Mr. Johnson is connected with the summer schools here and has won many friends. He is a prodigy, having commenced playing at the age of seven. His forbears helped make Ohio history, having been early settlers in Lancaster, Sandusky and Johnson's Island.

"Mrs. A. E. Sheldon, of Berea, who is the chairman of the Kentucky branch of the King's Daughters, was given a reception by the Chautauqua Chapter last week and an opportunity to tell of her work in the mountains."

The Elias Day Players, under the management of R. E. Van Ryper, are playing *Pollyanna* on the four-day Inland Circuit for Mutual Morgan Chautauquas. The cast is as follows:

Pollyanna ..... Helen Dare
John Pendleton ..... R. E. Van Ryper
Nancy ..... Mildred Erb
Polly Harrington ..... Isabelle Saunders
Dr. Chilton ..... Maurice Warland
Jimmie Bean ..... Clarke Miller

The season opened June 19 and will close August 26.

Gene Cobb, well known in tabdom, writes as follows, from Martinsville, Ind.: "The Redpath Association talent showed here for seven days and nights and it's positively the best entertainment I have ever seen given by a chautauqua. They have a dandy tent and large audiences crowded it all week."

The White & Brown Chautauqua is booked for Snyder, Ok., for five days, beginning August 18.

The Meadville, Mo., Chautauqua Assembly, which is to hold its annual entertainment August 22 to 30, was the first organization of its kind to be established in the State. It is an organization of home people who own their chautauqua grounds and choose the talent by which the people are entertained and enlightened in such splendid manner that many of the people move to the grounds during "Chautauqua Week" and establish tents and cottages.

Because of the conflict of the first two days of the Shelby County Fair the dates of the Shelbyville (Mo.) Chautauqua have been changed from August 29-September 2, to August 27-31.

Progress in the recent alliance between the chautauqua and junior music-club movements has been made in the early weeks of the various chautauqua circuits. That alliance was formed as the result of action taken at the last convention of the chautauqua associations at which they endorsed the plan for the formation of junior music clubs as a part of their junior work among children who attend the chautauquas. Those clubs are to be linked up with the Junior Department of the National Federation of Music Clubs. A gratifying number of the junior clubs already have been organized.

An example of the co-operation given by the chautauqua managements is furnished by the Swarthmore Chautauqua Association, which, thru its Junior Director, Mary L. Flynn, has sent out to all its junior workers certain informational literature on the formation and conducting of junior music clubs. Much of that printed matter is supplied by the National Bureau for the Advancement of Music, 45 West 45th street, New York, which is co-operating with the movement. It will issue in September a handbook including directions for organizing the different types of clubs and suggestions as to a course of study suitable to each.

Another management that has taken a lead in the matter is the Redpath Chautauquas. Up to the latter part of July that association had organized 34 junior music clubs with properly accredited adult leaders and covering the States of Ohio, West Virginia and Pennsylvania. The respective State junior chairmen of the National Federation have been duly informed as to these new clubs and a preliminary set of material has been sent to each of the latter pending the publication of the handbook.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

Little Theaters

(*Continued from page 58*)

workers in the select circle of educational and artistic organizations of Savannah, among them members of socially and artistically prominent families which have been represented in public welfare work for over a century.

The committee for the purchase of the building is expected soon to make its report on the decision of the financing board as to the availability of funds for the buying and remodeling of the property.

LITTLE THEATER ACTORS WILL DRAW SALARIES

Herbert L. Feiman, business manager of the Garrick Players of Bensonhurst, Inc., with headquarters at Cropsey and 20th avenues, Brooklyn, N. Y., advises that the players have now started on their first business enterprise. The governing body of the organization has just passed a law whereby every member of the organization who takes part in a production will be paid, provided he has been a member of the Players for three months. In addition to this plan, this young organization will emphasize its magnanimity by giving a musical comedy for the benefit of the community center. Rehearsals are now under way for the musical comedy, written by Ludwig M. Kahn, director of the group. The Players also find time to rehearse for a production of *The Thirteenth Chair*, which they hope to present October 1. On November 11, 1925, they will give a dinner and dance at the Hotel St. George, Brooklyn, in celebration of their first anniversary. Mr. Feiman says that a campaign for new members is being waged and that any young woman over 18 years of age or any young man over 21 is cordially invited to attend meetings, held Tuesday and Thursday nights at the Community House, Cropsey and 20th avenues, Brooklyn, at 8 o'clock.

THE PLAY HOUSE OF CLEVELAND, OHIO

Charles LaTorre of Cleveland, O., writes us that he finds the Play House organization of that city working on the same basis and on about the same plane as the Provincetown Players of New York and fast developing artistic recognition. Mr. LaTorre states "Since Frederick McConnell has been directing the work of the little theater's programs the Play House has been put on a successful paying basis." Mr. LaTorre speaks enthusiastically of a production of *March Hares* given at the Play House, praising highly the acting of Helen Auburn as Mrs. Rodney, her finesse, beautiful diction and delightful manner. He also comments favorably on the acting of Douglas Moore as the temperamental elocutionist, adding that Mr. Moore is an accomplished musician as well as an actor and composer of note. Eileen Brody as the leading woman impressed our correspondent very favorably, as comments on her lovely personality indicate. "The scene was set up in dark drapings with orange-colored furniture, making a beautiful contrast, and the lighting was perfect," concludes Mr. LaTorre.

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MAGIC AND MAGICIANS

Edited by JERRY HOFFMAN

(Communications to 1560 Broadway, New York, N. Y.)

Kara Replies to Charges Of Exposing Methods

The subject of Kara and his bulletin alleged to be an expose of all mind-reading methods employed by mentalists but his own has been discussed by many in this department, including magicians and managers. Kara has finally written us fully in regard to the matter and it seems no more than fair that his side of the argument, as he gives it, be published in full. His letter follows:

"Relative to an article appearing in your department some few weeks ago about my exposing methods of other mindreaders—As I understand it, the information was given you by Mr. Clayton, my very good friend, who also furnished you with a herald, which you reprinted. I noticed where Clayton claims I exposed everybody's method by the one I am using, which he claims is the handbox. Clayton is wrong, I am not using the handbox, altho I told him so a few years ago, and at that time I did. I also showed him a piece of apparatus while we were both playing the New England States. I did this because he offered me a miniature telephone which he was using at the time with very good results. This, he told me, he had purchased in England and it was the best I had ever seen, but as I did not have any use for it, I thanked him and told him that if I ever needed one, I was glad to know he could furnish me with it. Since then I have developed a new principal in mindreading, where a telephone is not necessary, nor a handbox or crystal, nor are the questions switched.

"Even if I was using a handbox, why should Clayton object to my herald, mentioning other methods: To mention a method is not exposing. When I said I did not use the telephone did I mention the fact that he was using one or had used one? Not even knowing what I was using, he makes the statement that I was using a handbox. I consider it a great deal more harmful than the herald I am putting out.

"When the article appeared the first time I intended to ignore it, as it was preposterous as far as I was concerned. I considered it very amateurish and unshowmanlike, but when several of my friends who knew I was not guilty of the charge took an exception to the accusation I felt it my duty to make a statement to enlighten those who might think I was a showman of that caliber.

"I have never used such methods, and since I have been as successful as anybody in this line it proves what has been said about me is not true, and that I do not depend on such methods as the charge make for success. I respectfully ask all those who take exception to the way I am running my business to allow me the privilege of running my business as I wish, since I allow them to do the same, and especially since I have been successful in doing so.

"When I was accused by some natives of India who are students in the Wisconsin State University of doing my work by some of the methods that were exposed thru bad showmanship of others the herald I am using was the very thing that convinced them they were wrong, since they were unable to collect the $1,000 I offered if they could expose my methods. This never would have happened if someone ahead of me had not been careless. So I feel that my herald is doing good for the business and I intend to use it always. If mindreading had been kept clean this would have been unnecessary. If mindreaders cannot protect themselves I can't see why anyone should take exception because I can and am willing to. I do not care to enter into any controversy with anyone regarding the way I run my business. Let them do the same."

(Editor's note: Kara incloses newspaper clippings in substantiation of the episode with the Indian students of the Wisconsin State University.)

Frazee Answers Those Who Ask, What's Wrong?

The constant wail of a minority that "Magic is dead!", and their demand to know "What is wrong with Magic?", has aroused Frazee's ire, and he's slapping them in an article he has prepared on the subject. Frazee, who will be recognized by others under the name of Bill Meyenberg, wants the world to know that there is nothing at all wrong with magic and that if there is anything wrong it is a number of magicians themselves.

"That's where the trouble lies," writes Frazee. "Not in the professionals but in a number of amateurs and semipros, who are hurting the art for others. A professional never puts a new effect into his act unless it has been rehearsed for a week or two and tried out in a small theater out of town until the effect works properly. The others buy a trick in the afternoon and put it on a few hours later at an entertainment. Then, if the trick flops, they cry, 'Magic is dead.' Far from it. It is such performers who are dead—from the neck up. If magic is dead—they are the murderers.

"Aping others is another serious fault those who harm the art have. One must be original, have personality and ideas before he can step behind the footlights and do an act to mystify others. The only mystery attached to a lot of these alleged magicians is how they fooled the theater manager into giving them dates.

"Last year more than 14 magic acts showed in New York. Only two of them worked steadily. And these were already established acts from the West. I have no reference to standard acts such as Leon's, Roland Travers, Rosini, Judson Cole, Nate Leipsic or any of the recognized magicians, as they are playing all the time.

"The acts which flop consist mostly of amateurs who never miss seeing a magician at the local theater. They remember the tricks which appeal to them most. After seeing a number of them, Mr. Amateur decides that he knows all the tricks and presto!—a new magician appears on the horizon. The funny part of it is that they all want to start out with a big show. They refuse to realize that all successful magicians started out in a small way and put in many years before being recognized.

"When we were traveling with Carl Rosini we met no less than 17 amateurs who had a barn full of apparatus and who had visions of doing a show a la Kellar or Thurston. They would come back stage and ask us whether we had anything in the line of illusions for sale and were willing to spend good money for anything we could sell them.

"They would ask for advice, such as how many advance men do we need? Is one manager enough with a show? Is one carload of illusions enough? and many like questions. We would advise them to start out in a small way, carrying one trunk to start with. They would not listen to us, and told us most of the time that we were trying to hold them back, as we were afraid they would harm us. Some of these went out, lost all their money, show and everything else. Others are still waiting to go out.

"Many professional magicians unwittingly offend club and vaudeville audiences. I might give, as an example, one performer who did a card trick. He moistened his fingers with his tongue, asked one of the spectators to seal up an envelope and didn't give him anything to moisten the flap with. The patron was compelled to lick the flap in order to seal it. Many club entertainers do not get repeat dates because of such offenses which seem like trifles and yet count.

"A daily offense of a well-known club performer consists of asking the committee, selected from the audience, to assist with the needle trick, by taking the end of the thread in his mouth after the magician has already chewed on it. As a rule, many asked, refuse to comply with his request.

"I'm not trying to preach in this article. I'm trying to tell a lot of these 'gloom wailers' the answer to what they constantly ask, 'What is wrong with magic?'. Nothing."

"Painless" Egyptian Wins In Tilt With Doctor

Paris, August 7.—Tahra Bey, Egyptian faker, who has been getting a lot of publicity here with his trick of "immunity to pain", came out with honors in recent contests with skeptical scientists. Bey had been challenged by Professor Sicard, member of the Academy of Medicine, to allow him to perform an operation to cut out his appendix without administration of an anesthetic. When the time appointed arrive, Bey refused to go thru with it, and the professor then stated that he had conclusively proved that Tahra Bey's claims of immunity to all paine were fraudulent. Bey then retaliated and said for the professor to name the day and he would undergo the operation.

The professor now refuses to proceed. He states that his professional conscience will not allow him to perform an operation unnecessarily and that besides, such an operation would be illegal. Bey, however, now smiles with a superior air.

MYSTERIOUS SMITH

Who has started assembling his show in which he will open shortly. At present he and Mme. Olga, who is featured in the show, are in Cedar Rapids, Ia., where they have been resting during the summer.

"Follies" Chorus Girls Do Magic at Entertainment

An interesting bit of information comes to us which probably would be thrown in the waste basket if sent by a press agent, but is interesting because of the truthfulness of its source. Stewart Roberts, who is attached to the Flo Ziegfeld, Jr., executive staff, is well known among magicians, having dabbled in magic for his hobby since he was a boy. He tells us that two of the Ziegfeld chorus girls have become very deeply interested in the art, and at one of the bi-weekly parties given by the chorus of the *Follies* gave an entire routine of magic.

The girls hold parties every Wednesday and Saturday in a different dressing room, and at each party different girls must entertain. At one held last week Ruth Waddell and Alma Drange were the entertainers, and for their bit offered some mechanical effects and floral illusions which they did very nicely.

Many Magic Shows in Wilmington During Season

Wilmington, Del., puts in its claim for being one of the towns in the country which has played the largest number of magic shows in one season. The latest to play there was Ralston and his *Show of Wonders*, which played two weeks, appearing in the Avenue Theater, the Capitol Theater and the Broadway Theater. The Ralston Show is being routed by F. B. Berst, who was ahead of the Dante Show on its opening season.

Other magic shows which played Wilmington were Dunninger, at the Playhouse for a week; Dante, at the Aldine Theater for a week; Thurston played a week at the Keith vaudeville house, and a half-dozen well-known magic acts have been seen within a few months.

Thurstons Resting in Maine

Howard Thurston and his family are vacationing for a few weeks in Kennebunkport, Me. They are stopping at the Breakwater Court Hotel. Meanwhile Thurston's large shop is under the direction of Dante, who, with a crew of 20 skilled mechanics, is preparing the Thurston and Dante shows for next season.

Lola the Mystic Resting

Lola the Mystic and her husband, Harry E. Otto, have left the road temporarily and have gone into retirement until Lola recuperates from a nervous breakdown. They are now living in San Francisco. Meanwhile Harry Otto has accepted a position as night manager in the Warfield Hotel in that city.

Magic Shows and Acts Popular in West Virginia

Magic has a great following thruout West Virginia, according to a letter received from Nick, the magician. Nick has been playing small towns in that territory under canvas with unusual success. Quite a number of magicians, large and small, have been touring thru the State, most of the acts consisting of escapes, mindreading, billiard ball manipulating, and straight sleight-of-hand. The last seems to be the most popular style of work, he says.

In the escape line Nick features his own original rope tie, called *The King Tut Mummy Tie*, using 100 feet of rope, the escape being made almost instantly in full view of the audience. Mme. Siva is featured as mindreader, doing second-sight, crystal gazing and slate writing. By way of adding variety, a vaudeville sketch with comedy dialog, string music and singing is added to the program.

Magic Scene for New "Peek-a-Boo" Revue

Magic will also be seen in one of the strangest shows on the Columbia Burlesque Wheel next season, the *Peek-a-Boo Company*, which is to have a special scene of magic in it. Harry Landers, magician, will be in the show, and for part of his work is to be backed up by three sets of girls, six in each set, all of whom are to do a special magicial illusion effect. Three different mechanical effects are being arranged for the show which the 18 girls will do. The show is now rehearsing in the Yorkville Theater, New York.

Size of Town Means Nothing to Good Show

The size of a town, large or small, doesn't mean anything to a good magic show in playing to good business, according to Thomas, magician and illusionist, who writes from Racine, Wis., regarding magic shows in the small towns. "In my opinion," he says, "a first-class magic show can get just as much money in the small towns as ever, with the proper publicity and an up-to-date show. My Chinese cube mystery is going over bigger than ever in the sticks."

Conrad Roth, well-known magician of Pittsburgh, Pa., was a visitor in New York last week, where he came to get some new effects.

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By NELSE

New Hotel Manger

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New York, Aug. 8.—The Hotel Manger will be the first actually Manger-built house and will afford William and Julius Manger the opportunity of materializing many new ideas in efficiency and beauty of hotel construction and layout which they have developed in the course of their years of experience in the operation of the Manger Hotel Chain.

The Hotel Manger, being erected on Seventh avenue, between 50th and 51st streets, will be ready for occupancy in the fall of 1926 and will be of the skyscraper type, 20 stories in height. It will contains 1,250 rooms and will be operated along the lines of a transient, popular-priced hotel.

A beautiful lobby, 40 by 100, is being planned with the decorations and furnishings in the Adam period style. In addition to the large main dining room on the main floor, there is to be a cafeteria with a seating capacity of 1,000. Stores will front the entire structure. The plans for the Hotel Manger were drawn by H. Craig Severance and the construction is being done by Bing & Bing.

An interesting feature of the new hostelry is the fact that a special entrance will lead right thru the hotel to the adjacent Roxy Theater, the world's largest motion picture house, which is being built for S. L. Rothafel, and will seat 6,000 people. Four other theaters, to be built to the rear of the hostelry between Sixth and Seventh avenues, will make the Hotel Manger practically the center of a new theater district.

When the Hotel Manger, the 14th in the group in New York City, is completed the metropolitan system will have a total of about 6,800 rooms. The other units in the group are the Great Northern, Woodstock, Wolcott, Times Square, Navarre, Hermitage, Endicott, Cumberland, York, Grand, Martha Washington, Bell Apartment Hotel and the Hotel Gotham, which is operated by Wetherbee & Wood, and in Chicago the Plaza Hotel.

Summer Resort Responses

Preassures a Demand for Theatrical Professionals

During the month of July we were overrun with inquiries from our readers seeking information relative to summer resorts where desirable hotel, boarding and rooming-house accommodations could be had at reasonable rates by the day, week or month, and what outdoor sports were available for guests.

Many of the inquirers specified that due to midsummer rehearsals and play dates in and around New York they could only indulge in week-end trips.

As we personally were in a similar position we combined business with pleasure and tried out many of the summer resorts within 50 miles of New

(*Continued on page 63*)

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MINSTRELSY

By GEORGE PIDDINGTON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Harry Freeman is manager of the Blue Bird Four with John W. Vogel's *Black and White Revue*. Besides Harry, who sings tenor and ballads, there are: Frank Butler, second tenor and soloist; Harry Cole, baritone and solos, and Harry Maurere, bass, light comedy and solos.

The Harvey & Henry Minstrels will open their season Labor Day and will continue to play the Erlanger Time. The show this year promises to be one of the best Harvey & Henry have produced. Many new ideas will be used with some old but good minstrel standbys. *Jockey Sam's Last Race* promises to be one big singing and dancing hit. Aunt Dina and her Brown Babies are bound to be a laughgetter. With a real band and orchestra Harvey & Henry look forward to a prosperous season, according to W. S. Harvey.

Harry (Slipfoot) Clifton finally comes to life with an answer for Jimmie McDonald and remarks that the valve trombone remains intact on some music store shelf, as "Slipfoot" doesn't believe they will ever be able to sell it. He continues that the briny deep is the real place for one, as nothing but a fish would attempt to play *Asleep in the Deep* on a valve trombone in memory of the "balloon shoes". "Slipfoot" adds that Nova Scotia is a great country and all the boys on the Van Arnam Show have the roofs of their mouths sunburned catching scenery.

Tom Post (himself) was a visitor to this editor and entertained the desk hands with some humorous anecdotes of the Coburn show. Tom is with the Babe Dupree and Company act, which just closed a tour of W. V. M. A., and stopped off in Cincinnati while headed east. Tom says that his dogs are barking, as usual, but otherwise he can complain of the best of health. While playing Evansville, Ind., he met Frank and Carl Minch, working at the Majestic. Frank will be remembered as bass soloist with the Field show. Tom had a wonderful time in Evansville with Frank and family. Tom finally induced the boys to join the act and they opened the first week in August.

Frank Gilmore writes: "The last contribution I sent you was enjoyed so much by the boys on the show I thought I would pen one more before leaving the Van Arnam Minstrels to rejoin Lasses White for the coming season. Frank Crooke and I will leave from Yarmouth, N. S., the last week of July, for rehearsals in Springfield, O. There is a fine bunch of boys over here and the season has been a most enjoyable one. It's the first season since Mr. Van Arnam has had a minstrel show that he has made the daily 11:45s, and he enjoys the routine very much. While playing in St. John, N. B., I met an old trouper, Peter Williams, bass violin player on the Hi Henry Minstrels and Jim Whitney's San Francisco Minstrels. Chic Saunders, the amiable young baritone of the Four Aces of Harmony, is being congratulated on all sides, for the news has just leaked out that his reason for leaving is on account of his approaching marriage to a young lady of Akron, O.

A letter from Hi Tom Long, at Soldier's Home, Calif., discloses that he was operated on for appendicitis July 30. The attack came upon him suddenly Wednesday noon and he tried to walk it off, but the pain became so intense that he had to go to a surgeon. The operation was successful, at time of writing (he wrote from his bed the next day), and he only regretted that he had to lay flat on his back for 10 days. He would like to hear from his friends. In a letter previous to the operation Hi Tom had the following to say: "Americans have always associated black-face artists with minstrelsy, so living up to that tradition Al Jolson would be acceptable to the ranks of the Great American institution. But Al has seen fit to cast his lot with musical comedy and has profited thereby, accumulating a fortune. Business men that he and his managers are, they made one vital mistake when they shelved *Big Boy* because Jolson had trouble with his throat. A most profitable going concern was wrecked on a moment's notice. Why? It can be summed up in that Jolson had no understudy. Surely they were astute enough to forsee just such an eventuality. At the very time *Big Boy* was taken off there was touring the Middle West with a minstrel company an artist of the Jolson type, an artist in all that the name implies, and I predict that some day he will be on Broadway. The one I mean is Billy Doss, of Lasses White's Minstrels, a black-face comedian, who uses a dialect, can sing, his singing numbers being the feature of the olio specialty with the White show, and who has abundant personality, one that seems to float out thru his audience and drags them up close while he proceeds to wow them and leave them begging. I can truthfully say that Billy Doss could have been the 'little boy' to save *Big Boy* a trip to the barn."

Stage Employees and Projectionists

(Continued from page 59)

there, a motion picture house. As a result of the agreement reached after conferences between Assistant President Shrman, J. J. Murdock and members of the Albany local, a union man, to be known as a maintenance man, has been employed.

The American Federation of Labor, which lent its support in 1924 to the independent presidential candidate, the late Senator La Follette, will return to its non-partisan policy in political campaigns and in the future not line with any third-party movements, according to information from Washington. The executive council of the A. F. of L. made the announcement following sessions in Washington, devoted to mapping out a non-partisan campaign to be waged in behalf of individuals receiving the labor indorsement in next year's Congressional elections, regardless of party affiliations.

Summer Resort Responses

(Continued from page 62)

York and gave a descriptive review of those places as we found them.

How many readers acted on our suggestions will never be known. Suffice it to say that we were the recipient of numerous letters telling us that the writers had acted on our suggestions and found the places just as we had described them.

The waning summer did not permit us to visit as many places as we would like to, but we will be better prepared for next season's suggestions by a preliminary investigation thru local representatives that will enable us to give an expansive review of many and varied summer resorts in different sections of the country that we are unable to cover in person.

For the benefit of our readers seeking desirable places in which to spend the summer day, week or month, we will set aside one or more pages in our Special Spring Number for this purpose.

Co-Operation Assures Mutual Benefits

In several of the hotels visited by us this summer we found many outdoor sports available, such as boating, bathing, fishing, tennis and golf, but few, if any, of the hotels had anything to offer in the way of indoor sports, except dancing, and many of the smaller country hotels did not have dancing, due to the lack of musicians.

In several instances we were instrumental in providing professional entertainment that cost the hotel management but little in the way of reduced rates for theatrical guests, who volunteered their talent gratis for the entertainment of their fraternal associates and other guests of the hotel when weather conditions and chill nights kept them indoors.

We personally know of several hotels in the Catskills, Adirondacks and the Berkshire Mountains and have heard of many others that regularly employ professional entertainers, but it has been our experience in the smaller hotels that theatrical guests volunteer the entertainment, many of them carrying their own musical instruments with them on their summer vacations.

In planning for their vacations in advance theatrical professionals make numerous inquiries of their professional friends as to what places offer the most attractive inducements in rates, outdoor sports and indoor entertainment.

Many of these professionals depend on *The Billboard* Hotel Directory during the regular season, and not finding summer hotels, boarding and rooming houses listed on the hotel page write in for information.

Recent investigatjons convinced us that there is a big field open for theatrical professionals, laying off during the summer, to accept engagements at the larger hotels as social directors, staging various kinds of indoor entertainment and acting as instructor of such outdoor sports as fishing, boating, swimming, tennis and golf, for theatrical professionals in general are either adept or master of such sports. The feminine members of the profession can also be included as hostess.

Men and women guests always welcome the acquaintance of an actress; in fact, the theatrical atmosphere is a strong magnet that draws men and women alike to hotels, boarding and rooming houses catering to the theatrical profession.

In the interest of our advertisers and readers who depend on *The Billboard* Hotel Directory we are planning to bring both together for mutual benefits next summer.

For the benefit of professionals seeking summer engagements as dramatic readers, vocal and instrumental entertainers, social directors and instructors of outdoor sports, we will set aside a column in our Spring Special in which they can advertise their qualifications for positions.

For the summer hotels, boarding and rooming houses catering to the summer patronage of theatrical professionals we will make ample reservations for display-advertising space in our Spring Special.

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Editorial Comment

THIS week we present to our readers the Annual Fall Number of *The Billboard*.

It was five years ago that this special edition, designed to signalize the opening of the theatrical season and serve the interests in those fields much after the manner in which our Spring Special serves people in the outdoor amusement business, was inaugurated.

Being a new undertaking, naturally not so much was expected of it the first year, but it "got across"—and surprisingly well at that. The demand for it proved that it was wanted—was needed.

The second year it carried more extra business than the first, and there was a greater demand for it—after readers took cognizance of its importance. And so it has been growing since, getting more and more to the point where it shows every indication of soon becoming as great an institution as our Spring Number is, and serving our theatrical readers as usefully.

As the result of many requests and in recognition of the unprecedented number of orchestras now flooding the country, we have this year specifically brought out the orchestra feature by titling the special issue the Fall Number and Orchestra Special.

As has been customary since the inception of this annual special edition, the big feature—and a highly important one—is the index of New York theatricals, the index of burlesque shows and the New York musical index. These lists, cross-indexed and classified otherwise, disclose at a glance practically anything about legitimate shows, actors, actresses, producers, etc., in New York City during the season of 1924-'25 that one would care to know. With a little study of the lists readers can well realize what time and effort was consumed in compiling them.

Then, as usual, there are special articles—seven in number—all by authorities in their respective fields and every one constructive and instructive, which should have a great bearing on the future of theatricals in general.

If we have pleased our theatrical readers—we specify theatrical readers because this issue is particularly devoted to them—with our efforts, we are glad.

If any one has any suggestions to offer, we are always ready to listen.

THE theatrical and show world was shocked as it was never shocked before with the news of the passing of W. H. Donaldson. From all parts of the country telegrams and letters of sympathy and appreciation have been reaching Mrs. Donaldson and *The Billboard*, attesting to the high esteem in which the deceased was held. And without doubt these messages will continue to pour in as the sad news spreads more and more—even from foreign shores, where Mr. Donaldson was also very well known.

THE Showmen's League of America has issued its annual call for funds, designating for this purpose the week of September 7 as Showmen's League Week.

Everybody knows—or should know—that it takes an enormous amount of money to keep an institution such as the league, which ministers to the sick and the needy, and gives a Christian burial to those dying penniless, in operation.

And every member of the league well realizes the value of this charitable work.

It is the hope of the League that this year will be made the banner one in its history.

One doesn't necessarily have to be a member to donate or raise money. Contributions will be gladly received from anybody feeling inclined to aid in this good work.

Don't forget the date—the week of September 7.

WE don't recall who it was, but some time ago someone pounced on the saxophone, really condemned it, saying that all music played thereon was immoral. The whole thing was a big laugh to everybody except the one doing the condemning and probably a few others who had the same foolish opinion.

The subject of "indecent music" has now come up in Washington, and its definition seems to have the police of that city stumped. One official last week gave it as her opinion that "any music played on a saxophone is immoral." The authority for the assertion was Sergeant Rhoda Milliken, of the Women's Bureau. Officer Clarence Talley, who has just taken up saxophone playing, disagreed with her entirely, saying that "the saxophone is elevating and respectable if treated right."

Many things unfit to print have no doubt been written on typewriters, but would it be fair to say that any work done with typewriters is immoral?

"A man is as good as the company he keeps," says an old saw. On the contrary an instrument is always good regardless of the music played.

THERE is no disputing the fact that the county fair is an essential in the life of a community. Which reminds us that there are 102 counties in Illinois, all of them having agricultural interests. And 84 of these are holding county fairs this summer and fall.

THERE is nothing in the laws of this country that prohibits the chewing of gum. On the other hand there is nothing that entitles the gum-chewer to park his shopworn chicle on the backs of seats in theaters or throw it on the carpets, etc.

Theater managers thruout the country might do well to emulate the 81st Street Theater in New York City, which has published in its program a very polite and concise appeal to its patrons as regards the chewing and parking of gum. The appeal follows:

"Gum chewing is the great American habit, and, fortunately for the theaters, most gum chewers park their gum before taking their seats. Now and then, however, someone drops his or her gum on the carpet or sticks it under the seat, and that means discomfort for another patron and a hard job of cleaning for the house. Everyone knows how annoying it is to step or sit on gum and how hard it is to remove from any fabric into which it is ground. Theaters have a goodly cleaning bill on account of gum dropped on the carpets and rugs, and patrons every now and then are mightily disturbed at coming in contact with this sticky reminder of a thoughtless person. Please take heed of where you leave your discarded gum. It will be appreciated if gum chewers do unto others as they would be done by in this matter."

Walter Schroeder, builder of the Retlaw Theater at Sheboygan and Main streets, Fond du Lac, Wis., announces that the theater will be opened Thanksgiving Day with a special vaudeville program and first-run picture. Special trains will be run to Fond du Lac from Milwaukee, Green Bay and other points on the occasion of the opening.

INTERESTING FACTS
About the
NEW YORK THEATRICAL SEASON
of 1924-1925

(As Revealed by The Billboard Index of New York Theatricals)

Most Prolific Actor—James Meighan, who appeared in nine productions.

Most Prolific Playwright—Eugene O'Neill, who had four full-length plays and one short play produced. Ernest Vadja, Hungarian author, had four plays presented. Aside from O'Neill, no American playwright had more than two pieces produced during the season.

Most Prolific Stage Director—Philip Moeller, with six productions to his credit.

Most Prolific Librettist—Harold Atteridge, who contributed to seven musical shows.

Most Prolific Composer—Sigmund Romberg, who contributed to seven musical shows.

Most Prolific Lyric Writer—Clifford Grey, who contributed to five musical shows.

Most Prolific Dance Director—David Bennett, who staged numbers for eight musical shows.

Most Versatile Individual—Ed Wynn, actor, manager, librettist, composer and lyric writer.

Most Prolific Producers—Lee & J. J. Shubert, who offered 12 productions in the name of the firm, four more in association with other producers and another five under the individual sponsorship of Lee Shubert, making a total of 21 productions. Of non-syndicate producers, the Provincetown Playhouse was most active, turning out 11 plays.

Most Prolific Playhouse—Wallack's (formerly Frazee), which housed 13 attractions.

Playhouse Least Worried About Tenants—Republic, home of "Abie's Irish Rose".

Most Popular Length of Run—16 performances, 14 attractions quitting at the end of this number of showings.

Most Peripatetic Productions—"China Rose", "White Cargo", "Fashion", "Desire Under the Elms" and "S. S. Glencairn", each of which moved three times.

Number of Producers With Only One Show to Their Credit for the Season—109, indicating considerable activity on the part of non-established producers.

Percentage of Failures—Dramatic, about 75 per cent; musical comedy, about 35 per cent.

Suddenness of Failures—In the dramatic line, out of 194 new shows, 51 closed within two weeks, 75 within three weeks, 90 within four weeks and 110 within six weeks; therefore, more than half of the dramatic shows FAILED WITHIN SIX WEEKS. In the musical comedy line, out of 50 shows, 4 closed within two weeks, 6 within three weeks and 9 within six weeks; but 35 ran beyond 100 performances.

Total Number of New Productions for the Season—244, including 194 dramatic shows and 50 musical comedies. In addition to this, 11 dramatic and 9 musical attractions were held over from the previous season; making a grand total of 264 productions on view the past season.

QUESTIONS AND ANSWERS

M. M.—Charlotte Bronte wrote the novel *Jane Eyre*.

W. R.—The first version of the Passion Play was written by the Monks of Ettal.

L. L.—Jenny Lind was the famous singer who was called "the Swedish Nightingale". P. T. Barnum conducted her concert tours in this country.

T. P. P.—Gladiators who entered the ring as participants in gladiatorial contests saluted the Emperor Claudius with the phrase "We, who are about to die, salute thee."

A. G. S.—It is uncertain how the custom of making leases for odd years, such as 99 years, originated. Matthew Bacon, in his *Treatise on Leases and Terms for Years*, published in London in 1798, explains that the 99-year-lease period represents three lives, but does not state why this particular period was selected. There was possibly an English common law preventing a lessor from granting a lease for 100 years, and was therefore made for a slightly shorter period.

MOTION PICTURES

Edited by ARTHUR W. EDDY

(Communications to 1560 Broadway, New York, N. Y.)

Publicity Grab Fails Thru Trick of Weather

Fate Bars Newsreels, But Paramount's Barbecue Successful Nevertheless

New York, Aug. 8.—Ed Olmstead, director of publicity for the Rivoli and Rialto theaters, Broadway first-run houses on the Paramount chain, is lamenting the trick of destiny which knocked sky high his plan for a big publicity grab. The medium for the press stunt was a barbecue scheduled for last Saturday night on the site of the new Paramount building fronting on Broadway, between 43d and 44th streets, and Ed had reams of publicity in circulation concerning the new Famous Players' enterprise and plans for "more to come".

The traditional monkeywrench was inserted in the "works" late Saturday, a few hours before the start of the party. This occurred when the authorities decided that it would be unsafe to permit a gathering of several thousand people in the excavation owing to the rains on the previous day, which had undermined, perhaps, the foundations. This 11th-hour obstacle resulted in Ed's rushing around and hiring the grand ballroom of the Astor Hotel for the event, which proved highly successful despite all hindrances.

Approximately 2,500 people, largely comprising employees of the various Paramount departments, participated in the barbecue. One of the inaugural features was a parade of Ben Bernie's band, which is now a big Paramount attraction, with chefs carrying the subject of the barbecue. The same organization of musicians provided music for dancing. "Eats" were easily obtainable during the evening. Practically the only regret Ed inherits is the fact that the contemplated newsreel pictures were taboo, owing to inability to provide adequate lighting on so short a notice. However, the papers gave the story considerable space and everybody had a good time celebrating the official start of Paramount's new 29-story theater building.

Exhibitors Attend Hearings To Protest Postal Charges

New York, Aug. 8.—Exhibitors who desire to protest against the schedule of postal rates are having their opportunity at present, as the special joint subcommittee in charge of the matter is now holding hearings. Every day this week hearings have been held in the Assembly Room of the Waldorf-Astoria Hotel, beginning at 10:30 a.m.

The schedule for next week and thereafter is as follows:

Monday, August 10, to Tuesday, August 13—Hearings in Boston; Assembly Room, Hotel Touraine, beginning 10:30 a.m. daily.

Friday, August 14—Hearings in Augusta, Me.; Assembly Room, Augusta House, beginning 10:30 a.m.

Saturday, August 15—Hearings in Augusta continued (morning only).

Monday, August 17—Hearings in Buffalo, N. Y., Assembly Room, Hotel Statler, beginning 10:30 a.m.

Tuesday, August 18—Hearings in Buffalo continued (morning only).

Wednesday, August 19—Hearing in Cleveland, O.

Wednesday, August 26—Hearings in Chicago; Assembly Room, Congress Hotel, beginning 10:30 a.m. daily.

Thursday, August 27.—Hearings in Minneapolis, Minn., Conference Room, Nicollet Hotel, beginning 10:30 a.m.

Friday, August 28—Hearings in St. Paul, Atlantic Club Building, 10:30 a.m.

Saturday, August 29—Hearings in Minneapolis continued, Nicollet Hotel, 10:30 a.m.

Warners Plugging Lubitsch

New York, Aug. 8.—The Warner Brothers are staging a strong publicity campaign for their directorial star, Ernst Lubitsch, whose outstanding film effort, *Kiss Me Again*, is playing at the Piccadilly Theater, starting its second week Monday. Incidental to the premiere of the picture last Saturday the producers and distributors ran a full-page ad in *The New York Times*. Such expensive exploitation has seldom, if ever, been accorded a director.

To Make Films in Utah

Salt Lake City, Utah, Aug. 8.—The Utah-California Pictures Corporation, incorporated under the laws of Utah last month, has opened an office in this city and will begin active production in the near future, according to Don Miller, president of the concern. The executive office of the new concern is in Hollywood.

New Films on Broadway

Week of August 16

Capitol — *Sunup*, Metro-Goldwyn, Conrad Nagel and Pauline Starke.

Rialto—*The Lucky Horseshoe*, Fox, Tom Mix.

Rivoli—*The Ten Commandments*.

Strand—*The Gold Rush*, United Artists, Charles Chaplin.

Piccadilly—*Winds of Chance*, First National, Ben Lyon, Anna Q. Nilsson and Hobart Bosworth.

"Commandments" Goes Big

Dallas, Tex., Aug. 8.—With *The Ten Commandments* the Melba Theater here broke all existing Dallas amusement records for business. The picture played two weeks to $26,000 for the run. Business for the first week was $16,000, according to a statement from the management.

Cecil B. De Mille's Biblical picture was late in reaching this Southwestern keypoint. No theater would take it as a road show and play it at a high top price, consequently the town had to wait until it was ready for program release.

With *The Ten Commandments* the Melba Theater changed its policy from that of vaudeville and pictures to one of straight pictures. This house was built first by officials for First National and later taken over by First National itself. It has been acquired by Famous Players and is now run in conjunction with the $1,000,000 Palace Theater.

S. T. McDonald, manager, pulled an effective advertising stunt for the decalogue. The newspaper reviewers here as everywhere else waxed enthusiastic over the Biblical sequences, but panned the modern episode unmercifully. In one of his ads McDonald inserted the line "The best and worst in pictures", indicating an intention to sell the public on the actual facts concerning the production. As a result the town went to the Melba forewarned and was not disappointed.

News for Exhibitors

Lebanon, N. H., is again peaceful after the motion picture controversy between the Lebanon Improvement Society, Inc., and Frank H. Wooton, owner of the Park Theater. The disturbance ended when the Improvement Society bought out the exhibitor and closed the theater. The organization is conducting film shows in the Town Hall.

Damage estimated at $100,000 was caused by the fire which recently destroyed the Casco Theater at Pittsboro, N. C. The playhouse is the property of Aronson & Browne.

Preparations are being made by the Albany Film Board of Trade for its annual outing to be held September 14 at Saratoga Lake. The program for the day includes a baseball game between the Albany exchange and the salesmen. All exchanges will be closed for half a day.

Nat Beler has been appointed manager of the Warners' New York exchange. A few weeks ago he took charge of the New Jersey territory for the same company. As New York manager he succeeds Robert S. Horsley, resigned.

The Victoria Theater, owned by Willmer & Vincent, at Altoona, Pa., will reopen Labor Day after remodeling. It will play independent pictures.

A miniature reproduction of a Venetian fountain has been installed in the main lobby of Loew's State Theater at Boston. It cost approximately $5,000.

The Warners have appointed E. J. Smith as Eastern sales manager. He was with Universal for many years and more recently has been Eastern district manager for F. B. O.

Work has been started on a $1,000,000 theater at Youngstown, O. Joe Trunk will manage the house, which will open about Thanksgiving Day.

August 25, 26 and 27 are the dates of a national convention of First National branch and district managers, who will gather at New York. On the program is a visit to the First National Studio to watch pictures in production.

The Castro and Palace theaters at Ashtabula, O., have been acquired by Felber & Shea. Paul Mueller will manage both houses.

Sam Bullock, field representative of the Ohio M. P. T. O., has resigned owing to ill health.

J. E. Fontaine, Cleveland branch manager for Paramount, has succeeded M. C. Hughes as manager of the Pittsburgh office. Carl Weeks, salesman connected with the Columbus, O., exchange, has been promoted to branch manager at Columbus. Ill health caused Hughes to relinquish his duties.

The J. Meyer Schine Theater Corporation is to operate the Regent Theater in Corning, N. Y., when it reopens some time in September. The house has been closed for renovation.

Promoters of Film Company Are Indicted at Los Angeles

Los Angeles, Aug. 8.—William L. Marshall, formerly a partner in the film company called the Whitehurst-Marshall Productions, surrendered to post-office officials recently to answer to a secret indictment returned against himself and B. W. Whitehurst by the Federal Grand Jury, charging the two men with using the mails to defraud in connection with a film-exploitation scheme. Whitehurst, alleged leader in the project, is being sought in Chicago by Federal agents.

Marshall, in a statement to U. S. Attorney S. W. McNabb, asserted that he was entirely innocent of any questionable promotion work and declared that he left the company when he became suspicious of his partner. According to government investigators the Whitehurst-Marshall Productions represented to carefully selected "investors", chosen largely from the medical and other professional ranks, that they had under contract many of the leading film stars. By controlling these players and their work investors would be able to "clean up", several of the prospective investors were informed, it is charged, and were told that within 90 days they could realize profits as high as 400 per cent on their investments. Among the players alleged to have been under contract are Hobart Bosworth, Anna Q. Nilsson, Henry B. Walthall, Lewis Stone, Herbert Rawlinson, Frank Mayo, Tully Marshall, Elliott Dexter and Jacqueline Logan.

All-Night Theaters To Run

Seattle, Wash., Aug. 8.—Efforts to close all-night theaters in the down-town section of this city have been blocked thru refusal of the City Council to act because of lack of evidence to support the contentions of the board of censorship and Mayor that the theaters were creating an immoral and offensive influence. Investigators for the council have testified that the houses are well patrolled by matrons and that as far as they could learn the houses are entitled to keep open all night as well as restaurants and taxicabs. Several attempts have now been made by the censors, women clubs and clergymen to end the all-night theater business, but all have been unsuccessful.

Exploitation Stunts

Seven big automobiles were used in the campaign to exploit *The Fool* during its engagement at King's Gordon Theater, St. Louis, the machines providing transportation for 50 boys, who distributed special circulars in a systematic house-to-house canvass. Each lad wore a large printed card on his cap to help publicize the film and each auto carried an appropriate banner.

Putting over *Cheaper To Marry*, the Sun Theater at Omaha had a stage wedding night for six consecutive evenings. Each couple was tendered $25 in cash from the theater, the license, ring and the minister; a florist furnished the flowers free and a taxicab company supplied the transportation.

The Iron Horse was boosted at the B. S. Moss Castle Theater, Long Beach, by the distribution of several thousand one-ounce bottles of the vial type. Each one contained a printed message announcing the booking of the picture. The distribution was effected by taking the bottles out about half a mile beyond the surf line and throwing them overboard for miles along the beach. When they came floating in among the bathers they caused something of a sensation.

All girls named Sally were admitted free to see Colleen Moore's *Sally* when it played the Arcade Theater, Jacksonville, Fla. Of course, the Sallys brought friends, who helped fill the box-office till. The stunt, altho not strikingly original, also broke into print in the local newspapers.

Medical atmosphere was created in the Cinema House, Sheffield, Eng., during the run of *Oh, Doctor*, when the manager, E. W. Bassil, transformed his lobby into a first-class imitation of a drug store. In carrying out his idea Bassil supplied his ushers with pill-box hats and his cafe waitresses with aprons on which the title of the film had been painted. The commissionaires, page boys and attendants carried the name of the picture on the back of their white aprons.

Exploiting *Lady of the Night*, Earle Fain of the Vendome Theater, Nashville, Tenn., distributed fans on which were printed the statement that it was not too hot to see the picture. The fans were given out at women's club luncheons, at the ball park and car transfer stations.

Taking advantage of the religious atmosphere in *The Fool*, the Strand Theater at Far Rockaway, N. Y., extended special invitations to the clergymen of the vicinity to inspect the film. Harry Thoms, manager of the house, put the idea over.

Arrangements were made with both the local dailies in Newark, O., when *The Great Divide* was at the Auditorium, to award free tickets to names selected at random from their subscription lists and printed among the want ads.

Pretty Ladies was given considerable publicity when it ran at Loew's Warfield Theater in San Francisco thru a "Queen of Tresses" contest. The first prize for the most beautifully dressed head of hair was a week's vacation at a hotel, a vacation outfit and a three weeks' engagement under Fanchon & Marco. The second prize was $50 cash. There were 15 additional prizes.

Greater Movie Season Bringing Better Films

Pictures Generally Receiving Unusually Lavish Praise—Radio Pageant

New York, August 8.—The Greater Movie Season is now in full swing and despite the skepticism of the daily newspaper film writers is bringing unusually high-grade pictures to the Broadway first-run houses. Generally speaking, the criticisms have been exceptionally favorable this week, unquestionably the most complimentary of the year. Productions which have aroused reviewing enthusiasm are: *Sally of the Sawdust*, *The Unholy Three*, *Kiss Me Again* and *The Goose Woman*. Business is reported as unusually good, especially in the theaters playing the mentioned pictures.

Monday evening the season formally opened with an elaborate radio pageant broadcast from the Crystal Room of the Ritz-Carlton Hotel. Major Edward Bowes, managing director of the Capitol Theater and successor to Roxy in charge of the microphone, officiated as master of ceremonies. The program included numbers by the Capitol Male Quartet, Ohman and Arden, Irene Franklin, William Robyn and the combined orchestras of the Capitol, Rivoli, Rialto, Strand and Piccadilly theaters, directed by Hugo Riesenfeld and David Mendoza; Harry Hershfield, Eduardo Ferrari-Fontana, Evelyn Herbert, Eugene Ormandy and Bugs Baer.

Announcements of the week concerning the film industry included information to the effect that morning matinees will be started at the Rialto beginning next week. The new opening hour is 10:30 a.m., at which time the feature picture will begin. Special organ music will accompany the films until 2 p.m., when the stage specialties will go on. From 10:30 until 12 o'clock, noon, a new price of 35 cents for all seats will be in effect.

The United Artists special, *Don Q*, starring Douglas Fairbanks, which closed an eight weeks' world premiere run at the Globe Theater tonight, will next be exhibited in Boston at the Colonial Theater. It will start proceedings August 17 for a stay of five weeks.

The Strand is planning a special midnight performance for the premiere of *The Gold Rush*, the event being scheduled for Saturday night, August 15, with Charlie Chaplin appearing in person. All seats will be reserved. Beginning the following day, Sunday, regular prices will prevail.

Last week the Capitol registered extraordinarily heavy with *Never the Twain Shall Meet*. The film is reported to have brought in more than $60,000, far above the highest anticipations in summer business. *The Half-Way Girl*, playing the Strand, made a fine showing and *Not So Long Ago*, feature at the Rivoli, did fairly good business, altho registering a slump compared with the previous week. *A Woman's Faith* at the Colony made a good impression at the box office, and at the Rialto *The Ranger of the Big Pines* proved a weak number. Playing *Night Life of New York*, which recently had its premiere screening at the Rivoli, the Cameo did better than ordinary business. *Don Q* went fairly successful at the Globe.

Fox Announces Release Dates And Short-Subject Titles

New York, Aug. 8.—The Fox Film Corporation announces the titles and release dates for its initial group of short-subject productions for the season beginning this month. The group numbers 22, exclusive of the Fox News releases, with pictures from each of its five short-reel units.

The list is as follows: August 16, *The Big Game Hunter*, Van Bibber comedy; August 23, *On the Go*, an Imperial, and *The West Wind*, a Varities; August 30, *A Business Engagement*, the first of the *Married Life of Helen and Warren*; September 6, *Shoes*, an O. Henry Tale; *Sweet Marie*, an Imperial, and *In a China Shop*, a Varities; September 20, *The Sky Jumper*, a Van Bibber; *Love and Lions*, an Imperial, and *My Own Carolina*, a Varities; October 4, *With Pencil, Brush and Chisel*, a Varities; *All Aboard*, a second *Married Life* picture; September 18, *Transients in Arcadia*, an O. Henry; *Cuba Steps Out*, a Varities; November 1, *The Wrestler*, a Van Bibber; *The Sky Tribe*, a Varities; November 15, *White Paper*, a Varities; November 22, *The Peacemakers*, third of the Helen and Warren series; November 29, *The River Nile*, a Varities; *Failure*, an O. Henry; December 13, *A Parisian Knight*, a Van Bibber, and *Toiling for Rest*, a Varities.

AS THE N. Y. REVIEWERS SEE THE FILMS

"The Unholy Three"

(Metro-Goldwyn at Capitol)

TIMES: "Not often does one see so powerful a photodrama. . . . A stirring story stocked with original twists and situations."—Mordaunt Hall.

POST: "Offers splendid entertainment that is not lacking in thrills. . . . The plot is unique and the acting far above average."

EVENING WORLD: "An excellent melodrama which smacks of Poe. . . . The long arm of coincident makes its appearance once or twice too often."—George Gerhard.

HERALD-TRIBUNE: "By all odds the most exciting and terrifying of all screen thrillers. . . . A masterpiece of fantastic terror."—Richard Watts, Jr.

WORLD: "It has emotion and amusement, acting and ideas. . . . These in abundance. . . . *The Unholy Three* is good enough."—W. R.

"Kiss Me Again

(Warner at Piccadilly)

HERALD-TRIBUNE: "Perhaps the most coldly brilliant and sparklingly gay thing that has ever been seen in motion pictures. . . . The playing seems perfect but for this the director must deserve more of the praise than the actors."—Richard Watts, Jr.

POST: "Same old plot charmingly transfigured into a light comedy. . . . For people who like sophisticated and witty pictures."

TIMES: "Directed with such ease and charm that one is kept in a merry mood for its full length. . . . An admirable production."—Mordaunt Hall.

TELEGRAM: "The best picture the Piccadilly has had in some time. . . . Not a great moving picture but it is indeed a very excellent one and worthy of its great director."—Warren Nolan.

SUN: "Delightful photoplay abounding in delicate, subtle pantomimic wit. . . . Spicy, sophisticated Parisian comedy. Quite, quite brilliant."—The Moviegoer.

EVENING WORLD: "When weighty minds get together months hence to catalog the year's best offerings they will be in duty bound to give this one a place very near the top. . . . A frothy thing, sparkling as champagne."—George Gerhard.

"Sally of the Sawdust"

(U. A. at Strand)

EVENING WORLD: "Most compellingly realistic thing which David Wark Griffith has ever done. There is suspense all thru the story."—George Gerhard.

HERALD-TRIBUNE: "A box-office picture. . . . Will probably make more money than any picture on Broadway this week. . . . There is no denying the entertainment value of the photoplay."—Richard Watts, Jr.

TELEGRAM: "So excellent a film, thanks to the combination of Griffith and Fields, that a poor movie fan who sees inferior pictures week after week will be pardoned if he enjoys the luxury of shouting his head off in praise."—Warren Nolan.

WORLD: "Among the finest of all motion pictures yet made. And I am not so sure but that it is the screen's classic in mature character delineation."—Quinn Martin.

AMERICAN: "Combined with the excellent comedy tempo there is a drama that is Griffith at his best. . . . "—Louella O. Parsons.

"The Trouble With Wives"

(Paramount at Rivoli)

HERALD-TRIBUNE: "Agreeable little comedy. . . . The expertness of the direction makes the photoplay something more than a mere animated comic strip."—Richard Watts, Jr.

WORLD: "Matrimony as lived in the comic supplements—tho as a Paramount picture it is of course more elegant and refined. . . . The producers have somehow made a comedy that is thoroly hilarious and alive."—W. R.

POST: "By some measure or other attains real entertainment. . . . If you are looking for an hour of good, honest laughter you could do much worse than drop into the Rivoli."

"Wild, Wild Susan"

(Paramount at Rialto)

HERALD-TRIBUNE: "Outside of Miss Daniels' work there is little that can be commended. . . . The titles are pretty bad."—Richard Watts, Jr.

AMERICAN: "Altogether, it's an amusing film. . . . Sometimes a sequence becomes a bit too silly."

TELEGRAM: "Some good comedy spots in it. . . . Fun is largely slapstick."—Warren Nolan.

WORLD: "A series of practical jokes involving more or less burlesque melodrama."—A. S.

"The Goose Woman"

(Universal at Colony)

SUN: "Well worth a visit. . . . The backgrounds of the goose farm are both picturesque and truthful—but over all there is Miss Dresser."—The Moviegoer.

WORLD: "Mother films are unusually hard to take. . . . *The Goose Woman* does far better than the average."—W. R.

AMERICAN: "A murder mystery which is not solved until the final scene. . . . The final solution is a little weak."

TIMES: "An unusually interesting production. . . . Narrative is unfolded unconvincingly. . . . Well worth seeing."—Mordaunt Hall.

Film Shorts

More pictures for United Artist release are soon to be available thru new distributing arrangements just made by Roland West and John W. Considine, Jr. West, who produced *The Unknown Purple* and *The Monster*, is author and producer of one-act plays, and will supervise Norma Talmadge's next starring film, *Paris After Dark*, as well as attending to his own producing activities. Considine is general manager of the Norma and Constance Talmadge Productions.

Players selected for Paramount's *Lord Jim*, due for production at Hollywood soon, are Percy Marmont, Madeline Hurlock, Noah Beery, Raymond Hatton and Joseph Dowling. Victor Fleming is the director.

Memory Lane, First National opus, is being filmed at the Metro-Goldwyn-Mayer Studio, Hollywood, by John Stahl with a cast including the following: Eleanor Boardman, Conrad Nagel and William Haines.

Fox is making *The Winding Stair* at Hollywood with Alma Rubens, Edmund Lowe, Mahlon Hamilton, Warner Oland, Frank Leigh, Chester Conklin and Emily Fitzroy. It is a John Griffith Wray production.

When Herbert Brenon finishes making *A Kiss for Cinderella* for Paramount he will next turn his megaphone on *The Song and Dance Man*, based on George M. Cohan's success. This will be produced at the Long Island Studio.

Making *The Masked Bride* for Metro-Goldwyn at the West Coast are Mae Murray, Francis X. Bushman, Pauline Neff, Lawford Davidson and Andre Cheron, an aviator. Joseph von Sternberg, who achieved some fame thru his *The Salvation Hunters*, is directing.

The latest Harold Lloyd production, the title of which has not been announced, will display Noah Young, Constantine Romanoff, Paul Weigel and Jobyna Ralston in addition to the comedian. Sam Taylor is making the film at Hollywood. It will be Lloyd's first picture for Paramount release.

Supporting Buck Jones in *The Timber Wolf*, Fox release for September, are Elinor Fair, Sam Allen, William Walling, Robert Mack and Jack Craig. The direction is by W. S. Van Dyke. *Lazybones*, a version of the Owen Davis play featuring Jones, will be released November 8 for first-run houses. The cast includes Madge Bellamy, Zazu Pitts, Leslie Fenton and Jane Novak. After this film the Western star is scheduled to work in *A Man Four Square*, with Harry Wood, William Lawrence, Frank Beal, Florence Gilbert and Olive Trevor.

D. W. Griffith, at work at the Paramount Long Island studio making *That Royle Girl*, has the following players in charge: Carol Dempster, James Kirkwood, Harrison Ford, Paul Everton, Erville Alderson, Marie Chambers, George Rigas and Florence Auer.

Before making another Chadwick picture Charles Ray will go to work at Culver City for Metro-Goldwyn, having been signed to cofeature with Pauline Starke in *A Little Bit of Broadway*.

Playing in *The Silver Treasure*, a Fox production being filmed at its West Coast studio, are George O'Brien, Inez Rene, Lou Tellegen, Stewart Rome, Hedda Hopper, Daniel Makarenke, Evelyn Selbie, Otto Matieson, Fred Becker, Harvey Clark, Hugh Crumplin, Gilbert Clayton, Sidney de Grey, Jack Rollens, George Kuwa and Helena D'Algy. Rowland V. Lee is the director.

Artists Go With Schulberg

Hollywood, Calif., Aug. 8.—Two favorite artists of the Imperial Theater at Moscow have come to Hollywood to be associated with B. P. Schulberg. Laty Floren, famous Russian playwright, actor and director, has joined the Schulberg organization, and also his wife, Monna Gann, who was for several years star of the Imperial Theater. In addition she has been starred in Vienna, Berlin and Paris and is a playwright.

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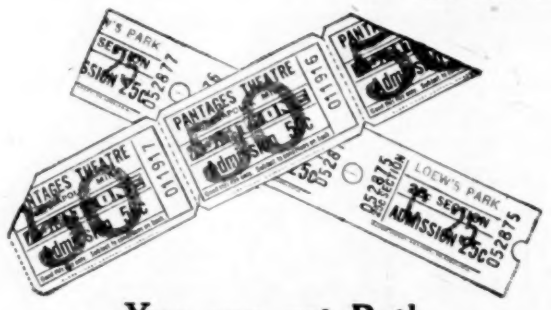

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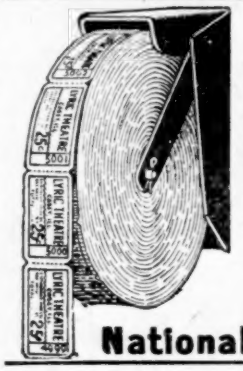

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The Billboard Index

OF NEW YORK THEATRICALS

SEASON 1924-1925

Compiled by DON CARLE GILLETTE

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HOW TO USE THE INDEX

If you want any information about a play, look in the ALPHABETICAL LIST OF PLAYS, under the subhead of Dramatic or Musical Comedy, whichever the piece may be, and find the cast number applying to it. Then look for that number in the section headed CHRONOLOGICAL INDEX OF PLAYS, which is arranged numerically and also divided under the subheads of Dramatic and Musical Comedy. Complete information about every play will be found there. When no closing date is given it means that the play had not closed up to August 1, 1925.

To find out if an actor or actress played in New York during the 1924-1925 season, or if you want to know the name of the play or plays in which a performer appeared, consult the ALPHABETICAL LIST OF PLAYERS, which also is separated according to Dramatic and Musical Comedy (all players who appeared in both kinds of productions will be found listed under both subheads). The cast numbers shown after each name indicate the plays in which the artist appeared (the letter D before a number stands for Dramatic and M for Musical Comedy), and by turning to these numbers in the CHRONOLOGICAL INDEX OF PLAYS any further information desired can be obtained.

The list headed PLAYS WITH LENGTH OF RUNS gives the total number of performances played by each attraction in New York, exclusive of shows that had not closed up to August 1, 1925.

THEATERS WITH PLAYS PRESENTED, arranged alphabetically according to theater, shows all the attractions, both dramatic and musical, that played in each Broadway house.

MANAGERS WITH PLAYS PRESENTED, arranged alphabetically according to manager's name, gives all the productions of each manager.

AUTHORS WITH PLAYS PRODUCED, arranged alphabetically by author's name, contains the produced works of each dramatist.

The remaining lists, which include LIBRETTISTS, COMPOSERS, LYRIC WRITERS, STAGE DIRECTORS and DANCE DIRECTORS, give the cast numbers of the productions in which each of these craftsmen was concerned.

Owing to the scope of this Index and the great amount of detail involved in compiling it, the possibilities of errors and omissions are many. Therefore, if anyone discovers something wrong in these pages and will be good enough to point it out to us, a correction will glady be made in later issues of The Billboard.

ALPHABETICAL LIST OF PLAYS

Dramatic

Name of Play — Cast No.

A

Abie's Irish Rose — D 1
All God's Chillun Got Wings — D 15
Alloy — D 62
All Wet — D203
Aloma of the South Seas — D176
Amoureuse — D 83
Aren't We All?— D168
Ariadne — D142
Artistic Temperament — D 90
Ashes — D 58
A. W. O. L. — D137

B

Bachelor's Brides — D192
Backslapper, The — D167
Bades — D 87
Beggar on Horseback — D5 D156
Best People, The — D 17
Bewitched — D 45
Beyond — D116
Big Mogul, The — D186
Bird Cage, The — D196
Bit o' Love, A — D184
Blind Alleys — D 75
Blue Peter, The — D157
Bluffing Bluffers — D 96
Bride Retires, The — D187
Brothers Menaechmus, The — D198
Bully, The — D105
Busybody, The — D 41

C

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Cain — D165
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Cape Smoke — D136
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Critic, The — D182
Crime in the Whistler Room, The — D 50
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D

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Dawn — D 80
Depths, The — D119
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E

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Fata Morgana — D 6
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Izzy — D 34

J

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K

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Kosher Kitty Kelly — D201

L

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O

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CHRONOLOGICAL INDEX OF PLAYS

Dramatic

D1

REPUBLIC

Commencing Monday Evening, July 17, 1922
(Fulton Theater May 23, 1922, to July 15, 1922)

ANNE NICHOLS'

ABIE'S IRISH ROSE

CAST OF CHARACTERS
(In the Order of Their Appearance)

Isaac Cohen.....Milton Wallace
Mrs. Isaac Cohen.....Ida Kramer
Rabbi Jacob Samuels.....Jack Bertin
Solomon Levy.....Alfred White
Abraham Levy.....Harold Shubert
Rosemary Murphy.....Rae Martin
Patrick Murphy.....Andrew Mack
Father Whalen.....Harry Bradley
Flower Girl.....Dorothy Pitou
Bridesmaids—Irene Antel, Peggy Parry, Dorothy Grau, Phyllis Perugini

SYNOPSIS: Act I—Solomon Levy's Apartment, New York City. Act II—Same as Act I, One Week Later. Act III—Abie and Rosemary's Apartment, New York. Christmas Eve, One Year Later.

Rae Martin replaced by Evelyn Nichols October, 1924.

Peggy Parry replaced by Elsie Nichols.

Louis Sorin replaced Milton Wallace for several performances July, 1925.

D2

DALY'S

Commencing Monday Evening, December 24, 1923
(Greenwich Village Theater November 5 to December 22, 1923)

EARL CARROLL
—Presents—

WHITE CARGO

A Vivid Play of the Primitive
Written and Staged by Leon Gordon
—With—

ARTHUR HOHL AND CONWAY WINGFIELD

CAST OF CHARACTERS
(In the Order of Their Appearance)

The Doctor.....Conway Wingfield
Witzel.....Arthur Hohl
Ashley.....Frederick Roland
The Missionary.....J. Malcolm Dunn
The Skipper.....Curtis Karpe
The Engineer.....Tracy Barrow
Langford.....Richard Stevenson
Tondeleyo.....Betty Pierce
Werthing.....Blaine Cordner
Jim Fish.....Chief White Hawk

SYNOPSIS: Act I—Scene 1: An Afternoon in December. Scene 2: That Night. Act II—Scene 1: Eight Months Later. Scene 2: Three Months Later. Act III—Scene 1: One Year Later. Scene 2: A Few Months Later.
The Action Takes Place in a Bungalow on the West Coast of Africa
Play Staged by the Author

Conway Wingfield replaced by Wallace Erskine.

Frederick Roland replaced by Wheeler Dryden.

Blaine Cordner replaced by Allan Davis.

Moved to 39th Street Theater March 30, 1925.

Conway Wingfield returned to cast May, 1925.

Fred'k Roland replaced Arthur Hohl May, 1925.

Leon Gordon joined June, 1925.

Wheeler Dryden out.

Herbert Ellis replaced Chief White Hawk.

W. Wana Singha replaced Herbert Ellis July, 1925.

Wheeler Dryden replaced Alan Davis July, 1925.

Oliver Eastwood replaced Wheeler Dryden July, 1925.

D3

CORT

Commencing Monday Evening, July 14, 1924.
(Provincetown February 3, 1924, to March 29, 1924)
(Greenwich Village March 31, 1924 to July 12, 1924)

THE PROVINCETOWN PLAYHOUSE
—Presents—

FASHION

A Revival of the Comedy of 1845
By Anna Cora Mowatt

Acting Version, with Songs of the Period, Arranged by Brinn Hooker and Deems Taylor
Directed by Robert Edmond Jones and James Light

CAST OF CHARACTERS

Zeke.....George Brown
Millinette.....Marion Berry
Mr. Tiffany.....Romeyn Benjamin
Mrs. Tiffany.....Helen Freeman
Snobson.....Allen W. Nagle
Seraphina.....Rosalind Fuller
T. Tennyson Twinkle.....Edgar Stehli
Augustus Fogg.....Bernard Simon
Count Jolimaitre.....Stanley Howlett
Adam Trueman.....Perry Ivins
Gertrude.....Mary Morris
Colonel Howard.....Walter Abel
Prudence.....Ruza Wenclawska
Mrs. Tiffany's Harpist.....Marietta Bitter
Mrs. Tiffany's Violinist.....Macklin Marrow
Mrs. Tiffany's Guests.....Eloise Pendleton, Dorothee Nolan, Lucy Ellen Shreve.

SYNOPSIS: Act I.—Scene 1—A Splendid Drawing Room in the House of Mrs. Tiffany. Scene 2—The Interior of a Beautiful Conservatory. Act II.—Scene 1—Mrs. Tiffany's Ballroom. Scene 2—Housekeeper's Room. Act III.—Mrs. Tiffany's Drawing Room.

CLOSED AUGUST 30, 1924
226 Performances

D4

PLAYHOUSE

Commencing Tuesday Evening, February 5, 1924

STEWART & FRENCH, INC.,
—Present—
A New Three-Act Comedy-Drama

THE SHOW-OFF

A Transcript of Life by George Kelly
(Author of "The Torchbearers")
Staged by George Kelly

CAST OF CHARACTERS
(In the Order of Their Appearance)

Clara.....Juliette Crosby
Mrs. Fisher.....Helen Lowell
Amy.....Regina Wallace
Frank Hyland.....Guy D'Ennery
Mr. Fisher.....C. W. Goodrich
Joe.....Lee Tracy
Aubrey Piper.....Louis John Bartels
Mr. Gill.....Francis Pierlot
Mr. Rogers.....Joseph Clayton

SYNOPSIS: Act I.—Wednesday Evening in May about 7:30. (The curtain will be lowered for a minute to denote passing of two hours.) Act II.—Six Months Later—About 5:30 on a Monday Afternoon. Act III.—The Following Monday About 4 o'Clock in the Afternoon.

Scene—The Big Room at Fisher's.

George Weller replaced Guy D'Ennery, Frances Goodrich replaced Juliette Crosby, Winifred Wellington replaced Helen Lowell, William Carey replaced Lee Tracy, Edward Redding replaced Joseph Clayton.

CLOSED JUNE 20, 1925
585 Performances

D5

BROADHURST

Commencing Tuesday Evening, February 12, 1924

WINTHROP AMES
—Presents—

BEGGAR ON HORSEBACK

A Play in Two Parts by George S. Kaufman and Marc Connelly
(Suggested by a Play by Paul Apel)
The Play Staged by Winthrop Ames
Music by Deems Taylor

NOTE—The Play Begins in the Apartment of Neil McRae. After Part I There Will Be an Intermission of 10 Minutes. There Are No Other Pauses in the Action.

CAST OF CHARACTERS
(In the Play)
(In the Order of Their Appearance)

Dr. Albert Rice.....Richard Barbee
Cynthia Mason.....Kay Johnson
Neil McRae.....Roland Young
Mr. Cady.....George W. Barbier
Mrs. Cady.....Marion Ballou
Gladys Cady.....Anne Carpenger
Homer Cady.....Osgood Perkins

A Butler.....Pascal Cowan
Jerry.....Malcolm Hicks
A Business Man.....Maxwell Selser
Miss Hey.....Spring Byington
Miss You.....Fay Walker
A Waiter.....Charles A. Wilton
A Reporter.....James Sumner
A Juror.....Paul Wilson
A Guide.....Robert Craik
A Sightseer.....Gordon Earle
A Novelist.....Bertrand O. Dolson
A Songwriter.....Chappell Cory, Jr.
An Artist.....Henry Parish
A Poet.....Norman Sweetser
And Ushers, Bandmen, Officials, Butlers, Business Men, Waiters, Dancing Teachers, Reporters, Jurors, Sightseers, Models, etc.

The Pantomime—During Part II.

A KISS IN XANADU

CAST OF CHARACTERS

H. R. H. The Crown Prince of Xanadu.....George Mitchell
H. R. H. The Crown Princess of Xanadu.....Grethe Ruzt-Nissen
First Lady in Waiting.....Spring Byington
First Lord of the Bedchamber.....Drake DeKay
A Lamplighter.....Tom Raynor
A Policeman.....Malcolm Hicks
Caesar and Pompey.....J. Hamilton and H. James

Scene 1—The Royal Bedchamber. Scene 2—A Public Park. Scene 3—The Bedchamber Again.

Otto Ore, Pianist
Heinrich Maeterlinck, Accompanist
CLOSED AUGUST 23, 1924
224 Performances

D6

GARRICK

Commencing Monday Evening, July 21, 1924
(Garrick Theater March 3 to April 12, 1924)
(Lyceum Theater April 14 to July 19, 1924)

THE THEATER GUILD
—Presents—

FATA MORGANA
(Mirage)

A Comedy in Three Acts by Ernest Vajda
Translated by James L. A. Burrell
Production Directed by Philip Moeller
Settings and Costumes by Lee Simonson

CAST OF CHARACTERS
(In the Order of Their Appearance)

George.....Morgan Farley
His Mother.....Josephine Hull
Annie, His Sister.....Patricia Barclay
His Father.....William Ingersoll
Peter.....James Jolley
Rosalie.....Helen Westley
Blazy.....Charles Cheltenham
Mrs. Blazy.....Armina Marshall
Therese.....Carolyn Hancock
Katharine.....Edith Meiser
Henry.....Sterling Holloway
Franciska.....Barbara Wilson
Charley Blazy.....Paul E. Martin
Mathilde Fay.....Emily Stevens
Gabriel Fay.....Orlando Daly

SYNOPSIS: Act I.—An Evening in July. Act II.—The Following Evening. Act III.—The Next Morning.

Place: St. Peter, on the Great Hungarian Plain Known as the Puszta.

CLOSED OCTOBER 11, 1924
257 Performances

D7

EQUITY-48TH STREET

Commencing Wednesday Evening, April 16, 1924

EQUITY PLAYERS, INC.,
—Present—

EXPRESSING WILLIE

A Comedy by Rachel Crothers
The Play Staged by Rachel Crothers

CAST OF CHARACTERS
(In the Order of Their Appearance)

Minnie Whitcomb.....Chrystal Herne
Mrs. Smith.....Louise Closser Hale
Simpson.....Douglas Garden
Reynolds.....John Gerard
Willie Smith.....Richard Sterling
Taliaferro.....Alan Brooks
Dolly Cadwalader.....Molly McIntyre
George Cadwalader.....Warren William
Frances Sylvester.....Merle Maddern
Jean.....Louise Waller

SYNOPSIS: Act I.—The House of Willie Smith in Long Island. A Saturday Afternoon in June. Act II.—Scene 1—Nine o'Clock the Same Evening. Scene 2—The Curtain Will Be Lowered for One Minute To Denote the Passing of a Quarter of an Hour. Act III.—Eight o'Clock the Following Morning.

CLOSED DECEMBER 20, 1924
286 Performances

D8

HUDSON

Commencing Tuesday Evening, April 22, 1924

L. LAWRENCE WEBER
—Presents—

COBRA

A New Drama by Martin Brown
Staged by Henry Stillman and William B. Friedlander

CAST OF CHARACTERS
(In the Order of Their Appearance)

Sophie Binner.....Jeanne Gordon
Jack Race.....Louis Calhern
Tony Dorning.....Ralph Morgan
Elise Van Zile.....Judith Anderson
Judith Drake.....Clara Moores
Rosner.....John Wray

SYNOPSIS: Act I.—Tony Dorning's Rooms at New Haven. Act II.—Jack Race's Office at "Dorning's", New York. (Four Years Later.) Act III.—Same as Act II. (The Next Afternoon.) Act IV.—Same as Act II. (One Year Later.)

Moved to the Longacre Theater August 18, 1924
CLOSED NOVEMBER 15, 1924
240 Performances

D9

PRINCESS

Commencing Wednesday Evening, May 14, 1924

B. T. HARDCASTLE
—Presents—
By Arrangement With
THE PLAYERS' COMPANY, INC.,

THE WONDERFUL VISIT

A Play in Five Scenes
By H. G. Wells and St. John Ervine

This Presentation Staged by Eugene Lockhart and Benjamin Kauser

CAST OF CHARACTERS
(In the Order of Their Appearance)

Grummett.....Arthur Bowyer
Peter Jekyll.....Thomas Fadden
Della.....Mary Ricard
Mrs. Hinijer.....Kate Mayhew
Rev. Richard Benham, M. A.....Robert LeSueur
Mrs. Mendham.....Marion Beckwith
Nicky.....Harry Gresham
The Angel.....Catherine Murphey
Rev. George Mendham, M. A.....Albert Reed
Henry Crump, L.R.C.P., L.R.C.S.....Mortimer White
Lady Hammergallow.....Bertha Belmore
Sir John Gotch, K.B.E.....John Graham Spacey

SYNOPSIS: Scene 1—The Garden of Siddermorton Vicarage. Morning. Scene 2—The Vicar's Study-Sitting Room. Afternoon. Scene 3—The War Memorial, Siddermorton Hill. Ten Days Later. Scene 4—Same as Scene 2. Evening. Scene 5—Same as Scene 1. A Few Hours Later.

The Time Is the Spring of 1919.

CLOSED SEPTEMBER 13, 1924
141 Performances

D10

HENRY MILLER

Commencing Monday Evening, June 16, 1924

CARL REED
—Presents—

SO THIS IS POLITICS

A Comedy in Three Acts
By Barry Conners

CAST OF CHARACTERS
(In the Order of Their Appearance)

Willie Marsden.....Dwight Frye
Nina Buckmaster.....Marjorie Gateson
Mrs. Cliff Collender.....Lolita Robertson
Mrs. Lucretia Aswell.....Florence Earle
Mrs. Amos Woodruff.....Marion Dyer
Elizabeth Moore Madison.....Alice Fleming
Mr. McKenna.....William Courtleigh
1—John Buckmaster.....Glenn Anders
Brooks Cadwell.....John F. Morrissey

SYNOPSIS: Act I.—Parlor of Buckmaster Bungalow. Act II.—The Same. Two Weeks Before Election. Act III.—The Same. The Cold, Gray Morning After Election. One o'Clock a.m.

Time—Present
Place—A Middle-Western City

1—Replaced by Walter Gilbert August, 1924. Title changed to "Strange Bedfellows" August 4, 1924.

CLOSED OCTOBER 18, 1924
144 Performances

D11

FRAZEE

Commencing Friday Evening, July 18, 1924

WENDELL PHILLIPS DODGE

Presents for the First Time in America Her Gracious Majesty Queen Victoria's First "Command Performance"
The Immense Success and Most Famous of All English Melodramas

SWEENEY TODD

THE BARBER OF FLEET STREET,
or, THE STRING OF PEARLS
or, THE STRING OF PEARLS
In Two Acts and Seven Scenes
By George Dibdin Pitt
First Performed at the Britannia Theater, London, in 1842

CAST OF CHARACTERS

Colonel Jeffrey.....Percy Haverstock
Jasper Oakley.....Frank Huberl
Mark Ingestrie.....Charles Penman
1—Sweeney Todd, the Barber of Fleet Street.....Robert Vivian
Dr. Aminadab Lupin.....Elwyn Eaton
Jarvis Williams.....Edward Jephson
Jonas Fogg.....George Sydenham
Attendants in Jonas Fogg's Madhouse.....Herbert Radus, Frank Hubert
Jean Parmine.....William A. Evans
Tobias Ragg.....Jeanie Beggs
Mrs. Oakley.....Venie Atherton
Johanna.....Mercedes Desmore
Mrs. Lovett.....Raphaella Ottiano
A Lamplighter.....Rina Cavalli
Sir William Brandon.....George Sydenham
Clerk of the Court.....Frank Hubert
Court Attendant.....Herbert Radus

SYNOPSIS: Act I.—Scene 1—Interior of Sweeney Todd's Barber Shop in Fleet street. Scene 2—Parlor in the House of Jasper Oakley in Fore street. Scene 3—Exterior of Mrs. Lovett's Pieshop in Bell Yard, Temple Bar. Scene 4—Interior of the Bakehouse. Act II.—Scene 1—Sweeney's Shop (Same as Act I, Scene 1). Scene 2—A Chamber in the Madhouse at Bedlam. Scene 3—Blackfriar's Bridge. Scene 4—A Court of Justice—"Old Bailey's".

1—Replaced by Charles Edwin August 25, 1924.

CLOSED SEPTEMBER 13, 1924
67 Performances

D12

BOOTH

Commencing Monday Evening, August 11, 1924

EDGAR SELWYN'S PRODUCTION

DANCING MOTHERS

A New Play in Two Acts
By Edgar Selwyn and Edmund Goulding

CAST OF CHARACTERS
(In the Order of Their Appearance)

Andrew.....Lewis Waller
Mrs. Zola Massarene.....Norma Mitchell
Ethel Westcourt.....Mary Young
1—Catherine (Kittens) Westcourt.....Helen Hayes
Kenneth Cobb.....Michael Dawn
Hugh Westcourt.....Henry Stephenson
2—Marie.....Helen Eby Rock
3—A Young Woman.....Alison Bradshaw
A Young Man.....Edward Brooks
McGuire.....Adin Wilson
4—Blondy.....Joan Cockram
5—Irma Raymond.....Elsie Lawson
Charley.....Rodolfo Badaloni
Mrs. Barnes.....Grace Burgess
Escort.....Alven Dexter
Second Waiter.....Albert Marsh
6—Mr. Williams.....George Harcourt
Gerald Naughton.....John Halliday
7—Second Young Man.....Hugh Brooke
8—Second Young Woman.....Ella Peroff
9—Clarence Houston.....Timothy Thomas
Davis.....Arthur Metcalfe

SYNOPSIS: Act I.—The Westcourt Home, Westbury, L. I. Late Afternoon in Summer. Act II.—The Roof Club, New York. Evening of the Same Day. Act III.—Gerald Naughton's Apartment. Two Weeks Later. Act IV.—Same as Act I. One Week Later.

The Play Produced Under the Personal Stage Direction of Edgar Selwyn.

Moved to Maxine Elliott September 22, 1924.

1—Replaced by Dorothy Burgess.
2—Out of Cast.
3—Replaced by Constance Howard.
4—Out of Cast.
5—Replaced by Riza Royce.
6—Replaced by Walter Folmer.
7—Replaced by Donald Malcolm.
8—Replaced by Mary Murray.
9—Replaced by Hugh Brooke.

Benedict MacQuarrie replaced Rodolfo Badaloni.

Anita Booth replaced Riza Royce April, 1925.

Mary Murray replaced Constance Howard.

Rodolfo Badaloni replaced Benedict MacQuarrie.

Ruth Wilcox joined.

CLOSED MAY 9, 1925
311 Performances

D13

VANDERBILT

Beginning August 13, 1924

FELMOR PRODUCTIONS, INC.,
—Present—

DR. DAVID'S DAD

A Play by Armin Friedman and Louis Mers. Adapted by Carrington North and Joseph J. Garren. Directed by Victor Morley.

CAST OF CHARACTERS

Lizzie.....Eleanor Ladd
Eric.....Jonathan Hole
Moritz Koppler.....Edwin Maxwell
Doris Koppler.....Mona Kingsley
Dr. David Steiglitz.....Bruce Elmore
Mrs. Koppler.....Maida Reed
The Old Steiglitz.....Egon Brecher
Leo Zriess von Vriesheim.....Cliff Worman
Mrs. Novak.....Edmonia Molley
Mrs. Malone.....Margaret Lee
Bill.....Jack Raymond
Mrs. Blau.....Marie Reichardt
Mr. Raffinger.....Arthur Villars

CLOSED AUGUST 16, 1924
5 Performances

D14

39TH STREET

Commencing Thursday Evening, August 14, 1924

THE KETTERING PRODUCTIONS, INC.,

—Present—

EASY STREET

A New Play by Ralph Thomas Kettering

—With—

MARY NEWCOMB

Staged by the Author

CAST OF CHARACTERS

(In the Order of Their Appearance)

Agnes Sheridan ..... Mary Newcomb
Morgan Carr ..... Harry Minturn
Margie Patch ..... Nan Sunderland
The Stranger ..... Dwight A. Meade
John Sheridan ..... Ralph Kellard
Jim Fischer ..... Eugene McGillian
Bill Patch ..... Bob Jones

The action takes place in a suburb of New York, two hours from Times square, with a dozen trains a day in each direction, the last one leaving for the city shortly after 8 o'clock in the evening. The scene is the living room of the Sheridan bungalow.

SYNOPSIS: First Episode—Late Afternoon. Second Episode—After Dinner. (The curtain will fall for a few moments between this and the Third Episode to indicate the passing of time.) Third Episode—Midnight. Fourth Episode—The Next Morning.

CLOSED AUGUST 23, 1924
12 Performances

D15

GREENWICH VILLAGE

Beginning Monday Evening, August 18, 1924

THE PROVINCETOWN PLAYHOUSE

—Presents—

ALL GOD'S CHILLUN GOT WINGS

A Play in Two Acts and Several Scenes by Eugene O'Neill

CAST OF CHARACTERS

Jim Harris ..... William Davis
Ella Downey ..... Virginia Wilson
Shorty ..... George Finley
Joe ..... Malvin Myrck
Micky ..... Jimmy Ward
Jim Harris ..... Paul Robeson
Mrs. Harris ..... Lillian Greene
Hattie ..... Dora Cole
Ella Downey ..... Mary Blair
Shorty ..... John Taylor
Joe ..... Frank Wilson
Micky ..... James Martin
Organ Grinder ..... James Meighan

CLOSED OCTOBER 10, 1924
62 Performances

D16

CENTURY

Commencing Monday Evening, August 18, 1924
(Same Theater January 16 to June 28, 1924)

F. RAY COMSTOCK AND MORRIS GEST

Have the Great Honor To Present
For the Second Season in New York

THE MIRACLE

In Three Acts and Eight Scenes
Staged by Max Reinhardt
Book by Karl Vollmoeller
Score by Engelbert Humperdinck, Revised and Extended by Friederich Schirmer
Production Designed by Norman-Bel Geddes
Built by P. J. Carey & Company
Conductor of the Orchestra, Einar Nilson
Entire Production under Personal Supervision of Morris Gest

Scene 1—The Cathedral

CAST OF CHARACTERS

Madonna ..... Elizabeth Schirmer
Sexton ..... Charles Peyton
Assistant Sexton ..... David Hennessey
Old Sacristan ..... Helen Grey
Old Nun Attendant ..... Mrs. John Major
Mother of the Nun ..... Claudia Carlstadt Wheeler
Grandmother of the Nun ..... Laura Alberta
The Nun ..... Rosamond Pinchot / Haroldine Humphreys
The Abbess ..... Mariska Aldrich
The Mistress of Ceremonies ..... Jane Hatheway
The Burgomaster ..... Lionel Braham
The Knight ..... Nicholas Gray
A Blind Peasant ..... Richard Bolesiavsky
His Son ..... Schuyler Ladd
A Crippled Piper ..... Fritz Feld
The Archbishop ..... Lyoff Bulgakoff / Denis D'Auburn
Nuns, Monks, Priests, Novices, Children, Townsfolk

Scene 2—The Knight

The Piper (As a Faun).
The Knight. The Nun.
The Robber Count ..... Lionel Braham
His Companions, The Count's Henchmen
The Shadow of Death ..... Denis D'Auburn

Scene 3—The Count

The Nun. The Count.
The Piper (As a Gypsy Musician).
A Czardas Dancer ..... Maria Cherer-Bekeff
A Guest of the Count ..... Mariska Aldrich
Gypsy Leader ..... Maurice Bernard
Gypsy Musicians—Masa Sanami, John Hennessy, George Bleasdale, Isidore Donskoy, Jacques Zaccard.

The Count's Guests

The Prince ..... Schuyler Ladd
The Shadow of Death.
The Prince's Companions, Servants

Scene 4—The Prince

Majordomo ..... George Bleasdale
The Nun (a Bride).
The Prince (a Groom).
The Piper (a Magistrate).
Presenteur ..... Eva Benton
The Shadow of Death.
Girl Pages, Conspirators, Bridesmaids, Bridegrooms, Lantern Boys, Canopy Bearers, Gift Bearers, Flower Girls and Incense Bearers.

Scene 5—The Emperor

The Piper (as Master of Ceremonies).
The Emperor ..... Richard Bolesiavsky
The Nun (as Empress).
The Spirit of Revolution ..... Maria Cherer-Bekeff
The Shadow of Death.
Gold Candelabra, Gold Palanquin Knights, Gift Bearers, Cymbal Bearers, Pages, Gold Bells, etc.

Scene 6—The Inquisition

The Piper (as Tribune of the People).
Chief Officers ..... John Dunton, Serge Ury
The Emperor.
Judges ..... Messrs. Dix, Stuart, Burns, Rivers
Masked Revolutionist ..... George Bleasdale
Executioner ..... Lionel Braham
The Nun (as Empress).
Priest ..... Orlando Smith
The Shadow of Death.
Revolutionists, Assistant Executioners, Voices.

Scene 7—The Winter Forest

The Nun.
The Piper.
The Shadow of Death.
The Procession of Shadows.

Scene 8—The Cathedral

CAST OF CHARACTERS

Same as Scene 1

CLOSED NOVEMBER 8, 1924
98 Performances
Previously Played 202 Performances
Total—300 Performances

D17

LYCEUM

Commencing Tuesday Evening, August 19, 1924

CHARLES FROHMAN

—Presents—

A New American Comedy

THE BEST PEOPLE

By David Gray and Avery Hopwood
Staged by Bertram Harrison

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mrs. Bronson Lenox ..... Margaret Dale
Bronson Lenox ..... Charles Richman
Marion Lenox ..... Frances Howard
Butler ..... Roy Cochrane
Lord Rockmere ..... William Valentine
Henry ..... James Rennie
Miss Tate ..... Eva Condon
George Grafton ..... George Graham
Footman ..... Charles Adams
Bertie Lenox ..... Gavin Muir
A Waiter ..... Joseph Burton
Millie ..... Florence Johns
Alice O'Neill ..... Hope Drown
Another Waiter ..... Lichfield Owen

SYNOPSIS: Act I.—The Library in the Home of Bronson Lenox, New York. Act II.—Scene 1—A Private Dining Room in a Broadway Restaurant. Scene 2—Another Room in the Same Restaurant. Scene 3—The Same Room as Scene 1. Act III.—The Library Again.

CLOSED DECEMBER 20, 1924
144 Performances

D18

49TH STREET

Commencing Monday Evening, August 25, 1924

GEORGE B. McLELLAN

—Presents—

THE WEREWOLF

A Three-Act Comedy by Gladys Unger
(From the Original by Rudolph Lothar)

Staged by Clifford Brooke

CAST OF CHARACTERS

(In the Order of Their Appearance)

Caterina ..... Ruth Mitchell
Nina ..... Gaby Fleury
Vincente ..... Vincent Serrano
Florencio De Viana ..... Edwin Nicander
The Priest ..... Sydney Paxton
Duchess of Capablanca ..... Laura Hope Crews
Camilla ..... Marion Coakley
Paolo Moreira ..... Leslie Howard
Eliphas Leone ..... Lennox Pawle

SYNOPSIS: Act I.—Noon. Act II.—Evening of the Same Day. Act III.—Early the Next Morning.

The Action Takes Place in the Castle Drawing Room of the Duchess of Capablanca in Spain.

CLOSED NOVEMBER 29, 1924
112 Performances

D19

EMPIRE

Commencing Monday Evening, August 25, 1924
(Cort Theater October 23 to May 31, 1924)

CHARLES FROHMAN

—Presents—

THE SWAN

A Comedy in Three Acts by Ferenc Molnar
Translated by Melville Baker
Staged by David Burton

CAST OF CHARACTERS

(In the Order of Their Appearance)

Dr. Nicholas Agi ..... Basil Rathbone
George ..... Tupper Jones
Arsene ..... Teddy Jones
Princess Beatrice ..... Henrietta Watson
Alexandra ..... Eva Le Gallienne
Father Hyacinth ..... Halliwell Hobbes
Symphorosa ..... Alice John
1—Prince Albert ..... Philip Merivale
Colonel Wunderlich ..... Henry Warwick
Count Lutzen ..... Carl Hartberg
Alfred ..... Frank Roberts
Caesar ..... Richie Ling
Maid ..... Nancie B. Marsland
Princess Maria Dominica ..... Alison Skipworth
Countess Erdely ..... Mary Carmichael
Ladies in Waiting ..... Jane Shaw and Margaret Farr
Lackeys ..... Tom Collins and Milton Sherman
Hussars ..... Jack Cobb and Stanley Grand

SYNOPSIS: Act I.—A Pavilion in the Garden of Beatrice's Castle. A Summer Afternoon. Act II.—A Reception Room in the Castle. Late the Same Evening. Act III.—The Drawing Room of a Suite in the Castle. Early the Next Morning.

1—Replaced by Reginald Owen September 15, 1924.

CLOSED SEPTEMBER 20, 1924
32 Performances

D20

39TH STREET

Commencing Tuesday Evening, August 26, 1924

THE INDEPENDENT THEATER, INC.,

—Presents—

THE EASY MARK

By Jack Larrie

—With—

WALTER HUSTON

Staged by Edward Goodman

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mrs. Crane ..... Kate Morgan
Hattie Crane ..... Lula Mae Hubbard
1—Amos ..... Joseph Dailey
Mary Jordan ..... Pauline Armitage
Sam Crane ..... Walter Huston
Joe Page ..... G. Pat Collins
Billy Coleman ..... W. J. Brady
Joel Barton ..... Worthington L. Romaine
Charlie Hatfield ..... Ted W. Gibson
Payton Clews ..... John W. Flynn

SYNOPSIS: Act I.—Two o'Clock in the Afternoon of a May Day. Act II.—Three Months Later. Six o'Clock in the Evening. Act III.—The Next Day. One o'Clock in the Afternoon.

The Entire Action of the Play Takes Place in the Living Room of the Cranes in a Small Town in the Middle West.

Moved to Comedy September 22, 1924.
1—Replaced by Barry Macollum September 22, 1924.

CLOSED OCTOBER 4, 1924
48 Performances
Reopened October 11, 1924, at 52d Street Theater—72 Performances.
CLOSED DECEMBER 13, 1924
Total—120 Performances

D21

MAXINE ELLIOTT

Commencing Monday Evening, September 1, 1924

THE MESSRS. SHUBERT

—Present—

The Daniel Mayer Company Production

HAVOC

By Harry Wall
A Play in Four Acts

—With—

THE HAYMARKET THEATER (LONDON) CAST

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mr. Stephens ..... Cosmo Bellew
Bennett ..... Ruth Raymonde
Alice Derring ..... Ethel Griffies
Violet Derring ..... Joyce Barbour
Tessie Dunton ..... Molly Johnson
Dick Chappell ..... Ralph Forbes
Smithy ..... William Kershaw
Biddie ..... Forrester Harvey
Sergt.-Major Paley ..... Vincent Holman
The Babe ..... Richard Bird
Roddy Dunton ..... Leo G. Carroll
Lance-Corporal Higgins ..... Donovan Maule
Private Jones ..... Denis Gurney
Captain Taylor ..... Claude Allister
Hospital Orderly ..... Jack Esmond

The Play Produced by Leo G. Carroll

SYNOPSIS: Act I.—Violet Derring's Flat in London. Act II.—In an Army Hut, Holnon Wood, France. Act III.—Scene 1—Cellar of La Ferme de Dame Alice, France. Scene 2—Room in a House in Villers le Petit, France. Act IV.—Violet Derring's Flat.

The Action of the Play Takes Place During March and April, 1918.

Moved to 39th Street September 22, 1924.
Moved to Astor October 6, 1924.

CLOSED OCTOBER 11, 1924
48 Performances

D22

COMEDY

Commencing Monday Evening, September 1, 1924

WILLIAM A. BRADY, JR.,

—Presents—

NERVES

A Play in Three Acts
By John Farrar and Stephen Vincent Benet

CAST OF CHARACTERS

Mrs. Hill ..... Marie Curtis
Jack Coates ..... Kenneth MacKenna
Ted Hill ..... Paul Kelly
Peggy Thatch ..... Winifred Lenihan
Paul Overman ..... Reed Brown
Frank Smith ..... Henry Whittemore
Arthur Greene ..... John McCauley
Bob Thatch ..... Humphrey Bogart
Mary ..... Barbara Kitson
Jane ..... Mary Phillips
Carter ..... John Gray
Janet ..... Cynthia Hyde
Rook ..... Walter Baldwin
Jean ..... Kyra Alanova
Mathew Anderson ..... Edward H. Wever
Orderly ..... T. C. Durham, Jr.

SYNOPSIS: Act I.—Living Room, Mrs. Hill's Long Island Home, April, 1917. (During Act I. the Curtain Will Be Lowered To Denote the Lapse of Several Hours.) Act II.—Mess Room of the Tiger Squadron, France, 1918. Act III.—Same as Act I.—On the Afternoon of One of the Reunion Dinners of the Unit.

Play Staged by William A. Brady, Jr.

CLOSED SEPTEMBER 13, 1924
16 Performances

D23

LITTLE

Commencing Monday Evening, September 1, 1924

JOHN GOLDEN

—Presents—

PIGS

By Anne Morrison and Patterson McNutt
Staged by Frank Craven

CAST OF CHARACTERS

(In the Order of Their Appearance)

Thomas H. Atkins, Sr. ..... George Henry Trader
Thomas Atkins, Jr. ..... Wallace Ford
Hector Spencer ..... Philip Barrison
Grandma Spencer ..... Maude Granger
Ellen Atkins ..... May Buckley
Spencer Atkins ..... Alan Bunce
Mildred Cushing ..... Nydia Westman
Lenore Hastings ..... Rosemary Hilton
Smith Hastings ..... James Kearney
Dr. Springer ..... Fred Malcolm

SYNOPSIS: Act I.—The Atkins Living Room. On a Summer Evening. Act II.—The Atkins Living Room. The Next Afternoon. Act III.—Scene 1—At the Hendricks Farm. Just Before Daylight. Scene 2—The Atkins Living Room. That Evening.

James Kearney replaced by William Cox.
Elmer Cornell replaced Alan Bunce.
Una Merkel replaced Rosemary Hilton May, 1925.

CLOSED JUNE 13, 1925
347 Performances

D24

GAIETY

Commencing Monday Evening, September 1, 1924

(Maxine Elliott Theater, November 7, 1922, to May 31, 1924)

SAM H. HARRIS

—Presents—

JEANNE EAGELS

—in—

RAIN

A Play in Three Acts by John Colton and Clemence Randolph; Founded on W. Somerset Maugham's Story, "Miss Thompson"
Staged by John D. Williams

CAST OF CHARACTERS

(In the Order of Their Appearance)

Native Girl ..... Kathryne Kennedy
Native Policeman ..... Oka Bunda
Natives ..... Howwa Owa, Liano Paulo
Ameena ..... Emma Willcox
Private Griggs, U. S. M. C. ..... Jack McKee
Corporal Hodgeson, U. S. M. C. ..... Harold Healy
Sergeant O'Hara, U. S. M. C. ..... Robert Elliott
Joe Horn ..... Rapley Holmes
Dr. McPhail ..... Fritz Williams
Mrs. McPhail ..... Shirley King
Mrs. Davidson ..... Catherine Brooke
Quartermaster Bates of the Orduna ..... John Rogers
Sadie Thompson ..... Jeanne Eagels
Rev. Alfred Davidson ..... Robert Kelly

SYNOPSIS: Act I.—Morning. Act II.—Late Afternoon Two Days Later. Act III.—Night —Four Days Later. (During the Third Act the curtain will be lowered to indicate the lapse of several hours.)

Time—The Present

The action of the play takes place in the hotel store of Trader Joe Horn on the Island of Tutuila, Port of Pago Pago, South Seas.

CLOSED NOVEMBER 29, 1924
100 Performances
Previously Played 641 Performances
Total—741 Performances

D25

KLAW

Commencing Tuesday Evening, September 2, 1924

KILBOURN GORDON

—Presents—

THE GREEN BEETLE

A New Play by John Willard
Author of "The Cat and the Canary"
Staged by Ira Hards

CAST OF CHARACTERS

(In the Order of Their Appearance)

Chang Hong ..... Ian Maclaren
Moy Gow ..... Stephen Wright
Chi Li ..... Blanche Frederici
Helen Chandos ..... Florence Fair
Robert Chandos ..... Percy Moore
Casey ..... Thomas Gunn
Toni Baxter ..... Louis Kimball
Bellboy ..... Conrad Cantzen
Cyrus Baxter ..... Edmund Elton
Elsie Chandos ..... Lee Patrick

SYNOPSIS: Act I.—Curio Shop of Chang Hong, San Francisco. Some Years Ago, When the Chinaman Wore the Queue. Act II.—Bedroom in a Hotel Near Chinatown. Time, the Present, at Night. Act III.—Same as Act I. The Next Morning.

CLOSED OCTOBER 25, 1924
63 Performances

D26

GEO. M. COHAN

Commencing Tuesday Evening, September 2, 1924

LEWIS & GORDON

—Present—

THE HAUNTED HOUSE

A Farce in Three Complexes Psychoanalyzed By Owen Davis

—With—

WALLACE EDDINGER

CAST OF CHARACTERS

(In the Order of Their Appearance)

The Tramp ..... John Irwin
The Bride ..... Flora Sheffield
The Groom ..... Saxon Kling
The Chauffeur ..... Leslie Adams
The Wife ..... Isabel Withers
The Novelist ..... Wallace Eddinger
The Girl ..... Isabel Leighton
The Sheriff ..... Denman Maley
The Milkman ..... Arthur Aylsworth
The Detective ..... Dudley Clements
The Father ..... Frank Monroe

SYNOPSIS: Act I.—Sunset. Act II.—Midnight. Act III.—Dawn.

The Scene Is the Interior of a Summer Cottage at Cedar Point, Conn.

The Play Staged by Howard Lindsay

CLOSED NOVEMBER 29, 1924
103 Performances

D27

CORT

Commencing Thursday Evening, September 4, 1924

A. L. JONES AND MORRIS GREEN
In Association With
WILLIAM F. DUGAN
—Announce—

THE TANTRUM

A Comedy of American Family Life by William F. Dugan and John Meehan
—With—
ROBERTA ARNOLD
And an All-Star Cast
CAST OF CHARACTERS

Mary ..... Corene Paynter
Harry ..... Elmer Cornell
Abe ..... Phil White
Donnelly ..... Frank Miller
Mrs. De Piper..... Roberta Arnold
Mr. De Piper..... Joe King
Al ..... Charles Kennedy
Nora ..... Hazele Burgess
Barry Slavin ..... Roy Gordon
Marian ..... Viola Leach
Lew ..... Will Deming
Rose ..... Dana Desboro
Gladys ..... Constance Beaumar
Helen ..... Bobbie Perkins
Dorothy ..... Helen Fowble
Whalen ..... F. S. Merlin

SYNOPSIS: Act I.—Scene 1—At the Theater—Evening. Scene 2—De Piper's Home—Morning. Act II.—De Piper's Home. A Few Minutes Later. Act III.—Lew's Apartment—Midnight. One Month Later. (Curtain Will Be Lowered in Third Act for One Minute To Denote Lapse of Time.)

Staged by John Meehan

*Title changed to "The Third Year" September 22, 1924

CLOSED SEPTEMBER 27, 1924
28 Performances

D28

PLYMOUTH

Commencing Friday Evening, September 5, 1924

ARTHUR HOPKINS
—Presents—

WHAT PRICE GLORY?

By Maxwell Anderson and Laurence Stallings
Settings by Woodman Thompson
Staged by Arthur Hopkins
CAST OF CHARACTERS
(In the Order of Their Appearance)

Corporal Gowdy..... Brian Donlevy
Corporal Kiper..... Fuller Mellish, Jr.
Corporal Lipinsky..... George Tobias
First Sergeant Quirt..... William Boyd
Captain Flagg..... Louis Wolheim
Charmaine de la Cognac..... Leyla Georgie
Private Lewisohn..... Sidney Elliott
Lieutenant Aldrich..... Faye Roope
Lieutenant Moore..... Clyde North
Lieutenant Schmidt..... Charles Costigan
Gunnery Sergeant Sockkel..... Henry G. Shelvey
Private Mulcahy..... Jack MacGraw
Sergeant Ferguson..... James A. Devine
A Brigade Runner..... John J. Cavanaugh
Monsieur Pete de la Cognac..... Luis Alberni
Another Brigade Runner..... Arthur Campbell
Brigadier General Cukeley..... Roy LaRue
A Colonel..... Keane Waters
A Captain..... William B. Smith
A Lieutenant..... Fred Brophy
Another Lieutenant..... Thomas Buckley
A Chaplain..... John C. Davis
Town Mayor..... Alfred Renaud
Spike ..... Keane Waters
Pharmacist's Mate..... Thomas Sullivan
Lieutenant Cunningham..... J. Merrill Holmes
Lieutenant Lundstrom..... Robert Warner

SYNOPSIS: Act I—Scene 1: Company Headquarters in a French Village in the Zone of Advance. (The curtain will be lowered to denote a lapse of time.) Scene 2: The Same. Act II—A Cellar in a Disputed Town. Act III—The Bar at Cognac Pete's.

Arthur Campbell replaced Robert Warner.

Francis Bolan replaced John J. Cavanaugh March 21, 1925.

Harold Salter replaced Louis Wolheim July, 1925.

Une Baye replaced Leyla Georgie for one week July 27, 1925.

D29

VANDERBILT

Commencing Monday Evening, September 8, 1924

SAM H. HARRIS
—Presents—

THOROUGHBREDS

By Lewis B. Ely and Sam Forrest
Staged by Sam Forrest
CAST OF CHARACTERS
(In the Order of Their Appearance)

Sheriff Tom Bourbon..... J. K. Hutchinson
Bob Kitchell..... John Litel
Sue..... Ann Harding
Miss Winchester..... Katherine Emmet
Mr. Barbee..... Calvin Thomas
Judge Busby..... William Corbett
"Doc" Pusey..... George Marion
A Maid..... Kathleen Graham

SYNOPSIS: Act I.—Sue's Law Office at Tuckytown. (A Morning in May.) Act II.—Judge Busby's Library. (A Few Minutes Later.) Act III.—Miss Winchester's Living Room. (Several Weeks Later.)

CLOSED SEPTEMBER 20, 1924
16 Performances

D30

HUDSON

Commencing Tuesday Evening, Septembeer 9, 1924

A. H. WOODS
—Presents—
LOWELL SHERMAN
—in—

HIGH STAKES

A Play in Three Acts by Willard Mack
Staged by Lowell Sherman
CAST OF CHARACTERS
(In the Order of Their Appearance)

Richard Lennon..... Wilton Lackaye
Murray..... Robert Vivian
Dolly Lennon..... Phoebe Foster
Louis de Salde..... Fleming Ward
Joe Lennon..... Lowell Sherman
Anne Cornwall..... Sue MacManamy

SYNOPSIS: Act I.—Seven-thirty p.m. Act II.—One Week Later. Act III.—The Next Day.

The entire three acts occur in the library of Richard Lennon's home on Madison avenue, New York.

Moved to Eltinge Theater October 6, 1924.

CLOSED DECEMBER 20, 1924
120 Performances

D31

BIJOU

Commencing Wednesday Evening, September 10, 1924

BROCK PEMBERTON
—Presents—
WILLIAM FAVERSHAM
—in—

THE MASK AND THE FACE

A Continental Comedy by Chester Bailey Fernald
Adapted from the Italian, "La Maschera E Il Volto", by Luigi Chiarelli
Directed by Brock Pemberton
CAST OF CHARACTERS
(In the Order of Their Appearance)

A Girl..... Adele Thatcher-Shreve
A Boy..... John Robert
Pier Zanotti..... Lumsden Hare
Judge Ugo Praga..... Charles Hampden
Wanda Borelli..... Beatrice Miles
Luigi Bunghi..... Frederic Monti
Nina Zanotti..... Ann Winston
Georges Almaire..... Horace Braham
Delia Fambri..... Edith Campbell Walker
Franco Spina..... Austin Fairman
Savina Grazia..... Catherine Willard
Count Mario Grazia..... William Faversham
Andrea..... Ashton Tonge
Teresa..... Maud Durand
Tito..... Robert Montgomery
Councilmen, Guests, People of the Town, etc.

SYNOPSIS: Act I.—A Great Room in the House of Count Mario Grazia on the shore of Lake Como. Late Evening in Early Summer. Act II.—The Same. Late Afternoon, 10 Months Later. Act III.—The Same. Eighteen Hours Later.

CLOSED SEPTEMBER 20, 1924
13 Performances

D32

BELMONT

Commencing Thursday Evening, September 11, 1924

A. H. WOODS
—Presents—
A New Play Entitled

CONSCIENCE

In a Prolog, Two Acts and an Epilog
By Don Mullally
Staged by Roy Walling
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jeff Stewart..... Ray B. Collins
"Doc" Saunders..... Robert Robson
Madeline..... Lillian Foster
May Fallow..... Rosemary King
Expressman..... Edward Power
Claude..... Dan McCarthy

SYNOPSIS: Prolog—Jeff Stewart's Cabin in the Yukon, December, 1923. Act I.—Jeff's Cottage in Anacordes, Washington, 1921. Act II.—Same as Act I. (Six months later.) Epilog—Same as Prolog. 1923.

CLOSED JANUARY 3, 1925
134 Performances

D33

BAYES

Commencing Monday Evening, September 15, 1924

HERMAN TIMBERG
—Presents—

SCHEMERS

A Comedy by Dr. William Irving Sirovich
Staged by Herman Timberg
CAST OF CHARACTERS
(In the Order of Their Appearance)

Phil Jackson..... William Barrows
Ruth Clifford..... Virginia Smith
Marty Evans..... Ralph Sipperly
James Darlington..... William Harrigan
Alexander Gale..... John Saunders
Alan Olcott..... J. Moy Bennett
Perry Ammond..... John Costello
A. Wood Brown..... Leo Curley
Alice Cooper..... Marie Carroll
Jane Richards..... Peggy Allenby
Miss O'Shaughnessy..... Merle Stanton
Violet Rae..... Betty Loft
William Howard..... Paul Harvey
Props..... George J. Williams
Mrs. Cooper..... Blanche Chapman

SYNOPSIS: Prolog—Offices of James Darlington, a Theatrical Producer. (Note—The Stage Will Be Darkened for 30 Seconds To Denote the Lapse of Time Between the Prolog and Act I.) Act I.—Same as the Prolog. Act II.—Greenroom Adjoining Leading Lady's Dressing Room. Act III.—Same as Prolog. (Note—The Stage Will Be Darkened for 30 Seconds To Denote Lapse of Time Between Act III. and the Epilog. Epilog—Same as Prolog. Time—The Present. Place—New York City.

CLOSED OCTOBER 4, 1924
24 Performances

D34

BROADHURST

Commencing Tuesday Evening, September 16, 1924

GEORGE BROADHURST
—Presents—

IZZY

A New Comedy
—With—
JIMMY HUSSEY

By Mrs. Trimble Bradley and George Broadhurst. Based on the "Izzy Iskovitch" Stories by George Randolph Chester and Lillian Chester
CAST OF CHARACTERS
(In the Order of Their Appearance)

Solomon Iskovitch..... Ralph Locke
Isaac Iskovitch..... Robert Leonard
Eli Iskovitch..... Sam Jaffe
Abraham Iskovitch..... Jacob Kingsberry
Moche Iskovitch..... Ralph Belmont
Izzy Iskovitch..... Jimmy Hussey
Jacob Steinberg..... Robert Middlemass
Jackson..... Alfred Rigali
Rawlins Thayer..... Kenneth Hunter
Arthur Simmons..... Fred Irving Lewis
Prudence Joy..... Isabelle Lowe
David Schussel..... Dodson Mitchell
Mary Byrd..... Helene Lackaye
Paul Thomas..... Richard Martin

SYNOPSIS: Prolog—Living Room in the Home of Solomon Iskovitch, Los Angeles, Calif. Act I.—Outside the Office of the President of the Magnificent Pictures Corporation. (The Curtain Will Be Lowered To Show a Lapse of Six Months.) Act II.—Scene 1—Mary Byrd's Apartment, Hotel Majestic. (The Same Evening.) Scene 2—Office of the Magnificent Pictures Corporation. (About a Year Later.) Act III.—Same as Act II., Scene 2. (Four Years Later.)

Staged by Mrs. Trimble Bradley
Moved to 39th Street October 6, 1924
CLOSED NOVEMBER 15, 1924
71 Performances

D35

PRINCESS

Commencing Wednesday Evening, September 17, 1924

GUSTAV BLUM, INC.,
—Presents—

MY SON

A Play in Three Acts About the Portuguese and New Englanders of Cape Cod
By Martha Stanley
Direction Gustav Blum
CAST OF CHARACTERS
(In the Order of Their Appearance)

Gilda Shay..... Marguerite Stuart
Ezra Baker..... Frederic Clayton
Ellery Parker..... George MacQuarrie
Brauglio Silva..... Herbert Clark
Captain Joe Bamby..... Claude Cooper
Betty Smith..... Martha Madison
Ana Silva..... Joan Gordon
Rosa Pina..... Margaret Shackelford
Hattie Smith..... Sarah Truax
Felipe Vargas..... E. L. Fernandez
Bathers — Billee Rudell, Vi Hill, William Hackett and Victor Kroetch

SYNOPSIS: Act I. — Living Quarters and Store of Ana Silva in a Seacoast Town of Cape Cod, Mass. About Noon of a Midsummer's Day. The Present. Act II.—The Same at Sunset. The Next Morning. Act III.—The Same Near Midnight. That Evening.

Moved to Nora Bayes Theater October 27, 1924.

E. L. Fernandez replaced by Benedict MacQuarrie April, 1925.

CLOSED MAY 9, 1925
275 Performances

D36

KNICKERBOCKER

Commencing Monday Evening, September 22, 1924

A. L. ERLANGER'S
Production With an International Company
—of—

HASSAN

(And How He Came To Make the Golden Journey to Samarkand)
By James Elroy Flecker
Arranged for Production on the Stage by Basil Dean
From His Majesty's Theater, London
CAST OF CHARACTERS
(In the Order of Their Appearance)

Hassan..... Randal Ayrton
Selim..... Deering Wells
Yasmin..... Mary Nash
A Porter..... B. Arthur
The Caliph, Haroun Al Raschid..... James Dale
Ishak..... Murray Kinnell
Jafar..... Arnold Lucy
Masrur..... Denis Hoey
Rafi..... Douglas Burbidge
Alder..... Virginia Lloyd
Willow..... Pearl Bennett
Juniper..... Zelie Porter
Tamarisk..... Maureen Dilon
Beggar Leaders..... Alois Havrilla, John T. Holding
Ali..... Arthur Bowyer
Abdu..... John Regan
The Chief of the Police..... Henry Morrell
The Captain of the Military..... Victor Tandy
A Herald..... John T. Holding
Pervanch..... Violet Kemble Cooper

CHARACTERS AT THE CALIPH'S COURT

The Prince of Basra..... James Mace
The Prince of Damascus..... Raymond O'Brien
The Prince of Koniah..... Richard Abbott
The Governor of Khorasan..... Bernard Savage
A Caligraphist..... Carl Rosa
A Wrestler..... Herbert Borstwick
Abu Nowas..... Dennis Esmonde
The Rajah of the Upper Ganges..... Paul Dasher
The Chinese Philosopher..... John A. Regan
A Dervish..... William Rodney
The Ambassador of the Empress Irene..... William Marr

CHARACTERS IN THE LAST POEM

Hassan..... Randall Ayrton
Ishak..... Murray Kinnell
The Master of the Caravan..... Deering Wells
The Chief Draper..... Bernard Savage
The Chief Grocer..... John T. Holding
The Watchman..... Arnold Lucy
A Woman..... Ann Delafield
An Old Man..... J. C. Carlyle

Soldiers, Police, Dancing Woman, Beggars, Mutes, Attendants, Merchants, Camel Drivers, Pilgrims, Torturers, Casual Loiterers — By Margaret Lawson, Ethel Brookhurst, Nita O'Neil, Lois Miller, Phyllis Talmadge, Maude Beaumont, Mona Glynne, Ethel Myers, Claire Hill, Molly Gibbons, Adele Espres, Verna Scott, Calli Van Vleet, Louise DeLara, Alice Hayward, Joy Maillard, Arthur J. King, Michel Knoezoff, John Frederick, James Harlan, Alois Havrilla, George Magis, John Fulca, Mario Alvarez, Harry Gellert, Marius Rogati, Eldon F. Nelson, Harry Betone, Erwin Packhiser, Cliff Whitcomb, A. Rasmussen, Jene Spira.

Female Ballet—Beatrice Belreva, Janet Justice, Edna Kugler, Geraldine Barnhardt, Alice Wynne, Desha Podgorska, Inga Bredahl, Helen Denison, Helen Green, Carroll Weller, Jeanette Collett, Nelly Savage, Vera Baudine, Ida Levin.

Male Ballet—Victole Antanoff, Ivan Dinav, Charles Davis, Masa Sename, Aron Tomaroff, Marcello Fernandez, Joseph Senfert, Nick Bezer, J. Boneck, J. B. Scott.

The Music Composed by Frederick Delius, the Scenery and Costumes Designed by George W. Harris, the Ballet Arranged by Michel Fokine.

The American Presentation Rehearsed by Sidney Bland, of His Majesty's Theater, London.

SYNOPSIS: Act I.—Scene 1—A Room Behind the Shop of Hassan the Confectioner in Old Bagdad. Scene 2—The Street of Felicity by the Fountain of the Two Pigeons. Moonlight. The Same Evening. Scene 3—A Room in the House of the Moving Walls. The Same Night. Scene 4—In the Street of Felicity Again. Dawn of the Day Following. Act II.—Scene 1—A Private Apartment Within a Pavilion in the Garden of the Caliph. The Same Day. Scene 2—The Outer Hall of the Palace. The Caliph's Divan on the Afternoon of the Same Day. Act III.—Scene 1—The Cell of the King of the Beggars. At Sunset. Scene 2—The Garden of the Palace of the Caliph in Front of the Pavilion. Nightfall of the Following Day. Act IV.—Scene—At the Gate of the Moon, Bagdad, Toward Dawn of the Morrow.

CLOSED OCTOBER 4, 1924
16 Performances

D37

VANDERBILT

Commencing Monday Evening, September 22, 1924

SAM H. HARRIS
—Presents—

LAZYBONES

(A Chronicle of a Country Town)
By Owen Davis
Staged by Guthrie McClintic
CAST OF CHARACTERS
(In the Order of Their Appearance)

Martha Tuttle..... Amelia Gardner
Lew Sisler..... Willard Robertson
Agnes Fanning..... Beth Merrill
Elmer Ballister..... Charles C. Wilson
Rebecca Fanning..... Elizabeth Patterson
Steve Tuttle..... George Abbott
Ruth Fanning..... Leona Hogarth
Kit..... Martha-Bryan Allen
Jessie Mary Sisler..... Jean May
Dick Ritchie..... Allen H. Moore

SYNOPSIS: Act I.—Exterior of the Tuttle Home at Milo, Me. Spring, 1904. Act II.—The Same. Midsummer of 1920. Act III.—The Same. Autumn of 1924.

CLOSED NOVEMBER 22, 1924
72 Performances

D38

EMPIRE

Commencing Tuesday Evening, September 23, 1924

CHARLES FROHMAN, INC.,
—Presents—
INA CLAIRE
—in—

GROUNDS FOR DIVORCE

Adapted from the Hungarian of Ernest Vajda by Guy Bolton
Staged by Henry Miller
CAST OF CHARACTERS
(In the Order of Their Appearance)

Marte..... Gladys Burgess
Felix Roget..... H. Reeves-Smith
Marianne Regnault..... Cora Witherspoon
Denise Sorbier..... Ina Claire
Labelle..... Edward Reese
Maurice Sorbier..... Philip Merivale
Marie Roget..... Gladys Wilson
Henriette Deschamps..... Bertha Belmore
Marquis Guido Longoni..... Georges Renavent

SYNOPSIS: Act I.—The Salon of the Sorbier's Apartment, Paris. Act II.—Maurice Sorbier's Study. A Year and Six Weeks Later. Act III.—The Same as Act I. Ten Minutes Have Passed Since the Events of Act II.

CLOSED JANUARY 10, 1925
130 Performances

D39

BOOTH

Commencing Wednesday Evening, September 24, 1924

WINTHROP AMES
—Presents—

MINICK

A Comedy in Three Acts
By George S. Kaufman and Edna Ferber
The Play Produced by Winthrop Ames
CAST OF CHARACTERS
(In the Order of Their Appearance)

Lil Corey..... Antoinette Perry
Nettie Minick..... Phyllis Povah
Annie..... Beatrice Moreland
Jim Corey..... Sydney Booth
Fred Minick..... Frederic Burt
Old Man Minick..... O. P. Heggie
Al Diamond..... Ralph Bunker
Marge Diamond..... Myra Hampton
Lula..... Emma Wise
Mr. Dietenhofer..... Charles R. Burrows
Mr. Price..... Thomas Meegan
Mrs. Smallridge..... Lavinia Shannon
Miss Crackenwald..... Mary Hubbard
Mrs. Lippincott..... Jessie Graham
Miss Stack..... Ann Winslow

SYNOPSIS: Act I.—An Evening in Spring. Act II.—Six Months Later. A November Afternoon. Act III.—The Following Morning. The Scene—Living Room of Fred and Nettie

Minick's Apartment, 5218 South Park Avenue, Chicago.
Moved to Bijou Theater November 24, 1924.
CLOSED JANUARY 31, 1925
154 Performances

D40

FRAZEE

Commencing Saturday Evening, September 27, 1924
BROCK PEMBERTON
(By Arrangement with Hubert Druce)
—Presents—
THE LITTLE ANGEL
A Comedy by Ernest Vajda
Translated by John S. Vajda; Adapted from the Hungarian "Rozmarin Neni" by J. Jacobus; Settings and Costumes Designed by Willy Pogany; Staged by Hubert Druce.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Sarah Bornemissza.....Lucy Beaumont
Stephen Toth.....Edward Emery
Anita.....Mildred Macleod
Dr. John Bornemissza.....Moffat Johnston
A Peasant Girl.....Elizabeth Taylor
A Lawyer.....C. H. Croker-King
Baron Pompeius Pereny.....John H. Brewer
Baron Pompeius Pereny, Jr.....Forbes Dawson
An Old Nurse.....Mrs. Jerome Eddy
SYNOPSIS: Act I.—The Living Room in Sarah Bornemissza's Farmhouse. An Early Spring Morning. Act II.—The Same. Two Hours Later. Act III.—The Same. Two Weeks Later. Act IV.—The Same. A Year Later.
The Action of the Play Takes Place in the Year 1840 Near Budapest, Hungary. The Scenes Are Laid on the Estate of Sarah Bornemissza, an Hour's Walk From the Nearest Town.
CLOSED NOVEMBER 8, 1924
49 Performances

D41

BIJOU

Commencing Monday Evening, September 29, 1924
GEORGE CHOOS'
—Production—
THE BUSYBODY
A Domestic Farcical Comedy in Three Acts
By Dorrance Davis
CAST OF CHARACTERS
Sally Culpepper.....Helen Stewart
Archibald Stubbs.....William Leonard
Hilda.....Florence Denman
Mrs. Cornelia Culpepper.....Ada Lewis
Edward Culpepper.....Nelan H. Japp
Rosamond Rossmore.....Josephine Whittell
Minerva Culpepper.....Mildred Florence
Miss Hammer.....Lisle Leigh
Professor Kelp.....Basil West
Ernest Cadman.....Harry C. Bannister
The Lady Across the Hall.....Josephine Drake
The Janitor.....Joseph Guthrie
Ignatius J. Cassidy.....Edward Keane
The Woman Downstairs.....Minnie Stanley
A Detective.....Dan Marlowe
Another Detective.....Fred Richards
SYNOPSIS: Act I.—Sunday Afternoon. Act II.—Monday Evening. Act III.—Tuesday Evening.
Scene—Living Room of Mrs. Culpepper's Apartment on Riverside Drive, New York City.
Time—The Present
Staged by Clarke Silvernail
Produced Under the Personal Direction of George Choos
Moved to Time Square Theater, October 11, 1924.
Moved to Bijou Theater, November 1, 1924.
CLOSED NOVEMBER 22, 1924
65 Performances

D42

52D STREET

Commencing Monday Evening, September 29, 1924
UPSON ROSE
—Presents—
A New Comedy
MADE FOR EACH OTHER
—By—
John Clements and P. L. Westervelt
CAST OF CHARACTERS
Mrs. Wheaton.....Maida Reade
Fannie May Carroll.....Annette Pitt
Patricia Wheaton.....''Boots'' Wooster
Ray Crosby.....Richard Farrell
Gideon Wheaton.....Aubrie Beattie
Charley Billings.....Upson Rose
Reggie Hawkins.....Francis M. Casey
Tom Sterling.....Richard Harraday
George.....Frank I. Frayne
Betty Hallowell.....Helene Sinnott
First Officer.....Frank Hilton
Bab Gillman.....Faith Gage
CLOSED OCTOBER 11, 1924
16 Performances

D43

MOROSCO

Commencing Monday Evening, September 29, 1924
WILLIAM A. BRADY
—Presents—
A New American Play by John Farrar and Stephen Vincent Benet, Entitled
THAT AWFUL MRS. EATON!
—With—
FRANK McGLYNN
Play Staged by Jessie Bonstelle
CAST OF CHARACTERS
(In the Order of Their Appearance)
Colonel Towson.....Henry Crosby
Richard Hibson.....Franklyn Fox
Street Fiddler.....Virginia Howell
Major William B. Taylor.....Minor Watson
Mordecai Noah.....Frank Andrews
Andrew Jackson.....Frank McGlynn
Jim.....Walter Young
Duff Green.....Ulric B. Collins
Emily Donelson.....Joyce Borden
John C. Calhoun.....Elmer Grandin
Peggy O'Neal Eaton.....Katherine Alexander
Martin Van Buren, Secretary of State.....Robert Wayne
John Henry Eaton, Secretary of War.....William R. Randall
Mrs. Hibson.....Mary Ellen Ryan
Mrs. Sprague.....Virginia Howell
Mrs. Berrien.....Mary Taylor
Mrs. Everett.....Margaret Armstrong
Mrs. Branch.....Lota Sanders
Mrs. Ingham.....Clifford Sellers
Mrs. John C. Calhoun.....Isabel O'Madigan
Usher.....William Hancock
Mary Vaughan.....Margot Lester
John McPherson Berrien, Attorney General.....E. E. Pollock
John Branch, Secretary of the Navy.....Frank Andrews
Samuel D. Ingham, Secretary of the Treasury.....H. G. Emerson
William Taylor Barry, Postmaster General.....Lou Turner
Sir Charles Vaughan, British Ambassador.....Herbert Bunston
Dr. Campbell.....William Wolcott
Dr. Ely.....James Bliss
Announcer at the Reception...William Hancock
U. S. Senator Peleg Sprague.....James Bliss
Major General Alexander Macomb..Harry Davies
Commodore John Rodgers..Thomas H. Wenning
Baron Krudener, Minister From Russia.....Franklyn Fox
John Quincy Adams.....Ulric B. Collins
Mrs. John Quincy Adams.....Cordelia Howard Aiken
Henry Clay.....William Wolcott
Mrs. Henry Clay.....Laura Brittan
Daniel Webster.....Lee Begg
Mrs. Daniel Webster.....Kirah Markham
Dolly Madison.....Mary Allen
Friends of Hibson and Followers of Jackson, Servants, Etc.
SYNOPSIS: Act I.—Scene 1: Public Room of the Indian Queen Tavern. Before the Inauguration. Scene 2: Jackson's Room at the Indian Queen Tavern. A Few Days Later. Scene 3: Evening Party on the Terrace of Mrs. John C. Calhoun's Residence. After the Inauguration. Act II.—The President's Study in the White House. Some Months Later. Act III.—Scene 1: Reception in the Blue Room at the White House. Scene 2: The Same. Early Morning.
Scenes of the play are laid in Washington, D. C., during the time of Andrew Jackson's first presidential term.
CLOSED OCTOBER 11, 1924
16 Performances

D44

CORT

Commencing Tuesday Evening, September 30, 1924
ROBERT MILTON
—Presents—
THE FAR CRY
By Arthur Richman
Directed by Robert Milton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Louise Marsh.....Winifred Harris
Natalie Perry.....Leonore Harris
Caroline.....Alice John
Max Fraisier.....Jose Alessandro
Eric Lancefield.....George Thorpe
Claire Marsh.....Margalo Gillmore
Dick Clayton.....Kenneth MacKenna
Julian Marsh.....Claude King
Helen Layton.....Lucille Watson
Margaretta.....Michelette Burani
Count Filippo Sturani.....Frederick Worlock
SYNOPSIS: Act I.—A Hotel in Paris. Act II.—A Villa Near Florence. The Following Week. Act III.—The Hotel in Paris. A Few Days Later.
CLOSED OCTOBER 25, 1924
31 Performances

D45

NATIONAL

Commencing Wednesday Evening, October 1, 1924
JOHN CROMWELL, INC.,
—Presents—
BEWITCHED
A Love Story
By Edward Sheldon and Sidney Howard
Production Designed by Lee Simonson
Incidental Music by Arthur Fisher
Staged by John Cromwell
CAST OF CHARACTERS
(In the Order of Their Appearance)
The Aviator.....Glenn Anders
The Marquis.....Jose Ruben
A Native of the Enchanted Forest..Albert Hall
Another.....Robert Forsythe
Still Another.....William Griffith
One More.....Willard Collins
The Girl.....Florence Eldridge
A Butler.....Willard Collins
A Butler.....Joseph Bingham
The Husband.....Joseph Sweeney
A Victim of the Cosmic Urge..William Griffith
Another.....George Williams
Still Another.....Stanley Lindahl
One More.....Edwin Caldwell
A Nurse.....Carol Benezet
A Doctor.....Herbert Westman
SYNOPSIS: The Prolog—"The Hero in His Right Mind"—The Salle des Gardes of the Chateau de Magny in the Auvergne in France. The Play—"The Hero in the Throes of One of Those Nightmares". Act I—The Enchanted Forest. Act II.—First in Front of the Sorcerer's House; Then Inside of the Sorcerer's House; Then on the Mountain Top. Act III.—On the Mountain Top. The Epilog—"The Hero in His Right Mind Once More"—The Salle des Gardes of the Chateau de Magny in the Auvergne in France.
All in the Present Day
Moved to Jolson Theater, October 20, 1924.
CLOSED OCTOBER 25, 1924
29 Performances

D46

EARL CARROLL

Commencing Thursday Evening, October 4, 1924
GEORGE BACKER
—Presents—
GREAT MUSIC
The Dramatic Interpretation of Erik Fane's Symphony in D Minor
By Martin Brown
Stage Under the Direction of Ullrich Haupt
Music by C. Linn Seiler
Scenic Production by John Wegner
CAST OF CHARACTERS
(In the Order of Their Appearance)
Erik Fane.....Tom Powers
Rhea de Lorme.....Christine Norman
Mrs. Fane.....Florence Johnstone
Rhoda Vansittart.....Olga Lee
Mr. Fane.....Hugh Chilvers
Footman.....Edward Hommel
Bartender.....Neville Goddard
Bus Boy.....William Janney
Carita Zell.....Leonore Sorsby
Andre Perault.....Benjamin Lovett
Louis.....Edward La Roche
Fleurette.....Stephane De Ledger
Prudence.....Adelaide Wilson
Argentine Gentleman.....Alfred Hasse
Julien.....Carlin Crandall
Simone Berg.....Betty Alden
Simpson.....John Lott
Fatima.....Leah La Roux
Marie.....Josephine Wehn
San Francisco Sal.....Helen Ware
Herbert Jones.....Herbert Belmore
Teita Hakaina.....Suzanne Powers
Doctor Travers.....B. N. Lewin
Tihuti.....Harriet Sterling
Coquina.....Dorothy Day
O Muku.....Harry Gresham
Guests, French, English, American and Japanese Sailors; British Soldiers, Turkish Men and Women, Arabs, Chinamen, Spaniards, Beggars, Dancing Girls and Natives.
SYNOPSIS: THEME—A Suite in the Piazza Pollazzi in Rome. SCHERZO—"Le Cocon" in Paris. (Six months Later.) LARGO—The White Street of Pleasure in Port Said. RHAPSODIE and FINALE—A House on Nuha-Hiva in the Marquesas Islands. (Two Years Later.)
CLOSED NOVEMBER 8, 1924
44 Performances

D47

PUNCH AND JUDY

Commencing Saturday Evening, October 4, 1924
JOHN HENRY MEARS
—Presents—
JUDY DROPS IN
A Comedy by Mark Swan
Staged by John Hayden
CAST OF CHARACTERS
(In the Order of Their Appearance)
1—Tom Danforth.....George Meeker
Dick Weatherby.....Edward H. Wever
Harry Stanton.....Frank Beaston
Bridget Maguire.....Lida Kane
Jack Lethbridge.....Donald Gallaher
Judy Drummond.....Marian Mears
Nathan Gridley.....Walter Soderling
Lucia Hunter-Madison.....Hazele Burgess
Mathew Lethbridge.....Theodore Babcock
SYNOPSIS: Act I.—Scene 1: Twelve o'Clock Midnight. Scene 2: Nine o'Clock the Next Morning. (Note—The Curtain will remain down 10 seconds to denote the passing of night.) Act II.—A Month Later. Act III.—The Same Evening.
The action of the play occurs in a studio apartment known as The Rookery in Greenwich Village, New York.
1—Replaced by John Hayden, October, 1924.
CLOSED NOVEMBER 8, 1924
43 Performances

D48

HUDSON

Commencing Monday Evening, October 6, 1924
A. H. WOODS
—Presents—
THE FAKE
A New Drama in Four Acts by Frederick Lonsdale
—With—
GODFREY TEARLE
CAST OF CHARACTERS
(In the Order of Their Appearance)
Dr. Hesketh Pointer, M. D.....Harry Neville
Sir Thomas Moorgate, M. D.....Reynolds Dennison
Ernest Stanton, M. P.....Orlando Daly
Clifford Hope.....John Williams
Mrs. Hesketh Pointer.....Pauline Whitson
Mavis Stanton.....Frieda Inescort
Watkins.....Boyd Davis
Mrs. Stanton.....Evelyn Walsh Hall
The Hon. Gerrard Pillick.....Frank Conroy
Geoffrey Sands.....Godfrey Tearle
A Parlor Maid.....Marion Allen
A Waitress.....Una O'Connor
SYNOPSIS: Act I.—Ernest Stanton's Home in London. Act II.—Gerrard Pillick's Home in the Country. Act III.—A Sitting Room in a Hotel at St. Margaret's Bay. Act IV.—Stanton's Home in London. Four Days Later.
Production Staged Under the Direction of Frank Reicher
CLOSED DECEMBER 20, 1924
89 Performances

D49

BROADHURST

Commencing Tuesday Evening, October 7, 1924
GEORGE BROADHURST
—Presents—
THE RED FALCON
A Play of Sicily in the Fifteenth Century
By Mrs. Trimble Bradley and Geo. Broadhurst
—With—
McKAY MORRIS
Play Staged by Mrs. Trimble Bradley
CAST OF CHARACTERS
THE PROLOG
(In the Order in Which They Speak)
The Mother Superior.....Thais Lawton
Sister Maria.....Zeffie Tilbury
Sister Francesca.....Ilka Chase
The Gardener.....Andrew Moloney
The Novice.....Phyllis Blake
The Red Falcon.....McKay Morris
An Officer.....Stanley Kalkhurst
Another Officer.....Marshall Hale
Nuns and Followers of the Red Falcon
THE PLAY
(In the Order in Which They Speak)
Guido.....Andrew Moloney
The Bishop.....Walter Ringham
Contessa Felicia.....Thais Lawton
Conte Di Peralta.....Albert Bruning
Clarina Orioni.....Carlotta Monterey
Adriano.....McKay Morris
Capitano Bernardo Montrosali..Kenneth Hunter
Grifonetto.....Dodson Mitchell
A Maid.....Ilka Chase
A Monk.....Dan E. Hanlon
SYNOPSIS: The Prolog—A Room in a Badia, a Small Convent Exclusively for Women of the Aristocracy. Act I—A Room in the Home of the Conte di Peralta. Twenty-eight Years Later. Act II—The Scene Is the Same. The Time Is the Next Morning. (Note—During the Progress of the Act the Curtain Will Be Lowered To Indicate the Passing of a Month.) Act III—The Scene Is the Same as Act II. The Time Is the Same Night. Epilog—The Outer Court of a Monastery. The Time Is Three Months Later.
The Action Takes Place in Sicily During the Fifteenth Century
CLOSED OCTOBER 18, 1924
15 Performances

D50

PROVINCETOWN

Commencing October 9, 1924
THE PROVINCETOWN PLAYERS
—Present—
THE CRIME IN THE WHISTLER ROOM
A Dream Play in Three Acts
By Edmund Wilson
Directed by Stanley Howlett. Settings by Cleon Throckmorton. Incidental Music Composed and Arranged by Macklin Marrow
THE CAST
Bill.....Mary Blair
Miss Streetfield.....Mary Morris
Anna.....Wilma Henderson
Cousin Serena.....Judith Lowry
Mr. Streetfield.....Edgar Stehli
Juliet.....Lucy Currier
McGee.....Perry Ivins
Simon Delacy.....J. Ballantine
Guard.....Allen Nagle
Ted.....Walter Abel
Tutor.....Romeyn Benjamin
First Policeman.....Allen Nagle
Second Policeman.....Fred Miller
Maud.....Dorothee Nolan
Nurse.....Lucy Shreve
Gentlemen.....Felfin Elkins, James Shute
CLOSED OCTOBER 29, 1924
23 Performances

D51

COMEDY

Commencing Thursday Evening, October 9, 1924
LEE SHUBERT
—Presents—
MR. AND MRS. COBURN
—In—
THE FARMER'S WIFE
A Comedy by Eden Phillpotts
CAST OF CHARACTERS
(In the Order of Their Appearance)
Churdles Ash.....Walter Edwin
Araminta Dench.....Mrs. Coburn
Thirza Tapper.....Cecilia Radclyffe
Samuel Sweetland.....Charles Coburn
Sibley Sweetland.....Rosalind Fuller
George Smerdon.....James Jolly
Petronel Sweetland.....Violet Blythe
Richard Coaker.....Leslie Barrie
Louisa Windeatt.....Ethel Morrison
Susan Maine.....Ruth Vivian
Sarah Smerdon.....Katharine Stewart
Sophie Smerdon.....Odette Kellerman
Teddy Smerdon.....Edwin Phillips
Valiant Dunnybrig.....Pacie Ripple
Dr. Rundle.....Lawrence Sterner
Mrs. Rundle.....Frances Clarke
Henry Coaker.....Etienne Girardot
Mrs. Gregson.....H. R. Hoffman
Mary Hearn.....Barbara Allen
The Rev. Septimus Tudor.....Leonard Carey
The Hon. Mrs. Tudor.....Shirley Gale
Nurse.....Germaine Morencey
Glee Singers—H. R. Hofman, Geoffrey Harwood, Ernest Coan and Frederic Chilton.
SYNOPSIS: Act I—Applegarth Farm, Little Silver. Act II—The Villa Residence of Miss Thirza Tapper. Act III—Same as Act I.
Locale—Devon, England. Time—The Present.
The Play Staged by Charles Coburn
Assisted by Walter Edwin
CLOSED JANUARY 3, 1924
100 Performances

D52

GREENWICH VILLAGE

Commencing Saturday Evening, October 11, 1924
THE PROVINCETOWN PLAYERS
—Present—
THE SAINT
A Play in Three Acts by Stark Young
CAST OF CHARACTERS
(In the Order of Their Appearance)
Valdez.....Leo Carrillo
Pacho.....Charles Ellis
Students.....Barry Kenton, William Stahl
Marietta.....Helen Freeman
Dedaux.....C. Henry Gordon
Tip Thompson.....Louis Casavant
Paris Pigeons.....Marie Ouspenskaya
Old Doctor.....Stanley Howlett
Daughters...Norma Millay, Marion Moorehouse
Suitors.....James Meighan, John Taylor
SYNOPSIS: Act I—Portico of Franciscan Seminary on the Texas Border. Act II—Scene 1: Interior of Tip Thompson's Variety Show, Aguascaliente. Scene 2: Same. Act III—Same as Act I. One Year Later.
CLOSED OCTOBER 25, 1924
17 Performances

D53

LIBERTY

Commencing Monday Evening, October 13, 1924
THE DRAMATISTS' THEATER, INC.
Edward Childs Carpenter, President
James Forbes, Director of Productions
—Presents—
COCK O' THE ROOST
A Comedy by Rida Johnson Young
Directed by James Forbes
CAST OF CHARACTERS
(In the Order of Their Appearance)
Phyllis Dawn.....Katherine Wilson
Mrs. Dawn.....Elisabeth Risdon
Pierce Dawn.....Harry Davenport
Kitson.....Allen Lee
Jerry Hayward.....Donald Foster
Mildred.....Agnes Roslyn
Henry Barron.....Purnel Pratt
Clare Clarke.....Sylvia Field
Paul Sterling.....Desmond Gallagher
Sam Clarke.....Edward Donnelly

Mrs. Clarke.....Tracy L'Engle
The Rev. Charles Anderson.....Lionel Bevans
SYNOPSIS: Act I—The Drawing Room of the Dawn Residence in New York. An Afternoon in May. Act II—Scene 1: The Library of the Dawn Residence. An Afternoon in September. Scene 2: Barton's House at the Thousand Islands. The Following Evening. Act III—Dawn's Flat in the Sheridan Model Tenements, New York. An Afternoon in October. (The Curtain Will Be Lowered for an Instant During This Act To Indicate a Lapse of Time.)
CLOSED NOVEMBER 1, 1924
24 Performances

D54

GARRICK

Commencing Monday Evening, October 13, 1924
THE THEATER GUILD
—Presents—
As Its First Production of Its Seventh Season
THE GUARDSMAN
A Comedy in Three Acts
By Franz Molnar
Production Directed by Philip Moeller
Settings by Jo Mielziner
CAST OF CHARACTERS
The Actor.....Alfred Lunt
The Actress, His Wife.....Lynn Fontanne
The Critic.....Dudley Digges
"Mama".....Helen Westley
Liesl.....Edith Meiser
Creditor.....Philip Loeb
An Usher.....Kathryn Wilson
SYNOPSIS: Act I—Viennese Home of Actor and Actress. Act II—Anteroom to the Box at the Opera. Act III—Same as Act I.
Moved to Booth Theater November 24, 1924.
Philip Loeb replaced by Edward Pawley.
Eva Condon replaced Helen Westley.
Sam Baron replaced Edward Pawley.
Moved back to Garrick Theater April 20, 1925.
Edward Hogan replaced Sam Baron April, 1925.
Philip Loeb replaced Edward Hogan May, 1925.
CLOSED JUNE 6, 1925
274 Performances

D55

FULTON

Commencing Monday Evening, October 13, 1924
SAM H. HARRIS
—Presents—
MARGARET LAWRENCE
—In—
Lynn Starling's New Comedy
IN HIS ARMS
Staged by Guthrie McClintic
CAST OF CHARACTERS
(In the Order of Their Appearance)
Fannie.....Mary Perry
Frances Bedell.....Cornelia Otis Skinner
Joe Cartwright.....Elliot Cabot
Lily Cartwright.....Sallie Sanford
Mrs. John Clarendon.....Edna May Oliver
Elise Clarendon.....Margaret Lawrence
Ernest Fairleigh.....Geoffrey Kerr
John Clarendon.....Grant Stewart
Mrs. Arthur Fairleigh.....Effie Shannon
Tom van Ruysen.....Vernon Steele
SYNOPSIS: Act I—The Living Room Upstairs of the Clarendons' Home in Jersey. An April Afternoon. Act II—The Drawing Room Downstairs. That Evening. Act III—Same as Act I. The Following Wednesday.
CLOSED NOVEMBER 15, 1924
40 Performances

D56

BIJOU

Commencing Tuesday Evening, October 14, 1924
WALTER HAST
—Presents—
CLUBS ARE TRUMPS
—With—
HARRY GREEN
A Comedy of Love and Golf in Three Acts
By Leslie Hickson and W. Lee Dickson
Produced Under the Direction of Walter Hast
Staged by Roland Rusleton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Reynolds.....Sarah-Elizabeth Reynolds
Mark Gleason.....James Burtis
John Carver.....Harold R. Chase
Malcolm Pratt.....John Davidson
William Augustus Jones.....Harry Green
Violet Walters.....Margery Meadows
Andrew Wilson.....James S. Barrett
Mr. Neff.....Arthur R. Vinton
Dorothy Wilson.....May Collins
Johnson.....David Urquhardt
Mrs. Trumbull.....Josephine Deffry
Mr. Prescott.....Walter Allen
SYNOPSIS: Act I—Office of the Carver Advertising Agency. (Early Spring.) Act II—The Wilson Home in Connecticut. (Next Day.) Act III—The Tutley Country Club. (Six Months Later.)
CLOSED OCTOBER 21, 1924
7 Performances

D57

MOROSCO

Commencing Wednesday Evening, October 15, 1924
SCHWAB, LIVERIGHT AND MANDEL
—Present—
JOSEPH SCHILDKRAUT
In a Comedy
THE FIREBRAND
By Edwin Justus Mayer
Staged by Arthur Hurley and David Burton.
Settings and Costumes by Woodman Thompson. Incidental Music Composed by Maurice Nitke and Russell Bennett.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Emelia.....Hortense Alden
Ascanio.....Charles McCarthy
Beatrice.....Marie Haynes
Angela.....Eden Gray
Benvenuto Cellini.....Joseph Schildkraut
Pier Landi.....George Drury Hart
Alessandro, the Duke of Florence.Frank Morgan
Ottaviano.....E. G. Robinson
Polverino.....Allyn Joslyn
The Duchess.....Nana Bryant
A Soldier.....Wallace Fortune
A Page.....Edward Quinn
Ladies of the Court.....Dorothy Bicknell, Eleanor Ewing
Gentlemen of the Court and Soldiers of the Duchy of Florence—J. Ellis Kirkham, Kenneth Dana, Wilbert Shields, Scott Hirschberg, Roland Winters and Philip Niblette.
SYNOPSIS: Act I—The Workshop of Benvenuto Cellini in Florence. Act II—Scene 1: Garden of the Summer Palace of the Duke of Florence. Scene 2: Balcony Outside the Bedroom Window of the Duke and Duchess. Act III—Cellini's Workshop.
Marie Haynes replaced by Lillian Kingsbury.
George Drury Hart replaced by Brandon Peters.
J. Ellis Kirkham, Kenneth Dana and Wilbert Shields out of cast.
Robert Ploomer, Oliver Hulton and Calvin Vollmer joined cast.
Dorothy Bicknell replaced Hortense Alden.
Brandon Peters replaced Joseph Schildkraut May, 1925.
Howard Clancy replaced Charles McCarthy June, 1925.
George Drury Hart replaced Brandon Peters June, 1925.
John Davidson replaced E. G. Robinson June, 1925.
Kathleen Lowry replaced Eden Gray June, 1925.
CLOSED JUNE 20, 1925
287 Performances

D58

NATIONAL

Commencing Monday Evening, October 20, 1924
FLORENCE REED
In a New Play
ASHES
By Reginald Goode
Staged by Lawrence Marston
Direction of Walter C. Jordan
CAST OF CHARACTERS
(In the Order of Their Appearance)
Rupert Best.....Warburton Gamble
Lizzie.....Eleanor Daniels
Marjorie Lane.....Florence Reed
Doctor Newton.....Charles Esdale
Grace Lane.....Gladys Hurlbut
Jim.....Wallis Roberts
Harry Pelham.....Arthur Behrens
Frank Howard.....Alfred Shirley
George Munson.....Donald Macmillan
Brewl.....George Spelvin
SYNOPSIS: Act I—Sitting Room in Theatrical "Digs", Birmingham, England. 1917. Act II—Dressing Room of Marjorie Lane at the All-Art Theater, New York. During the Opening Performance of "Antony and Cleopatra", Five Years Later. Act III—Country Home of Marjorie Lane, Westchester, N. Y. Two Years Later. Act IV—Same as Act III. Next Morning.
CLOSED NOVEMBER 8, 1924
24 Performances

D59

HENRY MILLER

Commencing Monday Evening, October 20, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
L'AIGLON
By Edmond Rostand
CAST OF CHARACTERS
(In the Order of Their Appearance)
L'Aiglon.....Mme. Simone
Biburce.....Mr. Dapoigny
Metternich.....Mr. Henry-Valbel
Gentz.....Hugnet
Attache Francais.....Fred Davy
Le Tailleur.....Pierre Aldebert
Dietrichtein.....Lavialle
D'Obenaus.....De Zramont
Flambeau.....Raoul-Henry
Prokech.....Deneubourg
Marmont.....Paul Amiot
L'Empereur Frantz.....Andre Bacque
Therese de Lorget.....Fernande Roussey
Marie-Louise.....Jeanne Grumbach
Archduchesse.....Juliete Verneuil
Camerata.....Blanche Martal
Dames de la cour, Demoiselles honneur de Marie Louise, Paysans paysannes Officiers, enfants de choeur, petit Duc, petite archduchesse.
SYNOPSIS: Act I—The Drawing Room of the Villa of Empress Marie-Louise. Act II—A Year Later. At the Palace of Schoenbrun, in the "Salon des Laques". Act III—Same as Act II. A Little Later. Act IV—At Schoenbrun. The Duke of Reichstadt's Bedroom.
CLOSED OCTOBER 25, 1924
8 Performances

D60

BIJOU

Commencing Tuesday Evening, October 21, 1924
HENRY BARON
—Presents—
COMEDIENNE
A New Play
By Armont and Bosquet
THE CAST
Helen Blakemore.....Charlotte Walker
Frank Farnleigh.....Cyril Keightley
Ted Burton.....Alexander Clark, Jr.
Denise Burton.....Madeleine Delmar
"Daddy" Rockwell.....Leslie Palmer
Rev. Armitage.....Herbert Yost
Kay Thompson.....Winifred Lawshe
Arthur Morton.....Murray Bennett
Louise.....Angela Jacobs
Georgie.....
James.....Ernest Woodward
CLOSED NOVEMBER 1, 1924
15 Performances

D61

BELASCO

Commencing Tuesday Evening, October 21, 1924
DAVID BELASCO
—Presents—
ROBERT LORAINE
—In—
TIGER CATS
A Tragi-Comedy in Three Acts
By Mme. Karen Bramson
Adapted From the French of "Les Felines"
By Michael Orme
—With—
KATHARINE CORNELL
And a Distinguished Company
CAST OF CHARACTERS
Andre Chaumont.....Robert Loraine
Suzanne.....Katharine Cornell
Count Bernard De Vanzelle....Reginald Mason
Yvonne.....Mary Servoss
Jacqueline.....Ruth Dayton
Clement.....Ben Johnston
Marianne.....Sydney Thompson
Jules.....Henry Carvill
Henriette.....Rea Martin
A Clerk to Clement.....William Boag
Scene—At Andre Chaumont's House in Paris
Play Produced Under the Personal Direction of David Belasco
CLOSED NOVEMBER 29, 1924
48 Performances

D62

PRINCESS

Commencing Monday Evening, October 27, 1924
LEE KUGEL
—Presents—
(For Alloy Productions, Inc.)
ALLOY
A Three-Act Play by Robert Ritz
CAST OF CHARACTERS
(In the Order of Their Appearance)
Pansy Jorgan.....Minna Gombel
Bill Jorgan, Her Husband.....Byron Beasley
Mrs. Rafferty.....Mattie Keene
Flash Quigley.....Milton Nobles, Jr.
Marie Rafferty.....Jill Middleton
John Walton.....Ivan Miller
SYNOPSIS: Act I—Scene 1: 5:30 a.m. on an April Morning. Scene 2: 6:10 p.m. the Same Day. (The Curtain Will Descend for a Moment Between First and Second Scene to Denote the Lapse of Time.) Act II—5:55 p.m. the First of July. Act III—A Few Minutes Later.
Locale—The Action of the Play Takes Place in the Kitchen and Living Room of the Jorgans, Milltown, Pa.
CLOSED NOVEMBER 8, 1924
16 Performances

D63

HENRY MILLER

Commencing Monday Evening, October 27, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
NAKED
(Vetir ceux qui sont nus)
A Drama in Three Acts by Luigi Pirandello
Translation From Italian to French by Benjamin Cremieux
CAST OF CHARACTERS
(In the Order of Their Appearance)
Ersilia Drei.....Mme. Simone
Ludovico Nota.....Andre Bacque
Cantavalle.....Pierre Aldebert
Franco Laspiga.....Paul Amiot
Consul Grotti.....Raoul-Henry
Madame Honorine.....Mme. Jeanne Grumbach
Emma.....Blanche Martal
SYNOPSIS: Act I—The Study of Ludovico Nota. Act II—The Same as Act I. The Next Morning. Act III—Same Scene as Preceding Acts. Toward Evening Same Day.
The Scene Is Laid in Rome of the Present Day
CLOSED NOVEMBER 1, 1924
8 Performances

D64

KLAW

Commencing Monday Evening, October 27, 1924
MARC KLAW, INC.,
—Presents—
THE RISING SUN
A New Comedy by J. C. Nugent and Elliott Nugent
(Authors of "Kempy")
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Gray.....Marie Curtis
Willis.....Thomas MacLarnie
Bess Colfax.....Ruth Nugent
Ted Alamayne.....Elliott Nugent
Mrs. Malone.....Mary Shaw
Jim Alamayne.....J. C. Nugent
Madge.....Helen Carew
Mr. Peterson.....Edward Fielding
Performance Directed by J. C. Nugent
Sheldon K. Viele, Scenic Director
The Three Acts of the Play Occur in the Living Room of Miss Gray's Home in New Haven, Conn.
CLOSED NOVEMBER 8, 1924
16 Performances

D65

CORT

Commencing Monday Evening, October 27, 1924
ARTHUR HOPKINS
—Presents—
ETHEL BARRYMORE
—In—
THE SECOND MRS. TANQUERAY
By Sir Arthur Wing Pipero
Settings by Clark Fargo Thomas
Staged by Arthur Hopkins
CAST OF CHARACTERS
Aubrey Tanqueray.....Henry Daniell
Paula.....Ethel Barrymore
Ellean.....Helen Robbins
Cayley Drummle.....Lionel Pape
Mrs. Cortelyon.....Jane Wheatley
Captain Hugh Ardale.....Geoffrey Savill
Gordon Jayne, M.D.....Mortimer White
Frank Misquith, Q.C.M.P.....J. Colvil Dunn
Sir George Orreyed, Bart.....G. P. Huntley
Lady Orreyed.....Margot Kelly
Morse.....Harold Webster
Willis.....Walter Howe
A Maid.....Edna Peckham
SYNOPSIS: Act I—Mrs. Tanqueray's Rooms, No. 2X, The Albany. In the Month of November. Act II—A Morning Room in Aubrey Tanqueray's House, "Highercombe", Near Willowmere, Surrey. The Early Part of the Following Year. Act III—Scene 1: The Drawing Room at "Highercombe". (The Curtain Will Be Lowered To Indicate the Passage of Time.) Scene 2: The Same. Evening.
CLOSED DECEMBER 27, 1924
73 Performances

D66

HENRY MILLER

Commencing Monday Evening, November 3, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
MADAME SANS-GENE
A Comedy in Three Acts and a Prolog
By Victorien Sardou and Adrien Moreau
CAST OF CHARACTERS
(In the Order of Their Appearance)
Catherine.....Mme. Simone
Fauche.....Henry Valbel
Vinaigre.....M. Barreau
deNeipperg.....Paul Amiot
Marechal Lefebvre.....Raoul-Henry
Vabontrain.....Fred Davy
Jolicoeur.....M. Dapoigny
Jasmin.....M. Lavialle
Despreaux.....Pierre Aldebert
Savary.....W. Denenbourg
Napoleon.....Andre Bacque
Leroy.....M. De Traumont
Julie.....Blanche Martal
Mme. De Bulow.....Mme. Jeanne Grumbach
Reine Caroline.....Juliette Verneuil
Princess Elisa.....Fernande Roussey
Other Minor Characters—Messrs. St. Marsan, Cancouville, Duroc, De Lauriston, Leroy, Corso, Pontannes, Constant, Roustan, Moremart, Junot, Bissout, Arnault, De Brigode, Raynouard, Misses Vintimille de Rovigo, de Canisy, de Talhouet, de Bassano, de Mortemart, de Brignolles and de Bellelune.
SYNOPSIS: Prolog—Catherine Hubscher's Laundry, Rue Sainte-Anne, Paris, August 10, 1792. Act I—Drawing Room at the Chateau de Compiegne, September, 1811. Act II—Napoleon's Library at Compiegne. Act III—The Same as Preceding Act.
CLOSED NOVEMBER 22, 1924
24 Performances

D67

PROVINCETOWN

Beginning Monday Evening, November 3, 1924
THE PROVINCETOWN PLAYHOUSE
—Presents—
S. S. GLENCAIRN
Four Episodes of the Sea by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
THE CAST
Yank.....Sidney Machet
Driscoll.....Lawrence Cecil
Olson.....Walter Abel
Davis.....Harold McGee
Cocky.....Walter Kingsford
Smitty.....E. J. Ballantine
Ivan.....James Meighan
Swanson.....Samuel Selden
Scotty.....Archie Sinclair
Paul.....Abraham Krainis
Lamps, the Lamp Trimmer..Clement O'Loghlen
Old Tom, the Donkey Man....Stanley Howlett
Big Frank, Fireman.....William Stahl
Paddy, Fireman.....H. L. Remsten
The Captain.....Edgar Stehli
The First Mate.....Lewis Barrington
West Indian Negresses:
Bella.....Mary Johns
Susie.....Louise Bradley
Violet.....Rilla Romaine
Pearl.....Jeannie Begg
Londoners:
Joe, Proprietor of a Dive.....Stanley Howlett
Nick, a Crimp.....Edgar Stehli
Mag, a Barmaid.....Barbara Benedict
Kate.....Dorothea Nolan
Freda.....Helen Freeman
First Rough.....Clement O'Loghlen
Second Rough.....H. L. Remsten
CLOSED DECEMBER 13, 1924
43 Performances
Moved to Punch and Judy Theater December 16, 1924
CLOSED JANUARY 10, 1925
32 Performances
Moved to Princess Theater January 12, 1925
CLOSED JANUARY 31, 1925
24 Performances
Total—99 Performances

D68

KNICKERBOCKER

Commencing Thursday Evening, November 6, 1924
CHARLES DILLINGHAM
(By Arrangement With Basil Dean)
—Presents—
MARILYN MILLER
In J. M. Barrie's
PETER PAN
OR THE BOY WHO WOULDN'T GROW UP
CAST OF CHARACTERS
(In the Order of Their Appearance)
Liza.....Carol Chase
Nana.....Thomas Bell
Michael Nicholas Darling.....Jack Grattan
Mrs. Darling.....Aubrey Ridgwell
Wendy Moira Angela Darling....Dorothy Hope
John Napoleon Darling.....Charles Eaton
Mr. Darling.....Wilfred Seagram
Tinker Bell.....Jane Wren

Peter Pan.....Marilyn Miller
Tootles.....Virginia Smith
Slightly.....Donald Searle
Curly.....Members of Peter's Band.....Mary Corday
First Twin.....Sylvia Darling
Second Twin.....Harriet Darling
Nibs.....Maureen Dilon
James Hook, the Pirate Captain..Leslie Banks
Starkey.....Victor Tandy
Smee.....Edward Rigby
Cecco.....Carl Rosa
Mullins.....Ashton Tonge
Noodler.....William Dean
Jukes.....Fred Lennox
Cookson.....Horace Pollock
Blackman.....Philip McNeil
First Pirate.....Eldon Nelson
Second Pirate.....H. Benton
Tiger Lily.....Anne Delafield
Great Big Little Panther.....Milton J. Thoman
Red Skins, Pirates, Crocodile, Ostrich, Pack of Wolves, Etc.

SYNOPSIS: Act I—Our Early Days. Inside the House. Act II—The Never, Never Land. Act III—Our Home Under the Ground. Act IV—Scene 1: The Pirate Ship. Scene 2: The Indian Encampment. Scene 3: Inside the House Again. Scene 4: Outside the House. Scene 5: The Tree Tops.

The Play Produced Under the Direction of Basil Dean

CLOSED FEBRUARY 14, 1925
120 Performances

D69

JOLSON

Commencing Monday Evening, November 10, 1924

LEE SHUBERT

Announces the First American Visit of the Distinguished Actor and Director

GEMIER

And the Historic World-Famous

THEATRE NATIONAL FRANCAIS DE L'ODEON

By Permission of the French Government and With the Official Cognizance of the United States Government

Monday and Tuesday Nights and Tuesday Matinee

L'HOMME QUI ASSASSINA

Piece en 4 Actes de M. Pierre Frondaie
D'Apres le Roman de M. Claude Farrere
DIS. PAR ORDRE D'ENTREE EN SCENE

Tarrail.....M. Raymond-Girard
Fergor.....M. Rozet
Marquis de Sevigne.....M. Firmin Gemier
Prince Cernuwitz.....M. Marcel Chabrier
Archibald Falkland.....M. Charles Vanel
Atik Ali.....M. Louis Raymond
Mehemed Pacha.....M. Andre Varennes
Valet de Chambre.....M. Andre Vieville
Domestique.....M. Georges Tricot
Lady Falkland.....Mme. Germaine Rouer
Mme. de Servanges.....Mme. Yvonne Mirval
Baronne Kerloff.....Mme. Cayrol
Edith.....Mme. Viera Koretzky
Domestiques, Turcs et Europeens

SYNOPSIS: Acte I—Chez Sir Archibald Falkland a Constantinople. Acte II—Chez le Marquis de Sevigne a Therapia. Acte III—La Chambre de Lady Falkland. Acte IV—Meme decor qui le 2eme Acte.

Wednesday and Friday Nights and Saturday Matinee

LE PROCUREUR HALLERS

Piece en 4 Actes de MMm. Henry de Gorsse et Louis Forest, Adaptee d'Apres Max Lindeau

Thursday and Saturday Nights

L'HOMME ET SES FANTOMES

Piece en 4 Actes et 15 Tableaux
de M. H. R. Lenormand
Musique de Scene de Grieg, G. Charpentier, Debussy, G. Dupont

Commencing Monday Evening, November 17, 1924

Monday and Tuesday Nights and Tuesday Matinee

LE MARCHAND DE VENISE

Piece de William Shakespeare Adaptee en 6 Tableaux par M. Lucien Nepoty
DIS. PAR ORDRE D'ENTREE EN SCENE

Prince du Maroc.....M. Pierre Morin
Prince d'Aragon.....M. Charles Vanel
Lancelot.....M. Pasquali
Gobbo.....M. Donalo
Bassanio.....M. Rozet
Lorenzo.....M. Louis-Raymond
Gratiano.....M. Raymond-Girard
Solanio.....M. Georges Tremor
Solarino.....M. Lucien Dubosq
Antonio.....M. Andre Varennes
Shylock.....M. Firmin Gemier
Spacamonte.....M. Marcel Chabrier
Portia.....Mme. Viera Koretzky
Nerissa.....Mme. Lucienne Parizet
Page Aragon et Enfant..Mme. Therese Kilburn
Jessica.....Mme. Renee-Devillers
Beatrice et Chretienne...Mme. Charlotte-Clasis
Isabelle et Chretienne.....Mme. Solange Cayrol
1ere Danseuse.....Mme. Lucienne Parizet
Rebecca et 2eme Juive....Mme. Yvonne Mirval

Wednesday, Thursday, Saturday Nights
Saturday Matinee

LE BOURGEOIS GENTILHOMME

Friday Night

L'HOMME ET SES FANTOMES

Commencing Monday Evening, November 24, 1924

Lee Shubert Announces the Last Appearance in New York of France's Great Actor and Distinguished Director and the Famous Company of the French National Theater

GEMIER

THEATRE NATIONAL DE L'ODEON OF FRANCE

Monday, Thursday, Saturday Evenings
Thanksgiving Matinee

TAMING OF THE SHREW

Tuesday Evening, Saturday Matinee

LE BOURGEOIS GENTILHOMME

Wednesday Evening, Friday Evening

MERCHANT OF VENICE

CLOSED NOVEMBER 29, 1924
24 Performances

D70

KLAW

Commencing Monday Evening, November 10, 1924

WILLIAM A. BRADY

—Presents—

SIMON CALLED PETER

A Dramatization of Robert Keable's Novel of the Same Name
By Jules Eckert Goodman and Edward Knoblock
CAST OF CHARACTERS
(In the Order of Their Appearance)

Peter Graham.....Leonard Willey
Wilkins.....John Barry
Madeleine.....June Webster
Hilda Lessing.....Evelyn Wight
George Lessing.....Carson Davenport
Lieutenant Bobby Jenks.....H. Tyrrell Davis
Lieutenant Pannel.....Riccardo de Sylva
Captain Fraser.....Harry Ullock
Captain Mackaye.....Henry Crosby
Captain Drayton.....John Gray
Captain Curry.....Richard Simson
Lieutenant Jones.....George Fuller
Private Sharp.....Harold de Becker
Lieutenant Donovan.....William Edwin Barry
Major Langton.....Herbert Bunston
Julie Gamelyn.....Catherine Willard
"Tommy" Raynard.....Josephine Evans
Louise.....Lota Sanders
The Leader of the Band.....Joseph Merryman

SYNOPSIS: First Episode—The Vestry of Peter Graham's Church. Second Episode—An Officer's Mess. Third Episode—The Private Dining Room in a French Cafe. Fourth Episode—A Room in a London Hotel. Fifth Episode—The Epilog.

Moved to Broadhurst Theater January 5, 1925
CLOSED JANUARY 24, 1925
93 Performances

D71

PRINCESS

Commencing Monday Evening, November 10, 1924

GEORGE BACKER

—Presents—

JANET BEECHER AND BRUCE McRAE

—In—

THE STEAM ROLLER

A New American Comedy
By Laurence Eyre
Author of "Mis' Nelly of N'Orleans", "Merry Wives of Gotham", "Martinique", Etc.
CAST OF CHARACTERS
(In the Order of Their Appearance)

Dorcas Dill.....Olive Wyndham
Katy Thorn.....Helen Chandler
Roger Trimble.....Fairfax Burgher
Old Ellen.....Lillian Brennard
Dora Worthington.....Zelma Tiden
Martha Primrose.....Thais Magrane
Amelia.....Janet Beecher
Mrs. Worthington.....Catherine Proctor
Dr. Fun Gow.....Ernest Cossart
William Trimble.....Bruce McRae

SYNOPSIS: Act I—Late Afternoon. Act II—The Same Evening. Act III—The Next Morning.

The scene of the play is in the little town of West Chester, Pa.

The action of the play takes place in the parlor of the old Trimble house in the month of May, during the present year.

Entire Production Under the Personal Supervision of the Author
CLOSED DECEMBER 13, 1924
24 Performances

D72

GREENWICH VILLAGE

Commencing Tuesday Evening, November 11, 1924

THE PROVINCETOWN PLAYHOUSE

—Presents—

DESIRE UNDER THE ELMS

A Play in Three Parts by Eugene O'Neill
Directed by Robert Edmond Jones
Settings by Robert Edmond Jones
CAST OF CHARACTERS

Simeon Cabot.....Allen Nagle
Peter Cabot.....Perry Ivins
Eben Cabot.....Charles Ellis
Ephraim Cabot, Their Father....Walter Huston
Abbie Putnam.....Marv Morris
A Young Girl.....Eloise Pendleton
An Old Farmer.....Romeyn Benjamin
The Fiddler.....Macklin Marrow
A Sheriff.....Walter Abel
An Old Woman.....Norma Millay
Deputies.....Arthur Mack, William Stahl
Other Folks From the Surrounding Farms—Albert Brush, Hume Derr, Arthur Mack, Dorothee Nolan, Donald Oenslager, Alma O'Neill, Lucy Shreve, William Stahl, John Taylor, Mary True, Ruza Wenselawska.

SYNOPSIS: Part 1: Spring. Part 2: Two Months Later. Part 3: A Year Later. Time—1850.

Place—The Cabot Farmhouse in New England.

General Stage Manager, Harold McGee
Stage Manager of "Desire Under the Elms", John Taylor

Moved to Earl Carroll Theater January 12, 1925.
Perry Ivins replaced by Victor Kilian.
Eloise Pendleton replaced by Hume Derr.
Macklin Marrow replaced Arthur Mack.
Lucy Ellen Shreve replaced by Norma Millay.
Romeyn Benjamin and Dorothy Nolan out of cast.
Harold Bates and Clement Wilenchick joined cast.
Lucy Mustard joined cast.
Wm. Stahl out of cast.
John Taylor out of cast.
Eduard Frans joined cast May, 1925.
Moved to Cohan Theater June 1, 1925.
Mary Morris replaced by Mary Blair May, 1925.
Mary True replaced Hume Derr June, 1925.

D73

NATIONAL

Commencing Wednesday Evening, November 12, 1924

CROSBY GAIGE

—Presents—

H. B. WARNER

In a New Melodrama

SILENCE

By Max Marcin
CAST OF CHARACTERS
(In the Order of Their Appearance)

Mallory.....Jack Bennett
Prison Guard.....Noel Connors
Andrew Pritchard.....Philip Lord
Jim Warren.....H. B. Warner
Alva Clarke.....John Stokes
Priest.....H. Cooper Cliffe
Mollie Burke.....Maude Truax
Harry Silvers.....John Wray
Mamie.....Virginia Lee Moore
Rose.....Ailene Loeb
Phyllis.....Alton Goodrich
Gladys.....Doris Kemble
Nolan.....Lyle Witherbee
Policeman.....Walter W. Shuttleworth
Norma Drake.....Flora Sheffield
Phil Powers.....Frederick Perry
Dr. Thorpe.....Granville Bates
Alderman Connors.....W. C. Hodges
Norma Powers.....Flora Sheffield
Butler.....John Carman
Arthur Lawrence.....Grant Mills
Father Ryan.....John Lyons

SYNOPSIS: Act I—Anteroom in the Death House of a Western Penitentiary. Time: The Present. Scene 2: The Home of Mollie Burke. Time: Twenty Years Ago. Act II—The Home of Phil Powers in the Capital of a Western State. Time: The Present. Aqt III—Scene 1: Anteroom in the Death House. Continuation of Act I, Scene 1. Scene 2: Home of Phil Powers. Five Days Later.

Play Staged by Max Marcin

Reginald Sheffield replaced Grant Mills April, 1925.
Maude Truax replaced by Clare Weldon.
Ailene Loeb replaced by Elsie Cabot.
Doris Kemble and John Carman have left cast.
Marion Haslup and Joan France have joined.
Wm. Grant out of cast April, 1925.
CLOSED MAY 2, 1925
199 Performances

D74

FRAZEE

Commencing Wednesday Evening, November 12, 1924

DANIEL KUSELL

—Presents—

A Spectacular Drama, Entitled

SHIPWRECKED

By Langdon McCormick
Staged by Priestly Morrison
CAST OF CHARACTERS
On the Wharf

Carter.....Palmer Howlett
Jansen.....Wilson Moller
Brady.....Howard Patterson
Grogan.....Max von Mitzel
Rafferty.....Patrick O'Neill
A Man.....Clay Clement
A Woman.....Gilda Leary

On Board the "Corsican"

Captain Ivers.....Edmund Elton
Second Officer McGill.....Joseph R. Garry
Third Officer Gregg.....Joseph Selman
Quartermaster Harlin.....Gordon Hamilton
Steward Chumly.....Robert Williamson
Jimmie Fitzhugh.....Thomas E. Jackson
Steve Calvin.....Clay Clement
Loie Austin.....Gilda Leary

At Babalo Island

June Porter.....Ethel Stoddard Taylor
John Calvin.....Walter Law
Gaffe.....William Johnson

SYNOPSIS: Act I—A Wharf on the East River, New York City. Act II—On Board the S. S. "Corsican" at Sea. Act III—On Board the S. S. "Corsican" at Sea. Act IV—Babalo Island, South Africa.

CLOSED DECEMBER 6, 1924
28 Performances

D75

PUNCH AND JUDY

Beginning Monday Evening, November 17, 1924

THE DISABLED AMERICAN VETERANS OF THE WORLD WAR

—Present—

BLIND ALLEYS

A Comedy-Drama in Four Acts and a Prolog
By Alice F. Sidman and Victoria Montgomery
Staged by J. Moy Bennett
THE CAST

Hugh Dane.....Richard Farrell
Bishop Blessing.....John Costello
Bruce Cameron.....George Wellington
Dicky Botterill.....J. Carlin Crandel
Doctor Kerr.....Augustus Balfour
Michael Osky.....Charles Wagenheim
Shirley Lee.....Jane Meredith
Margaret Dane.....Kate-Pier Roemer
Caroline Winters.....Ricca Allen
The Wayfarer.....Emilie Montrose
Barbara Dane.....Alberta Davidson
Betty.....Dorothy Yates

CLOSED NOVEMBER 22, 1924
8 Performances

D76

FULTON

Commencing Monday Evening, November 17, 1924

FRANK CRAVEN

—Presents—

NEW BROOMS

A Comedy of the American Home
By Frank Craven
CAST OF CHARACTERS

Thomas Bates.....Robert McWade
Mr. Kneeland.....Harry Leighton
Margaret.....Helen Weathersby
Williams.....John Ravold
George Morrow.....Jack Devereaux
Thomas Bates, Jr.....Robert Keith
Ethel Bates.....Anita Kerry
Florence Wheeler.....Dorothy Blackburn
"Wallie" Nowell.....John Diggs
Rev. Philip Dow.....Clarence Handysides
Geraldine Marsh.....Blyth Daly
Simpson.....Charles Macdonald
Nelson.....James Kearney

SYNOPSIS: Act I—The backyard of the Bates Home. June 7. Act II—Scene 1: Library in the Bates Home. August. Scene 2: Library in the Bates Home. November. Act III—The Same as Act I. June Again.

CLOSED JANUARY 31, 1925
88 Performances

D77

CHERRY LANE PLAYHOUSE

Bebinning Monday Evening, November 17, 1924

THE CHERRY LANE PLAYERS

—Present—

THE WAY OF THE WORLD

A Comedy in Five Acts by William Congrave
THE CAST
Men

Fainell.....Murray Kinnell
Mirabell.....William S. Rainey
Witwoud.....Bruce De Lette
Petulant.....Laurence Tulloch
Sid Wilful Witwoud....William H. St. James
Waitwell.....Edmund Forde
Another Servant to Mirabell.....Tom Pace
Running Footman.....Charles Trout
Coachman.....Frank Carrington
Servant to Lady Wishfort.....Arthur Davis
Speaker of the Prolog.....Edmund Forde
Women

Lady Wishfort.....Marie Hassell
Mrs. Millamaut.....Gertrude Bryan
Mrs. Marwood.....Auriol Lee
Mrs. Fainall.....Vera Tompkins
Foible.....Jeanne Owen
Mincing.....Florence Miller
Peggy.....Margaret Campbell
Betty.....Esther Belford

CLOSED JANUARY 31, 1925
87 Performances
Moved to Princess Theater February 2, 1925
CLOSED FEBRUARY 28, 1925
119 Performances

D78

LONGACRE

Commencing Tuesday Evening, November 18, 1924

A. H. WOODS

(In Association With the Messrs. Shubert)

—Presents—

HELEN MACKELLAR

—In—

THE DESERT FLOWER

—With—

ROBERT AMES

By Don Mullally
Staged by Roy Walling
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jose Leo.....Clyde Veaux
Ed.....Claude Gouraud
Joe.....Robert Clarke
Margaret ("Maggie") Fortune..Helen MacKellar
Mrs. McQuade.....Dorothy Walters
Randolph ("Rance") Conway.....Robert Ames
Mike Dyer.....Robert Cummings
Babe Knight.....Eleanor Williams
Inga Hulverson.....Mildred Southwick
Jack Royal.....William A. Norton
Flo Zella.....Warda Howard
Bill Porter.....Bolton Moore
Martin Nolan.....Elwood F. Bostwick

SYNOPSIS: Act I—Railroad Construction Camp Near Sodaville, Nevada. Time: 1903. Act II—Interior "Maggie" Fortune's Shack, Bullfrog, Nevada. Two Months Later. Act III—Same. Two Months Later. (The curtain will be lowered one minute to denote a lapse of three hours.)

CLOSED DECEMBER 13, 1924
31 Performances

D79

39TH STREET

Commencing Wednesday Evening, November 19, 1924

LEE SHUBERT

—Presents—

FRANCINE LARRIMORE

—In—

PARASITES

A Comedy in Four Acts
By Cosmo Hamilton
Staged by John Harwood
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jackson.....E. F. Hast
Mrs. Felix Waterhouse.....Beatrice Swanson
Clarence Drummond.....Max Figman
Lady Nina Chandos.....Mary Hone
Langdon Pomeroy.....Cecil Humphreys
Felix Waterhouse.....Franklin Pangborn
Joan Millett.....Francine Larrimore
Eliot Phelps.....Clifton Webb
Mrs. Clarence Drummond.....
.....Theresa Maxwell Conover

SYNOPSIS: Act I—The Sun Porch of the Drummond Home at Bar Harbor. Act II—The Same. The Next Day. Act III—Joan's Boudoir. That Evening. Act IV—The Sun Porch. Three Weeks Later.

The Action of the Play Takes Place at the Drummond Summer Home at Bar Harbor
CLOSED JANUARY 3, 1925
53 Performances

D80

SAM H. HARRIS

Commencing Monday Evening, November 24, 1924

WILMER & VINCENT

—Present—

DAWN

—With—

EMMA DUNN

A Play in Three Acts by Tom Barry
Staged by Clifford Brooke
CAST OF CHARACTERS

Matthew Slayton.....Howard Lang

Mary Slayton.....Emma Dunn
Judith .....Zita Johann
Margaret Slayton.....Helen Strickland
Robert Carter.....Hartley Power
David .....Richard Carlyle
Mr. Marvin.....Perce B. Benton
Billy Randolph.....William Williams
"Speed" Farnum.....Day Manson
Ely Robbins.....William Morgan
"Rabbitt" Trundell.....Raymond Van Sickle
Jane Marvin.....Florence Peterson
Lulu Maynard.....Camelia Campbell
Louis Rhodes.....A. Robert Montgomery
Ann Perkins.....Elizabeth Allen
"Squeak" Maynard.....Lee Smith
Cora Adams.....Dorothy Tierney

SYNOPSIS: Act I—The Garden Outside the Home of Matthew Slayton, Near Providence, R. I. Act II—The Night Following. The Living Room of Matthew Slayton's Home. (During Act II the curtain will be lowered to indicate the passing of two hours.) Act III—The Same. The following Morning.

Moved to Eltinge Theater December 22, 1924
CLOSED JANUARY 3, 1925
48 Performances

D81

HENRY MILLER

Commencing Monday Evening, November 24, 1924

ANNE NICHOLS
—Presents—
MME. SIMONE
The Foremost Actress of France
—In—
Monday, Tuesday and Wednesday Evenings and Thursday Matinee

LA PARISIENNE

A Comedy in Three Acts by Henry Becque
CAST OF CHARACTERS

Lafont .....Raoul-Henry
Du Mesnil.....Andre Bacque
Simson .....Paul Amiot
Adele .....Juliette Verneuil
Clotilde .....Mme. Simone

SYNOPSIS: Act I—Drawing Room of Clotilde. Act II—The Same as Act I. Act III—The Same as Preceding Acts.

The Action Takes Place in Paris of the Present Day.

Preceded by

UN CAPRICE

A Comedy in One Act by Alfred de Musset
CAST OF CHARACTERS

Mons. De Chavigny.....Paul Amiot
Domestique .....Fred Davy
Mathilde .....Blanche Martal
Mme. De Lery.....Juliette Verneuil
Scene—Drawing Room of Mathilde

CLOSED NOVEMBER 26, 1924
4 Performances

D82

GARRICK

Commencing Monday Evening, November 24, 1924

THE THEATER GUILD
—Presents—

THEY KNEW WHAT THEY WANTED

A Comedy in Three Acts by Sidney Howard
The Production Directed by Philip Moeller
Settings and Costumes by Carolyn Hancock
CAST OF CHARACTERS
(In the Order of Their Appearance)

Joe .....Glenn Anders
Father McKee.....Charles Kennedy
Ah Gee.....Allen Atwell
Tony .....Richard Bennett
The R. F. D. .....Robert Cook
Amy .....Pauline Lord
Angelo .....Hardwick Nevin
Giorgio .....Jacob Zollinger
The Doctor.....Charles Tazewell
First Italian Mother.....Frances Hyde
Her Daughter.....Catherine Scherman
Second Italian Mother.....Peggy Conway
Her Son.....Thomas Scherman
Farmhands—The Misses Cosette Faustine, Helen Fowble, Dorothy Green, Audrey Thal, Peter Marsters and Eleanor Mish. The Messrs. Alvah Bessie, Edward Hogan, Sanford Meisner, Arthur Sircom and Ernest Thompson.

SYNOPSIS: Act I—Morning, in Early Summer. Act II—Evening. Same Day. Act III—Three Months Later.

Scene—Tony's Farmhouse in the Napa Valley, California

Moved to Klaw Theater January 12, 1925.
Peggy Conway replaced Pauline Lord for 2 performances May, 1925.
Thos. Scherman replaced by Anthony Cosbro.
Catherine Sherman replaced by Antoinette Bizzoco.
Edw. Pawley replaced Chas. Tazewell May, 1925.
Richard Bennett out of cast June 15, 1925, and replaced by Francis Verdi.
Edward Cawley replaced Francis Verdi.
Leo Carrillo replaced Edward Cawley June 22, 1925.
Leonard Loan replaced Robert Cook.
Knox Herold replaced Jacob Zollinger.
Jacob Zollinger replaced Edward Hogan.
Mary T. Jones replaced Frances Hyde.
Jessie Pichon replaced Peggy Conway.
Peter Marsters, Eleanor Mish, Alvah Bessie, Sanford Meisner and Arthur Sircom out of cast.
Pamela Pichon, Nora Z. Krecaun, Georges Mamara and Alfred Alexander added to cast July, 1925.

D83

HENRY MILLER

Commencing Thursday Evening, November 27, 1924

ANNE NICHOLS
—Presents—
MME. SIMONE
The Foremost Actress of France
—In—
Thursday, Friday and Saturday Evenings and Saturday Matinee

AMOUREUSE

A Comedy in Three Acts
By Georges de Porto-Riche
CAST OF CHARACTERS

Pascal Delannoy.....Raoul-Henry
Etienne Ferland.....Paul Amiot
Valet de Chambre.....Fred Davy
Mme. Henriet.....Blanche Martal
Mme. Chazal.....Fernande Roussey
Catherine Villiers.....Juliette Verneuil
Germaine Ferlaud.....Mme. Simone

SYNOPSIS: Act I—The Ferlaud Drawing Room. Act II—Same as Act I. Act III—Same as Preceding Acts.

Preceded by

UN CAPRICE

A Comedy in One Act by Alfred de Musset
CAST OF CHARACTERS

Domestique .....Fred Davy
Mons. De Chavigny.....Paul Amiot
Mathilde .....Blanche Martal
Mme. De Lery.....Juliette Verneuil
Scene—Drawing Room of Mathilde

CLOSED NOVEMBER 29, 1924
4 Performances

D84

GAIETY

Commencing Monday Evening, December 1, 1924

ARTHUR HOPKINS
—Presents—

CLOSE HARMONY

A Comedy by Dorothy Parker and Elmer Rice
(By Arrangement With Philip Goodman)
Staged by Arthur Hopkins
Settings by Woodman Thompson
CAST OF CHARACTERS

Harriet Graham.....Georgie Drew Mendum
Sister Graham.....Arline Blackburn
Annie .....Marie Bruce
Ada Towseley.....Marie Curtis
Belle Sheridan.....Wanda Lyon
Ed Graham.....James Spottswood
Bertram Sheridan.....Robert Hudson
Bill Saunders.....Paul Porter
Dr. Robbins.....Frederick Burton

SYNOPSIS: Act I—The Grahams' Living Room in Their House in Homecrest. Forty-seven Minutes From Grand Central Station. Act II—The Sheridans' Living Room in a Duplicate House Next Door. A Few Days Later. Act III—The Grahams' Living Room. Five Minutes Later.

CLOSED DECEMBER 20, 1924
24 Performances

D85

NEIGHBORHOOD

Commencing Friday Evening, December 5, 1924

THE NEIGHBORHOOD PLAYERS
—Present—

THE LITTLE CLAY CART

A Hindu Drama
Attributed to King Shudraka
Translated From the Original Sanskrit by Arthur William Ryder. Directed by Agnes Morgan and Irene Lewisohn. Settings and Costumes by Aline Bernstein.
CAST OF CHARACTERS

The Singer With the Sitar.....Arjun Govind
The Musician With the Esraj.....Sarat Lahiri
The Stage Manager.....Vernon Radcliffe
Charudatta .....Ian Maclaren
Maitreya .....Malcolm Fassett
Robasena .....Lois Shore
Vardhamanaka .....George Bratt
Radanika .....Dorothy Sands
Charudatta's Wife.....Lily Lubell
Vasantasena .....Kyra Alanova
Madanika .....Paula Trueman
Another Maid.....Irene Lewisohn
Vasantasena's Mother.....Dorothy Sands
Santhanaka .....Marc Loebell
Sthavaraka .....Otto Hulicius
A Courtier.....John F. Roche
Shampooer Who Turns Monk.....Albert Carroll
Mathura .....Harold Minjer
Darduraka .....Otto Hulicius
Another Gambler.....Martin Wolfson
Sharvilaka .....Junius Matthews
Aryaka .....Richard Abbott
Chandanaka .....Edmond Rickett
Viraka .....Martin Wolfson
The Beadle.....Harold Minjer
The Judge.....Edmond Rickett
The Gild Warden.....Philip Mann
Courtroom Guards.....
.....Sidney Weinberger, Victor Friedman
Gotha .....John F. Roche
Alinta .....George Bratt
Executioner's Guards.....
.....William Beyer, Stuart Seymour

Place—The City of Ujjayini (called also Avanti) and Its Environs, Including Public Streets, Gardens, Houses, the Market Place and the Courtroom.

CLOSED FEBRUARY 15, 1925
69 Performances

D86

BELASCO

Commencing Tuesday Evening, December 2, 1924

DAVID BELASCO
—Presents—
LENORE ULRIC
—In—

THE HAREM

A New Comedy by Ernest Vajda
Adapted by Avery Hopwood
CAST OF CHARACTERS

Roland Valetti .....William Courtenay
Carla .....Lenore Ulric
Manon .....Virginia Hammond
Petri .....Lennox Pawle
Prince Hilmi.....Robert Fischer
Juci .....Marjorie Vonnegut
Lulu .....Arthur Bowyer

SYNOPSIS: Act I—Apartment of Roland Valetti in Budapest. Act II—A Salon in Manon's House. Nine o'Clock the Same Night. Act III—Same as Act I. About 8 o'Clock the Next Morning.

Play Produced Under the Personal Direction of David Belasco

Thos. Reynolds replaced Lennox Pawle.
Jane Ferrell replaced Marjorie Vonnegut March 21, 1925.
Vivianne Osborn replaced Lenore Ulric May, 1925.
Anthony Knilling replaced Arthur Bowyer May, 1925.

CLOSED JUNE 13, 1925
225 Performances

D87

49TH STREET

Commencing Wednesday Evening, December 3, 1924

JULES HURTIG
—Presents—

BADGES

A New Comedy-Drama in Three Acts
By Max Marcin and Edward Hammond
Staged Under the Direction of Edgar McGregor
CAST OF CHARACTERS
(In the Order of Their Appearance)

Marie Carson.....Lenore Harris
1—Miriam Holt.....Lotus Robb
Franklyn Green.....Gregory Kelly
Ed Gillespie.....Felix Krembs
Charles Moran.....Louis Bennison
Keegan .....John Sharkey
Dr. Evans.....J. H. Doyle
Assistant House Detective.....Tello Webb
Chief Postal Inspector.....Stephen Wright
Officer Dugan.....John Hurley
Smith .....Alfred J. Rigali

SYNOPSIS: Act I—Apartment of Miriam Holt, New York. Act II—Suite in the Hotel Belvedere. Six Weeks Later. Evening. Act III—House on Outskirts of a Western City. Two Weeks Later. Night.

Moved to Ambassador January 12, 1925
1—Replaced by Madge Kennedy December, 1924
Moved to Broadhurst Theater February 23, 1925
CLOSED FEBRUARY 28, 1925
104 Performances

D88

BOOTH THEATER

Beginning Tuesday Afternoon, December 2, 1924
(For Special Matinees)
COSMOS STAGE AND SCREEN PRODUCTIONS, INC.,
—Presents—

PAOLO AND FRANCESCA

By Stephen Phillips
Produced Under the Direction of Marguerite Robertson
THE CAST

Giovanni Malatesta.....Claude King
Paolo .....Morgan Farley
Francesca Da Rimini.....Phyllis Povah
Lucrezia .....Helen Ware
Costanza .....Diantha Pattison
Nita .....Adele Bradley
Angela .....Margaret Scott Oliver
Valentino .....Michael Daun
Corrado .....Perry Ivins
Marco .....Borden Harriman
Luigi .....Albert Carroll
Fruit Girl.....Lafelah Monif
Minstrel .....James Meighan
Pulci .....Ralph Bunker
Tessa .....Cosette Faustine
Nesta .....Helen Stryker
Baptista .....Marian Moorehouse
Mirra .....Aline Berry
Lady's Maid.....Edith Gordon
Cario .....Perry Hartley
Servant .....Allen Connor
An Attendant.....Arthur Mack

CLOSED JANUARY 9, 1925
6 Performances

D89

HENRY MILLER

Commencing Friday Evening, December 5, 1924

HENRY MILLER
In a New Comedy
By Andre Picard and Yves Mirande
—Entitled—

THE MAN IN EVENING CLOTHES

By Arrangement With David Belasco and C. B. Cochran
Translated by Ruth Chatterton
CAST OF CHARACTERS
(In the Order of Their Appearance)

Conte de Lussange .....Henry Miller
Louis .....Elmer Brown
Ninnette .....Marjorie Wood
D'Allouville .....Reginald Mason
Buffetaute .....John L. Shine
Aristede .....Hubbard Kirkpatrick
Germaine De Lussange.....Carlotta Monterey
Helene .....Ann Winston
Maitre d'Hotel .....William Lorenze
Cashier .....Norma Havey
Orchestra Leader .....Hubbard Kirkpatrick
Margot .....Valerie Jones
Blanche .....Irma Kornelia
A Lady .....Alden Gay
A Lady Patron.....Kathryn Meredith
A Man Patron .....Joseph Bingham
First Waiter .....Louis LaBey
Second Waiter .....Clement O'Loghlen
A Gentleman .....P. L. Carpenter
A Man Diner .....Lark Taylor
Coat Girl .....Irene Freeman
A Lady Guest .....Jean Lamont
Mlle. Totoche .....Betty Alden
Monjardin .....L'Estrange Millman
Guilde .....Leonard Mudie
Soyer .....Louis Morrell
Gaby Cordier .....Marjorie Gateson
Secretary .....Lark Taylor
Barkeeper .....Louis La Bey
Treasurer .....Katherine Meredith

SYNOPSIS: Act I—Apartment of Conte de Lussange in Paris. Morning. Act II—Ambassadeurs Restaurant, Paris. That Evening. Act III—Lobby of the Theater Athenienne, Paris. The Next Evening.

CLOSED DECEMBER 13, 1924
11 Performances

D90

WALLACK'S

(Formerly Frazee)
Commencing Tuesday Evening, December 9, 1924

OLIVER MOROSCO
—Presents—

ARTISTIC TEMPERAMENT

A Comedy in Three Acts by Thomas P. Robinson
Directed by Oliver Morosco
(In the Order of Their Appearance)
CAST OF CHARACTERS

Archie Stanwood.....Donald Foster
Helen Stanwood.....Elisabeth Risdon
Professor Edwin Howard.....Austin Fairman
Alice Huntington.....Gail Kane

SYNOPSIS: Act I—Archie Stanwood's "Own Room" in His Country Home. Time is About Midnight, Saturday Night, Early Spring. Act II—Same as Act I. The Next Morning. Act III—Same as Acts I and II. That Evening.

CLOSED DECEMBER 13, 1924
7 Performances

D91

48TH STREET

Commencing Friday Afternoon, December 12, 1924, for Special Matinees

THE ACTORS' THEATER, INC.,
—Presents—

CANDIDA

By Bernard Shaw
CAST OF CHARACTERS
(In the Order of Their Appearance)

Miss Proserpine Garnett.....Clare Eames
Rev. James Mavor Morell....Pedro De Cordoba
Rev. Alexander Mill.....Gerald Hamer
Mr. Burgess.....Ernest Cossart
Candida .....Katharine Cornell
(By Courtesy of David Belasco)
Eugene Marchbanks.....Richard Bird

Play Staged by Dudley Digges

Production Designed by Woodman Thompson
Became regular night bill on January 2, 1925.
Moved to Eltinge Theater February 23, 1925.
Clare Eames replaced by Elizabeth Patterson.
Moved to Ambassador Theater March 9, 1925.
Peggy Wood replaced Katharine Cornell March, 1925.

CLOSED MAY 2, 1925
148 Performances

D92

PROVINCETOWN

Commencing Monday Evening, December 15, 1924

THE PROVINCETOWN PLAYHOUSE
—Presents—

THE EMPEROR JONES

A Play in Eight Scenes by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
THE CAST

An Old Native Woman.....Mary True
Harry Smithers.....Harold McGee
Brutus Jones.....Paul Robeson
Jeff .....Clement O'Loghlen
The Negro Convicts.....Arthur Curran, Samuel Rapport, John Taylor, Joseph Thayer
The Prison Guard.....William Stahl
The Planters.....
.....Messrs. Curran, Rapport, Stahl, Thayer
The Spectators .....
.....Rilla Romaine, Marian Ansbacher
The Auctioneer.....Clement O'Loghlen
The Slaves .....
.....Messrs. Curran, Frank, Rapport, Thayer
The Congo Witch Doctor.....John Taylor
Lem .....William Stahl
Soldiers .....
.....Messrs. Ames, Curran, Frank, Rapport, Thayer

The action of the play takes place in a West Indian Island not yet self-determined by white marines. The form of government is, for the moment, an empire.

CLOSED DECEMBER 27, 1924
14 Performances

D93

LONGACRE

Commencing Monday Evening, December 15, 1924

WARREN P. MUNSELL
—Presents—
RUDOLPH SCHILDKRAUT
—In—

"THE MONGREL"

Adapted From Herman Bahr's Play
By Elmer L. Rice
(Translated by Frances C. Fay)
Staged by Winifred Lenihan
Settings by Lee Simonson
CAST OF CHARACTERS
(In the Order of Their Appearance)

The Justice .....Maurice Colborne
The Doctor.....W. T. Clark
Attendant .....Maurice Bernard
The Forester.....Carl Anthony
Marie .....Ernita Lascelles
Strasser .....Max Montesole
Mathias .....Rudolph Schildkraut
The Priest.....Peter Lang
Lois .....John F. Hamilton
The Aunt.....Alice Belmore Cliffe
Kasper .....George L. Fogle
Katie .....Rae Berland

SYNOPSIS: Act I—Office of the Justice. Act II—The Road Mender's House. The Following Afternoon. Act III—Scene 1—The Forester's Living Room. Scene 2—A Few Minutes Later.

CLOSED JANUARY 10, 1925
34 Performances

D94

APOLLO

Commencing Monday Evening, December 15, 1924

GEORGE H. NICOLAI AND JACK M. WELCH
Offer for Your Entertainment
RAYMOND HITCHCOCK
In Certain Comic Proceedings Entitled

THE SAP

By William A. Grew
Staged by Arthur Hurley
CAST OF CHARACTERS

William (Bill) Small.....Raymond Hitchcock
Betty Small.....Miriam Sears
Edward Mason.....Norval Keedwell
Jane Mason.....Doris Eaton
Kate Camden.....Peggy Allenby
James Belden.....A. H. Van Buren
Felix .....Russell Johnstone

SYNOPSIS: Act I—The Home of the Smalls and the Masons. Time: Present. Summer. Place: Elgin, Ill. Act II—The Same. Time: Three Weeks Later. (The curtain will be lowered for an instant during this act to indicate a lapse of 10 minutes.) Act III—The Same. Time: One Week Later. Evening. (The

curtain will be lowered for an instant during this act to indicate a lapse of time from night till morning.
CLOSED JANUARY 10, 1925
35 Performances

D95

HENRY MILLER

Commencing Tuesday Evening, December 16, 1924

CHARLES L. WAGNER AND EDGAR SELWYN
—Present—

QUARANTINE

A Comedy in Three Acts by E. Tennyson Jesse
Revised and Staged by Edgar Selwyn
Scenery Designed and Executed by Norman-Bel Geddes

CAST OF CHARACTERS
(In the Order of Their Appearance)

Mrs. Burroughs.....Jennie Dickerson
Miss Larpent.....Mary Scott Seton
Silent Passenger.....Percy Ames
Mr. Burroughs.....William Postance
Mr. Dobson.....Phil Bishop
Lola de la Corte.....Olga Olonova
Tony Blunt.....Sidney Blackmer
Steward.....A. P. Kaye
Doctor.....Bernard A. Reinold
Pinsent.....Beryl Mercer
Dinah Partlett.....Helen Hayes
Waiter.....Edward Eliscu
Pamela Josephs.....Kay Laurel
Mackintosh Josephs.....Charles Esdale

SYNOPSIS: Act I.—Deck of the S. S. Angostura. Act II.—Scene 1—Honeymoon Bungalow on Pigeon Island. Scene 2—On the Veranda. Same Evening. Scene 3—Same as Scene 1. A Few Minutes Later. Act III.—The Bungalow Again. Several Days Later.

A. P. Kaye replaced by Harold Thomas.
Vivian Martin replaced Helen Hayes.
Katherine Wilson replaced Kay Laurell March, 1925.

CLOSED APRIL 25, 1925
163 Performances

D96

AMBASSADOR

Commencing Monday Evening, December 22, 1924

JAMES P. BEURY
—Presents—

BLUFFING BLUFFERS

A United States Comedy
By Thompson Buchanan and John Meehan
Production Designed and Executed by Nicholas Yellenti

CAST OF CHARACTERS
(In the Order of Their Appearance)

Miss Davis.....Reina Carruthers
Breckenbridge Bright.....Roy Gordon
Miss Josephine Dawson.....Enid Markey
Dr. Barnes.....Edward H. Robins
Mrs. Harriet Fitzherbert.....Mabel Acker
Bishta.....Rollo Lloyd
A. D. Duffy.....John T. Doyle
Rev. W. Pringle.....Stanley Jessup
Hilda.....Irene Homer
Mrs. Henry Hards.....Helen Travers
Henry Hards.....Franklyn Hanna
Geoffrey Bacon.....Henry Hicks
Rose.....Dana Desboro

SYNOPSIS: Act I.—Mr. Bright's Suite in Senator Dawson's Home. Act II.—Dr. Barnes' Living Room. One Year Later. Act III.—Same as Act II. Same Night. Curtain Will Be Lowered One Minute During Act III.

Staged by John Meehan
CLOSED JANUARY 10, 1925
24 Performances

D97

CENTURY

Commencing Monday Evening, December 22, 1924

WALTER HAMPDEN
And His Company
In a New English Version in Verse by Brian Hooker of Edmond Rostand's Heroic Comedy in Five Acts

CYRANO DE BERGERAC

Entire Production Designed and Supervised by Claude Bragdon

CAST OF CHARACTERS

Cyrano de Bergerac.....Walter Hampden
Christian de Neuvillette.....Charles Francis
Comte de Guiche.....Balliol Holloway
Ragueneau.....Cecil Yapp
Le Bret.....Ernest Rowan
Ligniere.....William Sauter
Carbon de Castel-Jaloux.....Robert Thorne
Vicomte de Valvert.....Reynolds Evans
A Marquis.....Thomas Tracey
Second Marquis.....Joseph Latham
Montfleury.....Jay Fassett
Bellerose.....Antonio Salerno
Jodelet.....Paul Guilfoyle
Cuigy.....Henry D. Goff
Brissaille.....Albert G. West
A Busybody.....P. J. Kelly
A Musketeer.....Frederick Raymond
D'Artagnan.....Louis Polan
A Spanish Officer.....Howard Galt
A Cavalier.....G. Albert Smith
The Porter.....Allen Thomas
A Citizen.....David Beecher
His Son.....James Baker
A Cut-Purse.....Cedric Weller
A Spectator.....Murray Darcy
A Sentry.....Charles Hatch
Bertrandon the Fifer.....Allen Thomas
A Capuchin.....John Parry
The Cardinal.....Robert Chandler
Roxane.....Jeannette Sherwin
Her Duenna.....Ruth Chorpenning
Lise.....Mary Hall
The Orange Girl.....Mabel Moore
The Flower Girl.....Elsie Herndon Kearns
A Soubret.....Sarah Alexander
A Little Girl.....Ethel Fisher
A Nun.....Miriam Cutler
Mother Marguerite de Jesus.....Mary Hall
Sister Marthe.....Mabel Moore
Sister Claire.....Elsie Herndon Kearns

CLOSED JANUARY 3, 1925
16 Performances

D98

WALLACK'S

(Formerly Frazee)
Commencing Monday Evening, December 22, 1924

J. M. WELCH
In Association With Hills-Strauss, Inc.
—Presents—
MR. LOUIS MANN
In a New Play

MILGRIM'S PROGRESS

By B. Harrison Orkow
Staged by Mr. Louis Mann and Edwin Maxwell

CAST OF CHARACTERS
(In the Order of Their Appearance)

Mary Murphy.....Priscilla Knowles
Frances Milgrim.....Jeanne Greene
Jennie Nathanson.....Bella Pogany
Izzie Nathanson.....Charles Halton
Clara Milgrim.....Marie Reichardt
David Milgrim.....Louis Mann
Sam Milgrim.....Robert Williams
James Fitzmaurice.....Douglas Wood
Trixie Lee.....Mildred Wayne
Rev. Dr. Weisman.....Edward Broadley
Judge Harris.....William Corbett
Arnold Harris.....George Baxter

SYNOPSIS: Act I.—David Milgrim's Living Room, Rear of Workshop, Woodbury, Conn. Act II.—Milgrim's Apartment, Central Park, West, New York. Eighteen Months Later. Act III.—Same as Act I. Five Days Later.

CLOSED JANUARY 24, 1925
41 Performances
Reopened January 27, 1925, at Longacre Theater
Moved to 39th Street Theater February 9, 1925
Louis Mann left cast February 9, 1925
Replaced by Jay Reed
CLOSED FEBRUARY 14, 1925
66 Performances

D99

GAIETY

Commencing Monday Evening, December 22, 1924

ROBERT MILTON
—Presents—

THE YOUNGEST

A Comedy by Philip Barry
Directed by Robert Milton

CAST OF CHARACTERS

Charlotte Winslow.....Effie Shannon
Oliver Winslow.....Paul Harvey
Mark Winslow.....Robert Strange
Augusta Winslow Martin.....Verree Teasdale
Alan Martin.....Walker Ellis
Martha Winslow.....Katherine Alexander
Richard Winslow.....Henry Hull
Nancy Blake.....Genevieve Tobin
Katie.....Alice John

SYNOPSIS: Act I.—The Living Room of the Winslows. Late June. Act II.—The Porch. Fourth of July. Act III.—The Living Room. A Few Days Later. The Action Takes Place in a Town in New York State.

Douglas Wood replaced Paul Harvey.
Walker Ellis replaced by Chas. Meredith.
Jay Fassett replaced Chas. Meredith.
Moved to Globe Theater March 16, 1925.
Robert Strange replaced by Harold Vermilye.
Katherine Alexander replaced by Beatrice Miles.

CLOSED MARCH 21, 1925
106 Performances

D100

LYCEUM

Commencing Tuesday Evening, December 23, 1924

DAVID BELASCO
—Presents—

LADIES OF THE EVENING

A Play in Four Acts by Milton Herbert Gropper

CAST OF CHARACTERS
(In the Order of Their Appearance)

Calvin King.....H. Dudley Hawley
Tom Standish.....Vernon Steele
Jerry Strong.....James Kirkwood
Kay Beatty.....Beth Merrill
Phillips.....Bernard J. McOwen
Claire Standish.....Kay Strozzi
Dot Miller.....Edna Hibbard
Frank Forbes.....Robert E. O'Connor
Andrew Kenney.....John Carmody
Daddy Palmer.....Thomas Reynolds
A Waitress.....Allyn Gillyn
A Head Waiter.....Jose Yovin

SYNOPSIS: Act I—Scene 1: A Fashionable Club on Fifth Avenue. Scene 2: Room in a Hotel. Evening. Act II—Jerry's Studio. About Seven Months Later. Act III—Suite in an Atlantic City Hotel. One Week Later. Act IV—A Restaurant in the Down-Town Section of New York. Six Months Later.

Play Produced Under the Personal Direction of David Belasco
Allyn Gillyn replaced by Teris Loring.
Dudley Clements replaced Robt. E. O'Connor May, 1925.
Leslie Austen replaced James Kirkwood May, 1925.

CLOSED JUNE 20, 1925
208 Performances

D101

RITZ

Commencing Tuesday Evening, December 23, 1924

WINTROP AMES
—Presents—
GEORGE ARLISS
—In—

OLD ENGLISH

A Play in Three Acts by John Galsworthy

CAST OF CHARACTERS
(In the Order of Their Appearance)

Sylvanus Heythorp.....George Arliss
Gilbert Farney.....Frederick Earle
Bob Pillin.....Deering Wells
Charles Ventnor.....Stafford Dickens
Mr. Brownbee.....Norman Cannon
Clergyman.....Eustace Wyatt
Rosamund Larne.....Irby Marshall
Phyllis.....Cecile Dixon
Jock.....George Wolcott
Joseph Pillin.....Ivan F. Simpson
Adela Heythorp.....Ethel Griffies
Two Clerks.....Edmund George, Victor Weston
A Director.....Langford Hayes
Mr. Batterson.....James Hughes
Mr. Westgate.....Horace Cooper
Mr. Winkley.....M. Murray Stephens
Mr. Budgeon.....Arthur Villars
Mr. Appleby.....Thomas F. Donnelly
Letty.....Henrietta Goodwin
Meller.....Henry Morrell
Molly.....Molly Johnson
Directors, Shareholders, Creditors, etc.

SYNOPSIS: Act I—Scene 1: The Boardroom of "The Island Navigation Company" in Liverpool. February 12, 5 o'Clock. Scene 2: The Same. February 13, 3 o'Clock. During and After the General Meeting. Act II—The Larne Sitting Room at 23 Millicent Villas, Liverpool. February 13, 4 o'Clock. Act III—Scene 1: Old Heythorp's Sanctum in His Daughter's House in Sefton Park. February 14, 5 o'Clock. Scene 2: The Same. Three Hours Later. Scene 3: The Same. At 11:30 the Same Night.

Time—1905

The curtain will be lowered for a moment between the scenes in Act I and Act III to indicate the passing of time.
The Play Produced by E. Lyall Swete
CLOSED MAY 30, 1925
187 Performances

D102

EQUITY 48TH STREET

Commencing Wednesday Evening, December 24, 1924

THE ACTORS' THEATER, INC.,
—Presents—

THE HABITUAL HUSBAND

A Comedy by Dana Burnet
Staged by Dudley Digges and Josephine Hull
Production Designed by Woodman Thompson

CAST OF CHARACTERS
(In the Order of Their Appearance)

Mrs. Standard.....Marion Barney
Anne Kingsley.....Margalo Gillmore
Hilda Frank.....Diantha Pattison
Rodney Kingsley.....Grant Mitchell
M. Perrin.....Clarence Derwent
Edward.....Ernest Stallard

SYNOPSIS: Act I.—Living Room of the Kingsley Apartment, Park Avenue. Late Saturday Afternoon. Spring. Act II.—Parlor of the Bridal Suite, Riverdale Inn. Scene 1: Saturday Night. Scene 2: Sunday Morning. (The curtain will be lowered for a moment between Scenes 1 and 2.) Act III.—The Same. Monday Afternoon.

CLOSED JANUARY 2, 1925
11 Performances

D103

HUDSON

Commencing Thursday Evening, December 25, 1924

MRS. HENRY B. HARRIS
Presents a New Play

THE BULLY

In Three Acts
By Julie Helene Percival and Calvin Clark
—With—
EMMETT CORRIGAN

CAST OF CHARACTERS
(In the Order of Their Appearance)

Grace Moare.....Margaret Cusack
Jennie Kellar.....Maude Franklin
John Kellar.....Howard Sinclair
Billy Thornton.....James Bradbury, Jr.
George Dudrient Moare.....Emmett Corrigan
Stanley Winton.....Barry Jones
Mrs. Winton.....Olive Oliver
An Officer.....Earle Mitchell

SYNOPSIS: Act I—Moares' Apartment, New York. Act II—Wintons' Library, Tarrytown. Act III—The Same.

Time—The Present
Produced by Walter Wilson
Under the Personal Supervision of Mrs. Harris
CLOSED JANUARY 24, 1925
36 Performances

D104

CORT

Commencing Monday Evening, December 29, 1924

CHARLES FROHMAN
—Presents—
ELSIE FERGUSON
—In—
Ferenc Molnar's

CARNIVAL

A Play in Three Acts, Translated by Melville Baker
Staged by Frank Reicher
(Director of "Liliom")

CAST OF CHARACTERS
(In the Order of Their Appearance)

Nicholas Kornady.....Tom Nesbitt
Edmund.....Nicholas Joy
Camilla.....Elsie Ferguson
Rudolf.....Stanley Logan
A Cavalry Captain.....Franklyn Fox
Matyas Oez.....Leo G. Carroll
Sandor Orosty.....Berton Churchill
Liszka.....Anna Gray
Police Commissaire.....Nicholas Joy
Police Secretary.....Henry Bloomfield
Secret Service Man.....Richard Bowler
A Girl.....Margaret Hutchins
First Coat-Room Woman.....Mignon O'Doherty
Second Coat-Room Woman.....Edith Harding Brown
Third Coat-Room Woman.....Mildred Wall
Lackey.....Kenneth Lawton
Doorman.....Basil Hanbury

SYNOPSIS: Act I—A Corridor Off the Grand Ballroom. Act II—A Private Supper Room. Act III—A Lobby Near the Foot of the Grand Stairway.

The Action Takes Place in Budapest, in the Nineties, at One of the Great State Balls Held During the Carnival Season
Entr'acte and Incidental Music by the Hungarian Quartet, Alexander Sizalay, Soloist
CLOSED JANUARY 24, 1925
33 Performances

D105

39TH STREET

Commencing Monday Evening, January 5, 1925

EARL BOOTHE
In Association With Messrs. Shubert
—Presents—
A New American Comedy Entitled

IS ZAT SO?

By James Gleason and Richard Taber
Staged by Everett Butterfield

CAST OF CHARACTERS
(In the Order of Their Appearance)

Eddie (Chick) Cowan.....Robert Armstrong
A. B. (Hap) Hurley.....James Gleason
C. Clinton Blackburn.....Sydney Riggs
Susan Blackburn Parker.....Marie Chambers
Major, the Hon. Maurice Fitz-Stanley.....Victor Morley
Florence Hanley.....Jo Wallace
Robert Parker.....John C. King
Marie Mestretti.....Marjorie Crossland
Master James Blackburn Parker.....Tom Brown
Grace Hobart.....Eleanor Parker
Fred Hobart.....Duncan Penwarden
John Duffy.....Jack Perry
"Angie" Van Alsten.....Carola Parson
Smith.....William London

SYNOPSIS: Act I—Scene 1: The West Side of Fifth Avenue. Somewhere Above 59th Street. "A Park Bench". Scene 2: The East Side of Fifth Avenue. Somewhere Above 59th Street. "A Living Room". Act II—Scene 1: The Same House. Morning. One Week Later. "A Sun Parlor". Scene 2: The Same. That Night. Act III—Scene 1: The Same House. Morning. One Week Later.

Moved to Chanin's 46th Street Theater February 7, 1925.
William London replaced by Charles Peyton.
Harry Brown joined cast March, 1925.

D106

BELMONT

Commencing Monday Evening, January 5, 1925

GUTHRIE McCLINTIC
—Announces—
BLANCHE BATES
—In—

MRS. PARTRIDGE PRESENTS

A New Comedy by Mary Kennedy and Ruth Hawthorne

CAST OF CHARACTERS
(In the Order of Their Appearance)

Ellen.....Augusta Haviland
Philip Partridge.....Edward Emery, Jr.
Delight Partridge.....Sylvia Field
Stephen Applegate.....Charles Waldron
Maisie Partridge.....Blanche Bates
Katherine Everitt.....Ruth Gordon
Sydney Armstead.....Elliot Cabot
Charles Ludlow.....C. Haviland Chappell
Clementine.....Elaine Ivans
Miss Hamilton.....Virginia Chauvenet
Pete.....Wm. Worthington
Sam.....Edwin Morse

SYNOPSIS: Act I—Living Room of Maisie Partridge's Home. October. Act II—The Same. The Following April. Act III—The Hat Shop. A Week Later.

Time—The Present. Place—New York City.
Play Produced by Guthrie McClintic
Ann Tonetti joined cast February 28, 1925.
CLOSED MAY 9, 1925
146 Performances

D107

PRINCESS THEATER

Commencing Tuesday Evening, January 6, 1925

AMES & BOSTWICK, INC.,
—Offer—
"The American Comedy"
In a Prolog and Three Acts

JACK IN THE PULPIT

By Gordon Morris
—With—
ROBERT AMES
Staged by Elwood F. Bostwick

CAST OF CHARACTERS
(In the Order of Their Appearance)

Butch Kirby.....John F. Morrissey
Pop Deady.....Elmer Grandin
Jack Faber.....Robert Ames
Steve Gresham.....Kernan Cripps
Charles B. Federis.....John D. Dwyer
Mrs. Gulliver.....Gilberta Faust
Buddie Burdick.....Willard Tobias
Amos Pendleton.....Sam Colt
Maude Hoxie.....Edna West
Clara Opie.....Mary Cicil
Ira Hoxie.....Max Von Mitzel
Susan Opie.....Betty Soule
Hetty Streeter.....Helen Carrington
Doris Granger.....Marion Coakley
Mrs. Burdick.....Eda Heineman
Jim Opie.....Robert Williamson
Clifford Pendleton.....Alexander Clark, Jr.
Jim Corrigan.....William W. Crimans

SYNOPSIS: Prolog—A Room in an East Side Hotel, New York City. January. Act I—The Rectory of St. John's Chapel, Rosedale Junction, Connecticut. June. Act II—The Same. September. Act III—The Same. Next Morning.

CLOSED JANUARY 10, 1925
7 Performances

D108

COMEDY

Commencing Thursday Evening, January 8, 1925

HENRY W. SAVAGE, INC.,
—Offers—
FLORA LE BRETON
In the Sparkling London Comedy Success

LASS O' LAUGHTER

By Edith Carter and Nan Marriott Watson
—With—
ALMA TELL
The Play Staged by Ira Hards

CAST OF CHARACTERS
(In the Order of Their Appearance)

Mrs. Nicholson.....Jean Gordon
Davie Nicholson.....St. Clair Rayfield
Sandy MacDougall.....Barlowe Borland
Lass.....Flora Le Breton
James Cox.....Cosmo Bedew
Lady Ailsa Weyman.....Alma Tell
Charles Dennis.....J. R. Tozer
Hon. Ian Maxwell.....Anthony Kemble Cooper
Richards.....Lewis Sealy

Gwendolyn Vernon .....Miriam Elliott
Ronald, Lord Maxwell.....Leslie Austen
SYNOPSIS: Act I—Kitchen of Mrs. Nicholson's Lodging House, Glasgow. Act II—Ronald's Sitting Room at Maxwell Towers. Three Days Later. (During Act II the curtain will be lowered for one minute to indicate the lapse of six hours.) Act III—Drawing Room at Maxwell Towers. Three Months Later.
CLOSED JANUARY 31, 1925
28 Performances

D109

SHUBERT

Commencing Saturday Evening, January 10, 1925
WALTER HAMPDEN
And His Company
In Shakespeare's
OTHELLO
Entire Scenic Production Designed and Supervised by Claude Bragdon
Staged and Directed by Walter Hampden
CAST OF CHARACTERS
Othello .....Walter Hampden
Iago .....Balliol Holloway
Cassio .....Charles Francis
Brabantio .....William Sauter
Roderigo .....Reynolds Evans
Montano .....Ernest Rowan
Lodovico .....Robert Thorne
Gratiano .....P. J. Kelly
Duke of Venice.....Thomas F. Tracey
An Officer.....Marcel Dill
A Sailor.....Paul Guilfoyle
A Messenger.....Jay Fassett
A Guard.....Murray Darcy
Gentlemen of Cyprus.....Frank Coletti, Louis Polan, Marcel Dill, Joseph Latham, Paul Guilfoyle
A Herald.....Jay Fassett
Desdemona .....Jeanette Sherwin
(Saturday, Tuesday, Thursday)
Desdemona .....Mabel Moore
(Monday, Wednesday, Friday)
Emilia .....Mary Hall
Bianca .....Elsie Herndon Kearns
Senators, Officers, Servants, Guards, Messengers, Islanders, Attendants, Etc.
The play is arranged in three acts and eight scenes. The first three scenes take place in Venice, the others in Cyprus.
SYNOPSIS: Act I—Scene 1: Before Brabantio's House. Scene 2: Before the Sagittary, an Inn. Scene 3: A Council Chamber. Scene 4: A Seaport in Cyprus—A Watergate. Act II—A Hall in the Governor's Castle. Act III—Scene 1: Desdemona's Dressing Room. Scene 2: A Street. Scene 3: Desdemona's Bed Chamber.
CLOSED FEBRUARY 28, 1925
51 Performances

D110

PUNCH AND JUDY

Commencing Monday Evening, January 12, 1925
HARRY WEINBERGER
—Presents—
THE PROVINCETOWN PLAYHOUSE PRODUCTION
—of—
THE EMPEROR JONES
—With—
PAUL ROBESON
A Play in Eight Scenes by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
CAST OF CHARACTERS
An Old Native Woman.....Mary True
Harry Smithers.....Cecil Clovelly
Brutus Jones.....Paul Robeson
The Little Formless Fears
Jeff .....Clement O'Loghlen
The Negro Convicts.....Kirk Ames, Robert Forsyth, James Meighan, Frank Wilson
The Prison Guard.....James Martin
The Planters.....Kirk Ames, Robert Forsyth, Archie Sinclair, Harry Remsten
The Spectators.....Barbara Benedict, Rilla Romaine
The Auctioneer.....Clement O'Loghlen
The Slaves.....Messrs. Ames, Forsyth, Remsten, Sinclair, Wilson
The Congo Witch Doctor.....James Meighan
The Crocodile God
Lem .....Frank Wilson
Soldiers, Adherents of Lem....Messrs. Ames, Forsyth, Martin, Remsten, Sinclair
SYNOPSIS: Scene 1: Midafternoon. The Audience Chamber in the Palace of the Emperor. Scene 2: Nightfall. The End of the Plain Where the Forest Begins. Scene 3: Nine o'Clock. In the Forest. The Moon Has Risen. Scene 4: Eleven o'Clock. In the Forest. Scene 5: One o'Clock. A Large Circular Clearing. Scene 6: Three o'Clock. A Cleared Space in the Forest. Scene 7: Five o'Clock. The Foot of a Gigantic Tree by the Edge of a Great River. Scene 8: Dawn. Same as Scene 2.
The action of the play takes place in a West Indian Island not yet self determined by white marines. The form of government is, for the moment, an empire.
CLOSED AS NIGHT ATTRACTION JANUARY 24, 1925
16 Performances
Resumed for Special Matinees January 26, 1925
CLOSED JANUARY 29, 1925
4 Performances
Total: 20 Performances

D111

GARRICK

Commencing Monday Evening, January 12, 1925
THE THEATER GUILD
—Presents—
PROCESSIONAL
A Jazz Symphony of American Life
By John Howard Lawson
The Production Directed by Philip Moeller
Settings and Costumes by Mordecai Gorelick
CAST OF CHARACTERS
Boob Elkins.....Ben Grauer
Isaac Cohen.....Philip Loeb
Sadie Cohen.....June Walker
Jake Peinski.....Charles Halton
Pop Pratt.....William T. Hays
MacCarthy.....Carl Eckstrom
Bill .....Alan Ward
Phillpots .....Donald Macdonald
The Sheriff.....Redfield Clarke
A Man in a Silk Hat.....William F. Canfield
Old Maggie.....Patricia Barclay
Mrs. Euphemia Stewart Flimins.....Blanche Frederici
Dynamite Jim.....George Abbott
Rastus .....Samuel L. Manning
Slop .....Robert Collyer
Smith .....Stanley Lindahl
Gore .....E. F. Bliss
Dago Joe.....
Felix .....
First Soldier.....Lee Strasberg
Second Soldier.....Stanley Lindahl
Third Soldier.....Samuel Chinitz
Soldiers and Miners—Roy Regua, Alvah Bessie, Arthur Sircom, Ernest Thompson, Harvey Tievs, Sanford Meisner.
SYNOPSIS: Act I—On the Fourth of July. Act II—The Same Evening. Scene 1: Dynamite Jim. Scene 2: The House on the Hill. Act III—Next Day. Scene 1: Mother and Son. Scene 2: The Man Hunt. Scene 3: Tableau. Act IV—Five Months Later. The Jazz Wedding. Scene: Outskirts of a Large Town in the West Virginia Coal Fields.
Moved to Comedy Theater February 23, 1925
CLOSED FEBRUARY 28, 1925
Reopened 49th Street Theater March 9, 1925
Edward Pawley replaced George Abbott April, 1925.
Edwin Cushman replaced Horace M. Gardner.
Armina Marshall replaced Patricia Barclay.
Edward Hogan replaced Stanley Lindahl.
Roy Requa, Samuel Chinitz, Harvey Tievs out of cast.
CLOSED APRIL 18, 1925
105 Performances

D112

EMPIRE

Commencing Tuesday Evening, January 13, 1925
CHARLES FROHMAN
—Presents—
MARGARET LAWRENCE
—In—
ISABEL
A Comedy in Three Acts by Curt Goetz
Adapted by Arthur Richman
(CAST OF CHARACTERS
(In the Order of Their Appearance)
Aunt Olivia.....Edna May Oliver
Isabel .....Margaret Lawrence
Professor Wilton Shawle.....Lyonel Watts
Miteby .....A. P. Kaye
Peter Graham.....Leslie Howard
SYNOPSIS: Act I—A Summer Day. Act II—The Next Afternoon. Act III—Evening.
The Drawing Room of a Country House.
To Be Followed by the First Act of
J. M. BARRIE'S
New Play
SHALL WE JOIN THE LADIES?
(CAST OF CHARACTERS
Sam Smith.....A. P. Kaye
Lady Jane Raye.....Margaret Lawrence
Mr. Preen.....Leslie Howard
Lady Wrathie.....Shirley Gale
Sir Joseph Wrathie.....Harry Plimmer
Mrs. Preen.....Jane Saville
Capt. Jennings .....Henry Mowbray
Mrs. Castro.....Ilka Chase
Mr. Vaile.....Lyonel Watts
Mrs. Bland.....Vera Fuller Mellish
Mr. Gourlay.....Denis Gurney
Miss Isit.....Grace Ade
Miss Vaile.....Maud Andrew
An Officer.....George Short
Lucy .....Mary Heberden
Dolphin .....Robert Noble
Scene: The Dining Room of Mr. Smith's Country House
Both Plays Staged by Frank Reicher
CLOSED FEBRUARY 7, 1925
31 Performances

D113

LONGACRE

Commencing Tuesday Evening, January 13, 1925
WILLIAM HARRIS, JR.,
—Presents—
TWO MARRIED MEN
A Comedy by Vincent Lawrence
Staged by Clifford Brooke
Setting by Livingston Platt
(CAST OF CHARACTERS
(In the Order of Their Appearance)
Eve Devant .....Ann Andrews
Billings .....Bruce Scott
Cora Stearns .....Frances Carson
James Hunter .....George Gaul
John Devant .....Minor Watson
Frank Stearns .....James Dale
SYNOPSIS: Act I—Before Dinner. Act II—After Dinner. Act III—Later, the Same Night.
Scene: Living Room at the Devants' Country House.
Time—The Present
CLOSED JANUARY 26, 1925
16 Performances

D114

APOLLO

Commencing Tuesday Evening, January 13, 1925
TIM WILKES
—Presents—
MARJORIE RAMBEAU
—In—
THE VALLEY OF CONTENT
By Blanche Upright
Staged Under the Direction of Oscar Eagle
Settings Designed by Dickson Morgan
CAST OF CHARACTERS
(In the Order of Their Appearance)
John Benton.....Ramsey Wallace
Marjorie Benton.....Marjorie Rambeau
Nell Thurston.....Auda Due
Rosebud Greeley.....Ruth Harding
Josephine Wyeth.....Katherine Revner
Elinor Benton.....Jane Chapin
Howard Benton.....Rex Cherryman
Templeton Druid.....Harry C. Bannister
Griggs .....Kevitt Manton
Geraldine De Lacy.....Millicent Hanley
Katie Walsh.....Grace Gordon
SYNOPSIS: Act I—Scene 1: Kitchen at the Bentons. Scene 2: Drawing Room at "The Castle". Eighteen Years Later. Act II—Scene 1: Same. Two Days Later. Scene 2: A Few Hours Later. Act III—Scene 1: A Flat in Harlem. Two Years Later. Scene 2: The Benton Home.
CLOSED FEBRUARY 14, 1925
40 Performances

D115

ELTINGE

Commencing Thursday Evening, January 15, 1925
A. H. WOODS
—Presents—
LIONEL BARRYMORE
—In—
THE PIKER
—With—
IRENE FENWICK
By Leon Gordon
A Character Study
Based on a Story by Oliver Eastwood
Staged by Priestly Morrison
CAST OF CHARACTERS
(In the Order of Their Appearance)
A Piker (Bernie Kaplan)....Lionel Barrymore
A Leech (Willie Riley).....Alan Brooks
Two Wise Men From the East:
(Fred Cunningham).....Robert Cummings
(George Howe).....Harry E. McKee
A Provider (The Waiter)....James C. Malaidy
A Chooser (June Knight).....Irene Fenwick
A Gentleman (?) (Alexander Montgomery)..
.....Frank Conroy
A Helpmate (Mrs. Cunningham).....
.....Adrienne Morrison
A Financier (Mr. Strong).....W. A. Norton
The Infallible (Broderick).....Charles Slattery
SYNOPSIS: Prolog—Bernie Kaplan's Bedroom, Somewhere in the Bronx. Act I—Bernie's Apartment, at the Wrong End of Central Park West. Act II—June's Apartment, in the Same House. (The curtain will be lowered for a few seconds to note the passing of nine hours.) Act III—Bernie's Apartment.
CLOSED FEBRUARY 21, 1925
43 Performances

D116

PROVINCETOWN

Beginning Monday Evening, January 26, 1925
THE EXPERIMENTAL THEATER
—Presents—
BEYOND
A Drama in Five Acts and Twenty-Two Scenes
By Walter Hasenclever
Translated by Rita Matthias
Directed by James Light
Settings by Robert Edmond Jones
THE CAST
Jeane .....Helen Gahagan
Raul .....Walter Abel
Place—The House
CLOSED FEBRUARY 7, 1925
14 Performances

D117

WALLACK'S

Commencing Monday Evening, January 26, 1925
HERMAN GANTVOORT
—Presents—
An American Laughter Play in Three Acts
HELL'S BELLS
By Barry Conners
Staged by John Hayden
Setting by Willard Ihnen
(CAST OF CHARACTERS
(In the Order of Their Appearance)
Mrs. Buck.....Olive May
Nan Winchester.....Shirley Booth
Jimmy Todhunter.....Humphrey Bogart
"Jap" Stillson.....Tom H. Walsh
D. O. O'Donnell.....Eddie Garvie
Horace E. Pitkins.....Joseph Greene
Mrs. Amos Todhunter.....Camilla Crume
Abigail Stillson.....Virginia Howell
Gladys Todhunter.....Violet Dunn
Chief of Police Pitkins.....Ernest Pollock
Dr. Bushell.....Fletcher Harvey
Halligan .....James Cherry
Swartz .....Clifton Self
Riordon .....Converse Tyler
Mahoney .....George Spelvin
SYNOPSIS: Act I—October Morning. Act II—Same. The Next Afternoon. Act III—Same. The Afternoon Following.
The action takes place in the living room of Tanglewood Lodge, New Dauville, Conn.
CLOSED FEBRUARY 21, 1925
Moved to Daly's Theater February 24, 1925
Playing 2 Special Matinees
Opened as Regular Night Bill at Daly's March 2, 1925
Olive May replaced by Lotta Linthicum.
Moved to Cohan Theater March 21, 1925.
Tom H. Walsh died, Joseph Green taking his place, May, 1925.
P. James added May, 1925.
Tim Murphy added to cast May, 1925.
Butler Hixon replaced Humphrey Bogart May, 1925.
Marshall Vincent replaced Fletcher Harvey May, 1925.
CLOSED MAY 30, 1925
139 Performances

D118

CORT

Commencing Monday Evening, January 26, 1925
LAURENCE SCHWAB AND FRANK MANDEL
—Present—
THE STORK
A Comedy by Laszlo Fodor
Adapted by Ben Hecht
Staged by Frederick Stanhope
CAST OF CHARACTERS
(In the Order of Their Appearance)
Justin .....Thomas MacLarnie
Adolph .....Ralph Shirley
Heloise .....Barbara Bennett
Lionel Deport.....Geoffrey Kerr
Susanne .....Katherine Alexander
Jacques Morel.....Ferdinand Gottschalk
Duvert .....Lee Beggs
Martin .....Monroe Childs
Bardou .....Sam Coit
Margot .....Wanda Lyon
Theophile Surat.....Morgan Wallace
Adrienne .....Mildred Brown
Fanny .....Carlotta Irwin
The Bandmaster .....Eugene Keith
SYNOPSIS: Act I—The Living Room in the Town House of Lionel Deport in Paris, France. It Is Night. Act II—The Office of the Premier of France in Paris. Eight Weeks Later. It Is Afternoon. Act III—Lionel's Town House Again. The Same Night.
CLOSED JANUARY 31, 1925
8 Performances

D119

BROADHURST

Commencing Tuesday Evening, January 27, 1925
ARCH SELWYN
In Association With
ADOLPH KLAUBER
—Presents—
JANE COWL
—In—
THE DEPTHS
A Play in Three Acts by Hans Mueller
—With—
ROLLO PETERS
It is becoming clear that the old platitudes can no longer be maintained and that if we wish to improve our morals we must first improve our knowledge. In order to guide we must first see and know.—Havelock Ellis.
(CAST OF CHARACTERS
(In the Order of Their Appearance)
A Lawyer.....Gordon Burby
The Housekeeper.....Jessie Ralph
Ilonka .....Marion Evensen
Gusti .....Edith Van Cleve
Anna .....Jane Cowl
Herbert .....Vernon Kelso
Karl .....Rollo Peters
Karl's Mother.....Jennie Eustace
A Passerby.....Charles Brokaw
SYNOPSIS: Act I—Anna's Room. Act II—Karl's Room. Act III—The Same.
Between the first and second acts three months elapse; between the second and third acts an interval of eight days.
Music by Alfred Dalby
CLOSED FEBRUARY 21, 1925
31 Performances

D120

PUNCH AND JUDY

Commencing Tuesday Evening, January 27, 1925
THE ART THEATER
Henry Stillman, General Director
THE SMALL TIMERS
A Comedy in Three Acts by Knowles Entrikin
Play Staged by Henry Stillman and the Author
Production Designed by David S. Gaither
CAST OF CHARACTERS
(In the Order of Their Appearance)
Lola Benson.....Camilla Farquhar
Frances Dewitt.....Alice Laidley
Carter Dewitt.....Kirk Ames
Bill Hamond.....Gilbert Cowan
Betty Dewitt.....Suzanne Austin
Tommy Devlin.....Leslie John Cooley
Eugenia Mallory.....Helene Mitchell
Abigail Mallory.....Julie Barnard
Estelle Mallory.....Mary Marsh
Hector Mallory.....Mortimer White
Jeremy Devlin.....Parker Fennelly
Joseph Calderon.....Owen Meech
Maisie..... Wind and Wave, Bertha Grey
Gracie..... The Breezy Sisters, Dorothy Grey
McCavendish, The Russian Duo, Albert Reed, Thomas Fadden
Pocock.....
Ben, the Stage Manager of the Playtime Palace .....Louis Mason
Madame Angelique, the Cockatoo Queen.....Blanche Seymour
The Pianist.....Charles Wagner
The Manager.....Marshall Hale
Mrs. Duggan.....Kate Mayhew
SYNOPSIS: Act I—The Grounds at Mallory Crest. A Charity Fete. Evening. Act II—Scene 1: One Flight Up, Backstage at the Playtime Palace. Somewhere in New Jersey. Monday. Scene 2: The Stage at the Playtime Palace. During the Matinee. Act III—Abigail's Room at Mrs. Duggan's Rooming House. The Next Morning.
Leslie John Cooley replaced by Walter Plimmer, Jr.
Kirk Ames replaced by Gordon Hicks.
CLOSED MARCH 7, 1925
47 Performances

D121

HUDSON

Commencing Thursday Evening, January 29, 1925
THE DRAMATISTS' THEATER, INC.,
Edward Childs Carpenter, President
James Forbes, Director of Productions
—Presents—
OUT OF STEP
A Jazz Comedy by A. A. Kline
Directed by James Forbes
Livingston Platt, Technical Director
CAST OF CHARACTERS
THE HARRISON FAMILY
Henry ("Babe") Harrison.....Eric Dressler
Maurice Harrison.....George W. Williams
Mrs. Harrison.....Dallas Tyler
THE RAYDER FAMILY
Edith Rayder.....Marcia Byron
Albert Rayder.....Edmund Elton
Charles Rayder.....Percy Moore
Fred Rayder.....Malcolm Duncan
Harry Gelden.....Arthur Allen
Daisy Gelden.....Renita Randolph
CLERKS IN THE RAYDER STORE
Agnes Martin.....Miriam Doyle
Marie Warner.....Ruth Garland
William Hawk.....George Foster
AT PARADISE PIER
Helen Sears.....Anita Booth
Tom Lynch.....Arthur Hughes
Victor Marshall.....Milano Tilden
Barney .....Harry Gresham
Mrs. Brown.....Madge Surtees
THE GIRLS
Nettie .....Muriel Kirkland
Adele .....Maida Harries
Ray .....Ailene Loeb
Margery .....Betty Utmore
Gertie .....Rose Hobart
Charlotte .....Sarah Haden
Carmella .....Berry Middleton

Hilda .....Ermee Willett
Jen .....Alice Mason
Bess .....Mary Arden
Irene .....Virginia Sinclair

THE BOYS

Joe .....Clarke Painter
Dudley .....Richard Abbott
Andy .....Allen Vincent
Sammy .....Winston Lee
Dave .....Leonard White
Jack .....Bert Yarborough
Bill .....John Brainerd
Peter .....William S. Miles
Bert .....Arnold Taylor
Other Dancers and Visitors at Paradise Pier and Matthew Lieb's Jazz Orchestra

SYNOPSIS: Scene 1: Paradise Pier, Atlantic City, 1920. Early Autumn. Scene 2: The Same. One Month Later. Scene 3: Rayder's Department Store, Zanesville, O. 1924. Autumn. Late Afternoon. Scene 4: "Babe's" Home, Zanesville, O. The Same Evening. Scene 5: A Private Dining Room in the Piccadilly Hotel, Atlantic City. Halloween. Scene 6: Paradise Pier, Atlantic City. The Same Night.

Incidental Music in Scene 6 by Louis Gress
Dances Arranged by Leonard White
CLOSED FEBRUARY 14, 1925
21 Performances

D122

TIMES SQUARE

Commencing Monday Evening, February 2, 1925
GRACE GEORGE
In a New Comedy
SHE HAD TO KNOW
By Paul Geraldy
Adapted by Grace George
—With—
BRUCE McRAE
Staged by John Cromwell
CAST OF CHARACTERS

Gerry .....Grace George
Philip .....Bruce McRae
Steven .....Frederick Worlock
Jack .....H. Tyrrell Davis
Beaugard .....Edward H. Wever
Kitty .....Charlotte Ives
Louise .....Anita Damrosch
Catherine .....Barbara Kitson

SYNOPSIS: Act I—After Dinner on a Night in June. Act II—Breakfast, Early the Next Morning. Act III—Later, That Same Day. Scene—The Living Room in a Country House.
CLOSED APRIL 11, 1925
81 Performances

D123

LITTLE

Commencing Tuesday Afternoon, February 3, 1925, for Special Matinees
BENDER & STORM
—Present—
DON'T BOTHER MOTHER
A Comedy by A. B. Dewing and Courtenay Savage
Directed by Albert Bruning
THE CAST

Tom Robinson .....Borden Harriman
Antonia (Tony) .....B. B. Dewing
Madame Godiva .....Margaret Mower
Robert Robinson .....Albert Bruning
Millicent Ray .....Mary Hall
Walter Kimberly .....Jay Fassett
Angelo Terrie .....Joseph Macaulay
Maude Robinson .....Mary Fox

CLOSED FEBRUARY 6, 1925
3 Performances

D124

CORT

Commencing Tuesday Evening, February 3, 1925
BARRIE, INC.,
—Presents—
THE UNDERCURRENT
By William H. McMasters
—With—
HARRY BERESFORD
Staged by Frank McCormack
CAST OF CHARACTERS
(In the Order of Their Appearance)

Helen Mills .....Lee Patrick
Manley Bryce .....Lyons Wickland
Mrs. Mills .....Elsie Esmond
Doctor Blair .....Grant Stewart
Jason Mills .....Harry Beresford
Benson .....Frank Hubert
Spaulding .....Walter Soderling
Tom Flanagan .....Frank Shannon
Jock McNaughton .....Victor Beecroft
Edith Spaulding .....Alison Bradshaw

SYNOPSIS: Act I—The Mills' Library. Evening. Act II—Same. The Next Morning. Act III—Same. Evening.
Time—Yesterday. Place—New York City.
CLOSED FEBRUARY 21, 1925
24 Performances

D125

BIJOU

Commencing Wednesday Evening, February 4, 1925
LEE SHUBERT
—Presents—
EPISODE
A Comedy Drama in Three Acts
By Gilbert Emery
CAST OF CHARACTERS
(In the Order of Their Appearance)

Filkin .....Edmund Norris
Elise .....Eva Ward
Evelyn Ryesdale .....Kathleen Macdonell
Herbert Ballinger .....Gilbert Emery
Arnold Ryesdale .....William Courtleigh
Alfred Leadbeater .....Eugene Powers

The three acts of the play take place in the library of the Ryesdales' New York house on a day in September, 1924, the episode occupying a period of some three hours.
Staged by Melville Burke
CLOSED FEBRUARY 21, 1925
22 Performances

D126

Beginning Monday Afternoon, February 9, 1925
THE PLAYERS' ALLIANCE
—Presents—
GHOSTS
By Henrik Ibsen
For Special Matinees
THE CAST

Mrs. Alving .....Ruth Chorpenning
Regina .....Edith Barrett
Oswald .....Paul Guilfoyle
Manders .....Marcel Dill
Engstrand .....G. Albert Smith

The action takes place at Mrs. Alving's house on one of the larger fjords of Western Norway.
CLOSED FEBRUARY 13, 1925
4 Performances

D127

COMEDY

Commencing Monday Evening, February 9, 1925
WILLIAM A. BRADY AND A. H. WOODS
—Present—
HELEN MacKELLAR
—In—
A GOOD BAD WOMAN
By William J. McNally
CAST OF CHARACTERS
(In the Order of Their Appearance)

Archie Capper .....Donald Cameron
Mrs. Capper .....Florence Earle
Dr. Carlyle Lawler .....Robert Strange
June Lawler .....Edith King
Bobbie Lawler .....Doris Freeman
Eileen Donovan .....Helen MacKellar
Tim Donovan .....Walter Law
Otto .....Walter Kenny

SYNOPSIS: Act I—Living Room of the Capper Suite at the Hotel Miramont. Time: An Evening in August. Act II—The Same. A Year Later. Act III—The Same. The Following Evening About 7 o'Clock.
CLOSED FEBRUARY 21, 1925
17 Performances

Revived at the Playhouse June 22, 1925, With the Following Cast

Archie Capper .....Arthur Albertson
Mrs. Capper .....Florence Earle
Dr. Carlyle Lawler .....Calvin Thomas
June Lawler .....Frances Goodrich
Bobbie Lawler .....Doris Freeman
Mary Ferris .....Josephine Evans
Bull Ferris .....Hal Clarendon
Otto .....Walter Kenny

D128

CHERRY LANE

Commencing Monday Evening, February 9, 1925
WHITFORD KANE AND BARRY MACOLLUM
—Present—
LOGGERHEADS
A New Comedy by Ralph Cullinan
Produced Under the Personal Supervision of the Author and Whitford Kane
CAST OF CHARACTERS
(In the Order of Their Appearance)

Corny Halpin .....Whitford Kane
Ellen Halpin .....Gail Kane
Norah Halpin .....Joanna Roos
Padna Collins .....Barry Macollum
Christie Barrett .....Earle House

SYNOPSIS: Act I—About 8 o'Clock. Act II—The Same. Fifteen Minutes Later. Act III—The Same. Ten Minutes Later.
The action of the play takes place on a summer evening in the kitchen of Corny Halpin's house, near the sea-coast village of Lahinch, County Clare, Ireland.
Earle House replace by Frank Shannon.
Moved to Galety Theater March 16, 1925.
CLOSED APRIL 11, 1925
70 Performances

D129

LONGACRE

Commencing Tuesday Evening, February 10, 1925
ROBERT MILTON
—Presents—
THE DARK ANGEL
A New Play in a Prolog and Three Acts
By H. B. Trevelyan
CAST OF CHARACTERS

Kitty Fahnestock .....Patricia Collinge
Hilary Trent .....Reginald Mason
Roma .....Florence Edney
Sir Evelyn Fahnestock .....Stanley Logan
Gerald Shannon .....John Williams
Lord Francis Beaumont, "Franny" .....Claud Allister
"Vi" Beaumont .....Auriol Lee
Madge Wilmerding .....Elsie Mackay
Winnie Mitcham .....Joan MacLean
Tom Trowbridge .....Barry O'Neill
Jowett .....J. H. Brewer
Miss Smallwood .....Molly Pearson

SYNOPSIS: Prolog—A Bedroom in the Vinery Inn. 1918. On the English Channel Coast. Act I—The Dower House on the Fahnestock Estate. 1924. Act II—The Same. The Next Morning. Act III—A Cottage at Wendover.
Peggy Harvey replaced Molly Pearson March, 1925.
CLOSED APRIL 4, 1925
64 Performances

D130

PROVINCETOWN

Beginning Tuesday Evening, February 10, 1925
THE PROVINCETOWN PLAYHOUSE
—Presents—
DIFF'RENT
A Play in Two Acts by Eugene O'Neill
THE CAST

Captain Williams .....Perry Ivins
Emma Crosby .....Mary Blair
Captain Crosby .....Royal Tracey
Mrs. Crosby .....Margaret Love
Jack Crosby .....Eugene Lincoln
Harriet Williams .....Clifford Sellers
Alfred Rogers .....John Taylor
Benny Rogers .....James Meighan

THE TRIUMPH OF THE EGG
A Comedy in One Act by Sherwood Anderson and Raymond O'Neill
THE CAST

Mother .....Jennie Begg
Father .....John Huston
Joe Kane .....John Taylor

CLOSED FEBRUARY 28, 1925
23 Performances

D131

COLONIAL

Commencing Tuesday Evening, February 10, 1925
EARL CARROLL
—Presents—
The Reigning London Success
THE RAT
A Play in Three Acts by David L'Estrange
CAST OF CHARACTERS

Zelie de Chaumet .....Teddy Gerard
Therese .....Helen Sinnott
Madeleine Sornay .....Dana Desboro
Baron Herman Stetz .....C. H. Croker-King
Detective Insp. Caillard .....Wallace McCutcheon
Paul .....Ralph Stuart
Franco .....Cyrus Staehle
Barras .....C. Barry Kenton
Mme. Colline .....Florence Gerald
America .....Frances Nanine
Mou Mou .....Grace Stafford
Rose .....Jeanne Wardley
Peggy .....Lucille Upton
Andre .....Elizabeth Howard
Paulette .....Roberta Pierre
Gaby .....Ruth Chandler
Marcelle .....Jeanne Dare
Babette .....Hilda Lappner
Alphonse .....Jack de Fay
Jean .....George D. McKay
Mimi .....Suzanne Bennett
Chicot .....Chris Scaife
Pierre Boucheron .....Horace Braham
Odile .....Katherine Revner

SYNOPSIS: Act I—The Bar of "The White Coffin". Act II—Scene 1: The Rat's Lodging. Scene 2: The Baron's Study. Scene 3: Zelie's Apartment. Scene 4: In the Lamp Light. Scene 5: The Rat's Lodging. Act III—Scene 1: A Corridor. Scene 2: The Rat's Lodging.
The action of the play takes place in Paris—today.
The Entire Production Staged Under the Direction of Earl Carroll
Lucille Upton replaced by Vaughn Cogher.
Betty Brown replaced Elizabeth Howard.
Cyrus Staehle replaced Chris Scaife.
Ralph Stuart left cast, Jack Motte joined.
Dana Desboro replaced Teddy Gerard March, 1925.
Roberta Pierre replaced Dana Desboro April, 1925.
Bryan Higgins joined cast April, 1925.
Lorraine De Lupien replaced Hilda Lappner.
Moved to Astor Theater May 11, 1925.
Cyrus Staehle out of cast May, 1925.
J. Warren Sterling joined.
Chris Scaife joined.
Geo. D. McKay replaced C. Barry Kenton May, 1925.
Warren Hill replaced Geo. D. McKay.
Helen Beresford replaced Florence Gerald May, 1925.
Audree De Lane replaced Frances Nanine May, 1925.
Jamie Del Val replaced Jack de Fay May, 1925.
CLOSED JUNE 6, 1925
137 Performances

D132

CORT

Beginning Tuesday Afternoon, February 10, 1925
(For Special Matinees)
RICHARD HERNDON
—Presents—
?
A New American Play in Three Acts
By James Faller
Staged by Argyll Campbell
Settings by P. Dodd Ackerman
CHARACTERS
(In the Order in Which They Speak)

Henry Dwight .....George Callahan
Major Warren .....Peter Lang
Uncle Lewis .....Wilbur Cox
Ida Tarpley .....Angela Warde
Buck Black .....Thomas Irwin
Helen Warred .....Florence Mason
Mam' Linda .....Caroline Newcombe
Carson Dwight .....Curtis Cooksie
Pete .....Raymond Hackett
Pole Baker .....David Landau
Bill Garner .....Howard Merling
Dan Willis .....Albert Phillips
Yates Saunders .....Weldon Heyborn
First Negro .....Edward Bannon
Neb Wynn .....Joe Barrett
Second Negro .....William Poe
Third Negro .....Axel Olson
Parson Hardcastle .....Carson Davenport
Belle .....Edna Brothers
Jim Blue .....Kerry Ward
Tom .....Harry Burt
Burt Barrett .....Joe Barrett
Mrs. Barrett .....Elise Drew
Sheriff .....Thomas Irwin

SYNOPSIS: Act I—Living Room at Major Warren's. Act II—Scene 1: Garret in Neb Wynn's Shanty. Scene 2: A Swamp. Scene 3: Same as Act I. The Following Day. Act III—The Yard Back of the Jail. Midnight. The action occurs in a small town in Georgia.
Time—The Present.
CLOSED FEBRUARY 13, 1925
3 Performances

D133

EMPIRE

Commencing Wednesday Evening, February 11, 1925
DAVID BELASCO
—Presents—
HOLBROOK BLINN AND JUDITH ANDERSON
—In—
THE DOVE
A Melodrama Written by Willard Mack
Based on the Story by Gerald Beaumont
CAST OF CHARACTERS

Mike Morowich .....Sidney Toler
Waiters .....James Keane, John Wheeler, Richard Cubitt
Madame Doublechin .....Josephine Deffrey
Don Jose Maria Lopez y Tostado .....Holbrook Blinn
Johnny Powell .....William Harrigan
Madge .....Ruth Dayton
Bertha .....Vanita La Nier
Louise .....Helene Handin
Anita .....Mignon Ranseer
Myra .....Susanna Rossi
Marie .....Billie Rudell
Cigarette Girl .....Betty Welsh
Little Bill .....William Norris
Dolores Romero .....Judith Anderson
Flora Ray .....Rachel Hunter
Annabell Flores .....Julia McCabe
A Chinaman .....Sam Kim
John Boise .....Wilson Reynolds
Maybelle .....Beatrice Banyard
Floorman at Brayfield's .....James Keane
Anita .....Betty Brenska
Pancho Gonzales .....John Harrington
Juanita .....Dorothy Day
Captain of Military Police .....F. du Chaillu-Dalton
Garcia .....Earle Mitchell
His Wife .....Isobel del Rey
Guests at The Purple Pigeon, Soldados, Musicians, Gamblers, Peons, Etc.

SYNOPSIS: Act I—The Purple Pigeon Cafe, Mexicana, Mexico. Act II—Brayfield's Gambling House, Across the Street. Ten Days Later. Act III—Scene 1: The Patio Back of the Purple Pigeon Cafe. The Same Evening. Scene 2: The Casa Cruz, Just at Sunrise the Next Morning.
Play Produced Under the Personal Direction of David Belasco
Billie Rudell replaced by Agnes Carroll.
Agnes Carroll left cast, Lilyan Rudell joined.
Paul Wilson, Joseph Diffrey, Jack Caram, Wm. Bullas, Albert Hyde, Marie Adels, Edward Kelly, Tex Cooper, Albert Boucarl, Margaret C. Sullivan added to cast.
Betty Brenska replaced Helen Handin May, 1925.
Yvonne D'or replaced Yvonne Levy May, 1925.
Harry Sutton replaced Joseph Diffrey May, 1925.
Lilyan Rudell and Earle Mitchell out of cast May, 1925.
CLOSED JUNE 27, 1925
159 Performances

D134

52D STREET

Commencing Wednesday Evening, February 11, 1925
HARRY WEINBERGER
—Presents—
THE PROVINCETOWN PLAYHOUSE PRODUCTION
—of—
THE EMPEROR JONES
—With—
PAUL ROBESON
A Play in Eight Scenes by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
CAST OF CHARACTERS

An Old Native Woman .....Anyce Francis
Harry Smithers .....Cecil Clovelly
Brutus Jones .....Paul Robeson
The Little Formless Fears
Jeff .....Clement O'Loghlen
The Negro Convicts .....Kirk Ames, Robert Forsyth, James Meighan, Frank Wilson
The Prison Guard .....James Martin
The Planters .....Clement O'Loghlen, Robert Forsyth, John Brewster, H. M. Van Cleve
The Spectators .....Agnes Marsh, Edna Thomas
The Auctioneer .....James Martin
The Slaves .....Messrs. O'Loghlen, Forsyth, Wilson, Brewster, Van Cleve
The Congo Witch Doctor .....James Meighan
The Crocodile God
Lem .....Frank Wilson
Soldiers, Adherents of Lem .....Messrs. O'Loghlen, Forsyth, Martin, Brewster, Van Cleve

The action of the play takes place in a West Indian Island not yet self-determined by white marines. The form of government is, for the moment, an empire.

—and—

THE DREAMY KID
A Play in One Act by Eugene O'Neill
Directed by Cecil Clovelly
Settings by Cleon Throckmorton
CAST OF CHARACTERS

Mammy Saunders .....Agnes Marsh
Abe .....Frank Wilson
Ceely Ann .....Anyce Francis
Irene .....Edna Thomas

Scene—Mammy Saunders' Bedroom in a House Just Off of Carmine Street, New York City.
CLOSED FEBRUARY 28, 1925
24 Performances

D135

PUNCH AND JUDY

Commencing Monday Afternoon, February 16, 1925, for Special Matinees
THE ART THEATER
Henry Stillman, General Director
—Presents—
NOCTURNE
A Play in Four Acts by Henry Stillman
From Frank Swinnerton's Novel
Staged by Henry Stillman

Production Designed by David S. Gaither
CAST OF CHARACTERS
Emmy Blanchard.....Sydney Thompson
Pa Blanchard.....Mortimer White
Jenny Blanchard.....Kay Laurell
Alf Rylett.....Thomas Fadden
Chauffeur.....Sidney Stanislaus
Keith Reddington.....Warren William
SYNOPSIS: Act I—The Blanchards' Kitchen, Evening. Act II—The Yacht. A Few Minutes Later. Act III—The Kitchen. Midnight. Act IV—The Same. Four Months Later.
Switched to Regular Performances Beginning March 9, 1925
CLOSED MARCH 11, 1925
12 Performances

D136

MARTIN BECK

Commencing Monday Evening, February 16, 1925
CHARLES K. GORDON
—Presents—
CAPE SMOKE
A Play of the African Veldt by Walter Archer Frost
—With—
JAMES RENNIE AND RUTH SHEPLEY
Entire Production Under Direction of A. E. Anson
CAST OF CHARACTERS
(In the Order of Their Appearance)
Umtata.....Donald Lashley
Kudu.....Louis Schooler
Sixpence.....Allan Waith
Hugh Chadwell.....Percy Waram
Neal.....Horace Pollock
Diggy.....Henry Walters
Doctor Hammerstone.....Frazer Coulter
Jim Fraser.....Gerard Maxwell Willshire
Ann Netherby.....Alice Dunn
Sybout Jacobus Zelig.....Georges E. Romain
Catherine Bradbroke.....Ruth Shepley
Gregory Bradbroke.....John D. Seymour
John Ormsby.....James Rennie
Witch Doctor.....Francis Corbie
Bomba.....Nathaniel Sack
Bank Messenger.....Chandler Myers
SYNOPSIS: Act I—Veranda of the Regent Club, Regent Mine, Northeast Cape Colony. Time: Evening. Act II—The Old Zelig Farmhouse on the Veldt. Time: Several Days Later. Act III—Doctor Hammerstone's Bungalow, Outside Regent. Time: The Next Afternoon.
John Klendon replaced Chandler Myers.
John Klendon out of cast March, 1925.
Leslie Stone replaced Frazer Coulter April, 1925.
Title changed to "The Witch Doctor" April, 1925.
Ruth Shepley replaced by Carroll McComas May, 1925.
CLOSED MAY 16, 1925
105 Performances

D137

HUDSON

Commencing Tuesday Evening, February 17, 1925
MICHAEL MINDLIN
(Houses of Sand, Inc.)
—Presents—
A Love Drama
HOUSES OF SAND
By G. Marion Burton
CAST OF CHARACTERS
(In the Order in Which They Speak)
Eric Ford.....Theodore Westman
Sachi.....Naoe Kondo
Miss Kane (Golden Fragrance).....
.....Vivienne Osborne
Bruce Demarest.....Ethelbert Hales
Hugh Schuyler.....Charles A. Bickford
Arthur Demarest.....Paul Kelly
Yumato.....George Probert
Alice Demarest.....Edith Shayne
Simpson.....George Spelvin
Mrs. Steele.....Gladys Hanson
Dorothy Steele.....Elsie Bartlett
SYNOPSIS: Act I—Scene 1: Japanese Booth of the All-Nation Bazaar. Afternoon. Scene 2: Living Room of the Demarest Home. Evening. Same Day. Act II—Scene 1: The Shop of Yumato. Some Weeks Later. Scene 2: Living Room in the Demarest Home. Later. Same Evening. Scene 3: Same as Scene 1, Act II. Still Later. Same Evening. Act III—Demarest Living Room. Same as Scene 2, Act I. The Day Following.
Time—The Present
Staged by Daniel V. Arthur and Clifford Brooke
CLOSED MARCH 14, 1925
31 Performances

D138

39TH STREET

Commencing Tuesday Evening, February 17, 1925
EDMUND PLOHN
—Presents—
TANGLETOES
A Modern American Play by Gertrude Purcell
Staged by Edwin Maxwell and Hubert Druce
CAST OF CHARACTERS
(As They Speak)
Julius Hart.....Lee Kohlmar
Elinor Blake.....Beatrice Nichols
Freddie.....Max Montesole
Stella Leroy.....Agnes Sanford
Maude Allaire.....Betty Alden
Tony Kemp.....Walker Ellis
Francie.....Mildred MacLeod
Arthur Griswold.....Morgan Farley
Mary.....Elizabeth Dunne
Jean Baptiste.....Joaquin Souther
SYNOPSIS: Act I—The Apartment of Elinor and Francie, New York City. Act II—Six Months Later. Suburban Home of Arthur Griswold. Act III—The Next Morning. New York Apartment of Tony Kemp.
Time—The Present
CLOSED MARCH 7, 1925
23 Performances

D139

NEIGHBORHOOD

Commencing Thursday Evening, February 19, 1925
THE NEIGHBORHOOD PLAYERS
—Present—
EXILES
A Play in Three Acts by James Joyce
Directed by Agnes Morgan
CAST OF CHARACTERS
Richard Rowan.....Ian Maclaren
Bertha.....Phyllis Joyce
Archie.....Lois Shore
Robert Hand.....Malcolm Fassett
Beatrice Justice.....Dorothy Sands
Brigid.....Marie Quinn
SYNOPSIS: Act I—Drawing Room of Richard Rowan's House at Merrion. A June Afternoon. Act II—Robert Hand's House at Ranelagh. Evening of the Same Day. Act III—Same as Act I. Early the Next Morning. Scene—At Merrion and Ranelagh, Suburbs of Dublin
CLOSED MARCH 22, 1925
29 Performances

D140

AMBASSADOR

Commencing Monday Matinee, February 23, 1925
LEE SHUBERT
—Presents—
THE VIRGIN OF BETHULIA
Adapted from Henri Bernstein's "Judith"
By Gladys Unger
—With—
JULIA HOYT AND McKAY MORRIS
Staged by Lawrence Marston
Settings by Watson Barratt
CAST OF CHARACTERS
(In the Order of Their Appearance)
Abigail.....Marjorie McLucas
Judith.....Julia Hoyt
Addah.....Ann Davis
Saaph.....George Baxter
Charmi.....Albert Howson
Hasphenor.....Thurlow Bergen
Berose.....Fred Beane
Astouber.....George Allen
Sissaroch.....Lee Beggs
Iskim.....Warburton Guilbert
Holophernes.....McKay Morris
Vagoo.....Effingham Pinto
Chinchaour.....George Rogers
Eunuch.....Gus Alexander
Dancer.....Elaine Letter
SYNOPSIS: Act I—Judith's Oratory in Bethulia. Act II—Holophernes' Camp—the Council Chamber. Act III—Scene 1: The Anteroom. Scene 2: The Sleeping Chamber.
CLOSED MARCH 7, 1925
17 Performances

D141

CORT

Commencing Monday Matinee, February 23, 1925
FRANK EGAN
—Presents—
WHITE COLLARS
A New American Comedy by Edith Ellis
From a Story by Edgar Franklin
Produced Under the Personal Direction of the Author
CAST OF CHARACTERS
(In the Order of Their Appearance)
William Van Luyn.....John Marston
Joan Thayer.....Mona Kingsley
Cousin Henry.....Clark Silvernail
Helen Thayer.....Rea Martin
Mr. Thayer.....Frederick Burton
Mrs. Thayer.....Frances Underwood
Frank Thayer.....Donald McClelland
Sally Van Luyn.....Cornelia Otis Skinner
Tom Gibney.....Robert Craig
SYNOPSIS: Act I—Scene 1: Office of William Van Luyn. Scene 2: Dining Room in the Thayer Flat, on the Upper East Side. Same Evening. Act II—Parlor of the Thayer Flat. One Month Later. Act III—Scene 1: The Thayer Dining Room. Ten Days Later. Scene 2: The Same. The Same Evening.
Time—The Present. Place—New York City.
Catherine Dale Owen replaced Mona Kingsley.
Chas. Ruggles replaced Clark Silvernail.
Lillian Ross replaced Rea Martin.
Edna Brothers replaced Frances Underwood.
Louise Carter replaced Edna Brothers.
Leeward Meeker replaced Donald McClelland.
Moved to Harris Theater May 11, 1925.
Play taken over by Anne Nichols.
Dorothy Hall replaced Catherine Dale Owen.
Marie Curtis replaced Louise Carter. May, 1925.
James Bradbury, Jr., replaced Chas. Ruggles May, 1925.
Ethel Wilson replaced Cornelia Otis Skinner July, 1925.
Charles C. Wilson replaced Robert Craig July, 1925.

D142

GARRICK

Commencing Monday Evening, February 23, 1925
The Fourth Production of the Seventh Subscription Season
THE THEATER GUILD
—Presents—
ARIADNE
A Comedy in Three Acts by A. A. Milne
The Production Directed by Philip Moeller
Settings and Costumes by Carolyn Hancock
CAST OF CHARACTERS
(In the Order of Their Appearance)
Ariadne Winter.....Laura Hope Crews
John Winter.....Lee Baker
Mary.....Armina Marshall
Hector Chadwick.....Orlando Daly
Hester Chadwick.....Catherine Proctor
Janet Inigeby.....Frieda Inescort
Horace Meldru.....Harry Mestayer
SYNOPSIS: Act I—Friday. Scene 1: Before Dinner. Scene 2: Three Hours Later. Act II—Saturday. Late Afternoon. Act III—Monday. Between Tea and Dinner.
The Scene Is the Drawing Room of the Winters' House in Melchester
CLOSED APRIL 4, 1925
48 Performances

D143

SELWYN

Commencing Monday Evening, February 23, 1925
JESSY TRIMBLE, INC.,
—Presents—
TWO BY TWO
A New Comedy by John Turner and Eugenie Woodward
Directed by Clarence Derwent
CAST OF CHARACTERS
Mrs. Cleves.....Charlotte Walker
Elinor Cleves.....Minette Buddecke
Richard Graham.....Howard Lindsay
Lida Carroll.....Beatrice Herford
Lord Leighton.....Lawrence D'Orsay
E. Lorrilard Price.....St. Clair Bayfield
Father Hollister.....Arthur Lewis
Nehemiah.....Frank I. Frayne
Sally.....Maud Durand
Herbert.....W. Leete Stone
Frank Phillips.....Lionel Ferrend
Jim Hoskins.....Robert Ryles
Jack Eaton.....Almerin M. Gowing
Pauline.....Elinor Wells
A Clerk.....H. F. Clarens
Another Clerk.....F. H. Day
Guard.....Frank Miller
Also in the Marriage License Bureau—Misses Haroldine Humphreys, Una Merkle, Conway Sawyer, Wilma Henderson, Lucille Lortel, May Donaldson, Audrey St. Clair, Eva Victor, Jane Blanchard and Mesdames Meyers and Fredrichson, Messrs. Joseph Mitchell, Jack Daniels, William Parke, Jr.; George Maxwell, E. L. Hackes, Frank Steinway, M. Ratner, Alfred Goldie and Master Edwin Philips.
SYNOPSIS: Act I—Scene 1: In the Marriage License Bureau. Scene 2: Reception Room of Mrs. Cleves' House. Scene 3: In the Marriage License Bureau. Act II—Scene 1: Living Room of The Leap. Scene 2: The Bridal Chamber. Act III—Scene 1: Living Room of The Leap. Scene 2: In the Marriage License Bureau.
Time—The Present. Place—New York City and Nearby.
CLOSED MARCH 7, 1925
15 Performances

D144

BIJOU

Commencing Tuesday Evening, February 24, 1925
CHARLES J. MULLIGAN AND PAUL M. TREBITSCH
—Present—
NIGHT HAWK
A Tense Human Comedy by Roland Oliver
—With—
MARY NEWCOMB
Staged by Arthur Hurley
CAST OF CHARACTERS
(In the Order of Their Appearance)
Agnes Merrill.....Kathleen Lowry
Dr. Perry Colt.....Byron Beasley
Walter Colt.....Leonard Doyle
Maisie Buck.....Mary Newcomb
Mrs. Hayes.....Kathlyn Tracey
SYNOPSIS: Act I—A Morning in Late January. Act II—An Afternoon in Early June. Act III—Scene 1: 11 a.m., One Month Later. Scene 2: Eight o'Clock That Evening.
The Action of the Play Transpires in the Consultation Room of Dr. Colt, New York City.
Margaret Lee replaced Kathlyn Tracey March, 1925.
Flora Daniel replaced Mary Newcomb for last day.
CLOSED JUNE 6, 1925
120 Performances

D145

48TH STREET

Commencing Tuesday Evening, February 24, 1925
THE ACTORS' THEATER
—Presents—
THE WILD DUCK
By Henrik Ibsen
CAST OF CHARACTERS
(In the Order of Their Appearance)
Pettersen.....George Bratt
Jensen.....Francis Sadtler
Old Ekdal.....Cecil Yapp
Mrs. Sorby.....Pearl Sindelar
Chamberlain Flor.....Henry Carvill
Chamberlain Balle.....Charles Angelo
Chamberlain Kasperson.....John Brewster
Werle.....Moffat Johnston
Gregers Werle.....Tom Powers
Hialmar Ekdal.....Warburton Gamble
Graberg.....Milton J. Bernd
Gina.....Blanche Yurka
Hedvig.....Helen Chandler
Relling.....Thomas Chalmers
Molvik.....Philip Leigh
Guests—Oliver S. Putnam, Romney Brent, Mischa Auer, Harry Hatch, Warner Tufts, Eugene Keith.
Waiters.....Edgar Henning, Kenneth Dana
Play Staged by Dudley Digges and Clare Eames
Production Designed by Jo Mielziner
SYNOPSIS: Act I—Werle's House. Evening. Act II—Hialmar Ekdal's Studio. Same Evening. Act III—Hialmar Ekdal's Studio. Next Morning. Act IV—Hialmar Ekdal's Studio. Same Afternoon. Act V—Hialmar Ekdal's Studio. Next Morning.
Tom Powers out of cast May, 1925
CLOSED MAY 30, 1925
110 Performances

D146

BOOTH

Beginning Tuesday Matinee, March 3, 1925
THE REED PRODUCERS, INC.,
—Presents—
THE COMPLEX
By Louis E. Bisch
Staged by Miss Percy Haswell
(Cast in Order of Their Appearance)
Blink.....Robert Montgomery
Miss Septima Windle.....Miss Percy Haswell
Terry Peters.....Georgea Backus
Mr. John Weston.....Pacie Ripple
Felicia Windle.....Dorothy Hall
Roger Amory Weston.....William A. Williams
Dr. Hale.....Robert Harrison
Miss Birch.....Mildred Lee
Felix Whitteredge.....William Balfour
SYNOPSIS: Act I—Room in a Hotel Near New York City. Act II—Office of Dr. Hale. Act III—Office of Dr. Hale.
Robert Montgomery, Stage Manager
Moved to Princess Theater for regular performances, beginning matinee, March 14, 1925.
CLOSED APRIL 18, 1925
47 Performances

D147

BROADHURST

Beginning Tuesday Evening, March 3, 1925
FRANK EGAN
In Association With
CHARLES FROHMAN, INC.,
—Presents—
DORIS KEANE
—In—
STARLIGHT
A Comedy in Ten Scenes and an Epilog by Gladys Unger
Based on Abel Hermant's Dialogs
Production Staged Under the Personal Direction of Edith Ellis
Settings by Frederick W. Jones 3d and Ruth Brenner
CAST OF CHARACTERS
(In the Order of Their Appearance)
Bourgevin, Aurelie's Father.....Stanley Jessup
Mamma Bourgevin, Aurelie's Mother.....
.....Florence Short
Lucien, Aurelie's Lover.....Charles Meredith
Monsieur Dupont, Aurelie's Backer.....
.....Frank Dawson
An Actor.....Philip Wood
Antoine Carre, Aurelie's Manager.....
.....Frederick Vogeding
Le Copet, His Secretary.....Forbes Dawson
Truffo, an Author.....Richard Bowler
An Office Boy and Call Boy.....Kay McKay
Victorine, Aurelie's Dresser.....Esther Lyon
Bibiche, Aurelie's Understudy....Teresa Guerini
Little Luc, Aurelie's Son (at Seven Years)
.....Edwin Mills
Little Luc (at Twelve Years)...William Pearce
Lucien, Junior.....Borden Harriman
Clementine, Carre's Cook....Marion Stephenson
Cartereau, an Author.....Philip Wood
Marquis de Bellome, Aurelie's Suitor.....
.....Henry Mowbray
Don Diego, Aurelie's Mascot.....John Knight
A Manager, A Stage Manager, A Reporter, An Actor, Luc's Son — In Epilog — Stanley Jessup, Leon Brown, Allen Vincent, Martin Berkeley, Leland Chandler
Aurelie.....Doris Keane
Guests in Cabaret, Servants, Actors and Stage Hands
SYNOPSIS: Act I—Scene 1: Aurelie's Father's Cabaret, in Monmartre, 1865. Scene 2: Aurelie's Manager's Office, 1870. Scene 3: Aurelie's Manager House, 1870. Scene 4: Aurelie's Dressing Room at the Carre Theater, 1871. Act II—Scene 5: Aurelie's Bathroom, 1880. Scene 6: Aurelie's Bedroom, 1885. Scene 7: Aurelie's Suitor's Conservatory, 1887. Scene 8: Aurelie's Manager's Office, 1892. Act III—Scene 9: Aurelie's Ex-Husband's Bedroom, 1894. Scene 10: Aurelie's House, 1900. Epilog—Scene 11: Twenty-four Years Later. Aurelie's Theater, 1924.
Action of Play Takes Place in Paris
The curtain is lowered for a few seconds in Scenes 1 and 8 to denote the passage of a few hours in each.
CLOSED MAY 2, 1925
Moved to Wallack's Theater April 11, 1925.
71 Performances

D148

PROVINCETOWN

Beginning Wednesday Evening, March 4, 1925
MICHEL AUCLAIR
A Play in Three Acts
By Charles Vildrac
Directed by Robert Edmond Jones
Settings by Mr. Jones After Sketches by M. Vildrac
CAST OF CHARACTERS
Michel Auclair.....Edgar Stehli
Suzanne Catelain.....Helen Freeman
Madame Catelain.....Alice Chapin
Louis Catelain.....James Meighan
Armand Blondeau.....Walter Abel
Pierrot.....Ian Ballantine
Colson.....Hugh Kidder
The action of the play takes place prior to 1914 in Saint Serge, a village of provincial France. Accordingly, Armand Blondeau and Louis Catelain wear infantry uniforms of the period before the war.
SYNOPSIS: Act I—A garden before the Catelain house. A fine afternoon in spring. Act II—The home of Blondeau and Suzanne, a year and a half later. Act III—The same. During this act the curtain will be drawn to indicate a short lapse of time.
Settings Executed by Cleon Throckmorton
General Stage Manager, Harold McGee
Stage Manager of "Michel Auclair", James Meighan
CLOSED MARCH 21, 1925
20 Performances

D149

48TH STREET

Beginning Friday Afternoon, March 6, 1925
(For Special Matinees, Tuesdays and Fridays)
THE ACTORS' THEATER
—Presents—
LAURETTE TAYLOR
—In—
PIERROT THE PRODIGAL
(L'Enfant Prodigue)
A Pantomime by Michel Carre, Fils
—With—
GEORGE COPELAND
Interpreting the Piano Score by Andre Wormser
Staged by Otokar Bartik of the Metropolitan Opera Company, Settings Under the Supervision of Livingston Platt
CAST OF CHARACTERS
Young Pierrot.....Laurette Taylor
Mons. Pierrot.....Ivan Lazareff
Madame Pierrot.....Michelette Burani
Phrynette.....Galina Kopernak
The Baron.....Clarence Derwent
The Negro.....Jack Thornton
SYNOPSIS: Act I—Interior of Mons. Pierrot's House. Act II—Phrynette's Boudoir. Act III—Interior of Mons. Pierrot's House.
CLOSED APRIL 17, 1925
14 Performances

D150

39TH STREET

Commencing Monday Evening, March 9, 1925
SAM COMLY, INC.,
—Presents—
THE HANDY MAN

A Comedy Drama in Three Acts
By Fred Wall and Ralph Murphy
Staged by Edgar MacGregor and Lawrence Grattan

CAST OF CHARACTERS
(In the Order of Their Appearance)

George Graham.....Charles Abbe
Ella Graham.....Grace Reals
Willie Weller.....Glenn Burdette
Nellie Nelson.....Margaret Cusack
Christopher Hawkins.....Tim Murphy
Winnie Weller.....Elizabeth Allen
Charles Chambers.....Eugene Lockhart
Clancy.....Robert Middlemass

SYNOPSIS: Act I—Living Room of George Graham. Act II—The Same. Act III—The Same.

Note—The action of the play is continuous and no lapse of time is indicated by lowering the curtain between acts.

The locale is a small town in New York and the time late in the afternoon of a fall day.

Moved to Punch and Judy Theater, March 30, 1925.

CLOSED APRIL 18, 1925
48 Performances

D151

WALLACK'S

Beginning Tuesday Afternoon, March 10, 1925
(For Special Matinees Only)
THE MUTUAL THEATRICAL SOCIETY, INC.,
—Presents—
IN THE NEAR FUTURE

A Comedy Drama in Three Acts and Seven Scenes
By Abraham Goldknopf
Staged by the Author

CAST OF CHARACTERS

Dr. Samuel Broad.....George Farren
Dr. Cutting.....Earl Craddock
Dr. Harvey.....Stanley Kalkhurst
Dr. Green.....Paul McGrath
Mabel (Mrs. Broad).....Harriet Harbaugh
Helen (Miss Jones).....Jean Madison

CLOSED MARCH 13, 1925
3 Performances

D152

SELWYN

Commencing Monday Evening, March 9, 1925
BROCK PEMBERTON
—Presents—
PUPPETS

A Romantic Melodrama by Frances Lightner
Staged by Brock Pemberton

CAST OF CHARACTERS
(In the Order of Their Appearance)

Sandro Rubini, Nicki's Assistant.....Ralph J. Locke
Bruno Monte, Nicki's Cousin....Fredric March
Rosa, Wardrobe Mistress.....Michelette Burani
Joe Moretti.....Frank McDonald
Mike.....Remo Bufano
Luigi.....Ascanio Spolidoro
Bianca.....Florence Koehler
Frank Mohacs, a Piano Player....Dwight Frye
Nicola Riccoboni, "Nicki"....C. Henry Gordon
Mamie O'Brien.....Elizabeth Taylor
Angela Smith.....Miriam Hopkins
A Messenger.....Stanley Grand
McSweeney.....Chas. D. Brown
"Turkey" Abdullah.....Alexis M. Polianov

SYNOPSIS: Act I—An Afternoon in the Year 1915. Act II—Three Years Later. Act III—Later That Evening.

The action of the play takes place in the room behind the stage in Nicki Riccoboni's Marionette Theater on Mulberry street, New York City.

Moved to Frolic Theater and title changed to "The Knife in the Wall", April 11, 1925.

CLOSED APRIL 25, 1925
57 Performances

D153

ELTINGE

Commencing Tuesday Evening, March 10, 1925
THE MESSRS. SHUBERT
In Association With
GEORGE B. McLELLAN
—Present—
THE FALL GUY

A Comedy of New York
By James Gleason and George Abbott
—With—
EARNEST TRUEX
Staged by the Authors

CAST OF CHARACTERS
(In the Order of Their Appearance)

Dan Walsh.....Ralph Sipperly
Bertha Quinlan.....Beatrice Noyes
Lottie Quinlan.....Dorothy Peterson
A Collector.....Joseph Baird
Charles Newton.....Joseph King
Johnnie Quinlan.....Ernest Truex
"Nifty" Frank Herman.....Hartley Power
Keefe.....Joseph R. Garry
Schultz.....Alf Weinberger

SYNOPSIS: Act I—The Quinlan Flat. Evening. Act II—The Same. Two Weeks Later. Act III—The Same. Immediately After.

Ann Preston and Frank McHugh joined cast March, 1925.

Frank McHugh replaced Ralph Sipperly July, 1925.

Fred Irving Lewis replaced Joseph King July, 1925.

D154

HUDSON

Commencing Monday Evening, March 16, 1925
ROCK & HORAN, INC.,
—Present—
THE DEVIL WITHIN

A Melodrama by Charles Horan
Production Under the Personal Direction of Edward Elsner and Charles Horan

CAST OF CHARACTERS

Doctor Armstrong, Coroner....William Ingersoll
Chief Driscoll.....Elwood Bostwick
John Blackwood.....Henry W. Pemberton
Judge Ward.....Coates Gwynne
Stephen Chetridge.....Harold Moulton
Willard Delmar.....Walter Pefri
The Boy.....Reed Brown
Ulambo, Kaffir Servant.....W. Wallace Jones
Detective Dempsey.....Walter Law
Officer Dugan.....George Thompson
Officer Kelly.....T. Morse Koupal
Murdock, Fingerprint Expert...Ralph Theadore
Doris Meade.....Helen Holmes
The Woman.....Mary Hall
Nora.....Dorothy Walters
Phyllis Delmar.....Lenore Sorsby
Rosa Morrell.....Irene Shirley

SYNOPSIS: Act I—Home of John Blackwood at Hillsdale, Westchester County, N. Y. Act II—The Same. Twenty Minutes Later. Act III—The Same. One Hour Later.

CLOSED APRIL 4, 1924
24 Performances

D155

GLOBE

Commencing Monday Evening, March 23, 1925
CHARLES DILLINGHAM
(By Arrangement With Basil Dean)
—Presents—
RUTH CHATTERTON
—In—
THE LITTLE MINISTER

A Romantic Comedy in Four Acts by Sir James Barrie

CAST OF CHARACTERS
(In the Order of Their Appearance)

Thomas Whamond.....Thomas Findlay
Snecky Hobart.....Robert Drysdale
Rob Dow.....Walter Roy
Joe Cruickshanks.....J. M. Kerrigan
Micah Dow.....William Quinn
Rev. Gavin Dishart.....Ralph Forbes
Lady Babbie.....Ruth Chatterton
The Earl of Rintoul.....Hubert Druce
Captain Halliwell.....Kenneth Hunter
Sergeant Davidson.....W. Boyd Davis
Nanny Webster.....Molly Pearson
Felice.....Marjorie Wood
Jean.....Louie Emery
Andrew Mealmaker.....Barlowe Borland
Silva Tosh.....Roy Cochrane
Thwaites.....Francis Louden
Soldiers, Villagers, etc.

SYNOPSIS: Act I—In Caddam Woods—The Scottish Highlands. An Evening in Late Spring. Act II—Scene 1: Nanny Webster's Cottage on the Edge of the Woods. Afternoon Some Days Later. Scene 2: The Manse Garden. Early Evening. Some Days Later. Act III—The Great Hall of Rintoul Castle. The Same Evening. Act IV—The Manse Garden. Later in the Evening.

The Play Produced by Basil Dean
Incidental Music by Sir Alexander McKenzie, Bt.

CLOSED APRIL 4, 1925
16 Performances

D156

SHUBERT

(Return Engagement)
Commencing Monday Evening, March 23, 1925
WINTHROP AMES
—Presents—
BEGGAR ON HORSEBACK

A Play in Two Parts
By George S. Kaufman and Marc Connelly
(Suggested by a play by Paul Apel)
The Play Staged by Winthrop Ames
Music by Deems Taylor

Note—The play begins in the apartment of Neil McRae. After Part I there will be an intermission of 10 minutes. There are no other pauses.

CAST OF CHARACTERS

Dr. Albert Rice.....Richard Barbee
Cynthia Mason.....Kay Johnson
Neil McRae.....Roland Young
Mr. Cady.....George W. Barbier
Mrs. Cady.....Spring Byington
Gladys Cady.....Anne Carpenger
Homer Cady.....Osgood Perkins
A Butler.....Pascal Cowan
Jerry.....Malcolm Hicks
A Business Man.....Percy Murphy
Miss Hey.....Florence Maye
Miss You.....Harriet MacGibbon
A Waiter.....Charles A. Wilton
A Dancing Teacher.....Clinton Tustin
A Reporter.....Henry F. Lawrence
A Juror.....Haynes Trebor
A Sightseer.....Gordon Earle
A Novelist.....Henry Parish
A Songwriter.....James Sumner
An Artist.....Paul K. Elwell
A Poet.....Arthur Finegan

The Pantomime—During Part II

A KISS IN XANADU

Scene 1: The Royal Bedchamber. Scene 2: A Public Park. Scene 3: The Bedchamber Again.

CAST OF CHARACTERS

H. R. H., the Crown Prince of Xanadu.....
.....Ivan Kronoff
H. R. H., the Crown Princess of Xanadu....
.....Karolya
First Lady in Waiting.....Spring Byington
First Lord of the Bedchamber....Drake DeKay
A Lamplighter.....Tom Raynor
A Policeman.....Malcolm Hicks
Caesar and Pompey...L. Dewey and M. Callan

Heinrich Maeterlinck, Pianist
Eugene Fuerst, Accompanist

CLOSED APRIL 4, 1925
16 Performances

D157

52D STREET

Commencing Tuesday Evening, March 24, 1925
THE STAGERS
(By Arrangement With Lumsden Hare)
—Present—
THE BLUE PETER

By E. Temple Thurston
Staged by Edward Goodman
Settings by Cleon Throckmorton

CAST OF CHARACTERS
(In the Order of Their Appearance)

Edward Formby.....Arthur Hughes
John.....Albert Hecht
Serakin Donko.....Clarke Billings
His Bodyguard....Alan Floud, Anton Bundsman
David Hunter.....Warren William
A Native Girl.....Margaret Love
Harold Plevin.....Morris Ankrum
Richard Walmsley.....Peavey Wells
Mrs. Hunter.....Margaret Wycherly
Emma.....Marjorie Vonnegut
The Man From Muggins'.....Alan Floud
A Barmaid.....Margaret Love
James Callaghan.....George Riddell
Mr. Lucas.....Alan Floud
A Street Girl.....Dolle Gray
Harry.....Clarke Billings
A Patron of the Bar.....Herbert Butterfield
Another.....Peavey Wells
Rosie Callaghan.....Mary Kennedy
Mr. Murray.....Albert Hecht
Another Street Girl.....Halcyone Hargrove
A Chinese.....Anton Bundsman

SYNOPSIS: Prolog—Mess Room of Hunter's Bungalow at Akwara Camp, Nassagawa Province, Central Africa. Act I—The Sitting Room of the Hunters' House in Liverpool. Six Years Later. Act II—The Bar Parlor of "The Blue Peter" by the Docks Later the Same Evening. Act III—Same as Act I, Later the Same Evening.

CLOSED APRIL 25, 1925
39 Performances

D158

WALLACK'S

Commencing Wednesday Evening, March 25, 1925
RAY COLLINS
—Presents—
EVE'S LEAVES

A Three-Act Comedy by Harry Chapman Ford

CAST OF CHARACTERS
(In the Order of Their Appearance)

Robert.....Robt. Finley
Theodore Corbin.....Ray Collins
Eve Corbin.....Elwyn Harvey
Willetta.....Dorothy Raymond
Olive Bond.....Perquita Courtney
Rodney Britton.....A. J. Herbert
Helen Creed.....Joan Storm
Conn.....Benedict MacQuarrie
Ned Bond.....Leonard Carey

SYNOPSIS: Act I—Mrs. Corbin's Living Room at Rye, N. Y. Act II—The Same. Six Months Later. Act III—The Same. Six Weeks Later.

TIME—Present

CLOSED APRIL 4, 1925
12 Performances

D159

COMEDY

Commencing Monday Evening, March 30, 1925
WILLIAM A. BRADY, JR.,
—and—
DWIGHT DEERE WIMAN, INC.,
—Present—
OSTRICHES

A New Play in Three Acts
By Edward Wilbraham

CAST OF CHARACTERS

George Lorrimer.....Orrin Johnson
Margaret Charlton.....Janet Beecher
Kit Charlton.....Katherine Alexander
William Lovey.....Edward Crandall
Smith.....Shirley Gale
Mrs. Parterton.....Amelia Bingham

SYNOPSIS: Act I—About Eleven o'Clock at Night. Act II—About a Week Later, Four-Thirty in the Afternoon. Act III—A Fortnight Later, About Six in the Afternoon.

The action of the play takes place in the drawing room of Mrs. Charlton's house in New York City at the present time.

CLOSED APRIL 4, 1925
8 Performances

D160

GREENWICH VILLAGE

Commencing Tuesday Evening, March 31, 1925
LOVE FOR LOVE

By William Congreve
Directed by Robert Edmond Jones and Stanley Howlett
Settings by Robert Edmond Jones

CAST OF CHARACTERS

Sir Sampson Legend.....Walter Abel
Valentine.....Stanley Howlett
Scandal.....Noel Tearle
Tattle.....Edgar Stehli
Ben.....Perry Ivins
Foresight.....E. J. Ballentine
Jeremy.....Cecil Clovelly
Trapland.....Hugh Kidder
Buckram.....Harold McGee
Snap.....Clement O'Loghlen
Servant to Foresight.....Sidney Matchet
Steward to Sir Sampson.....James Meighan
A Singer.....John A. Rogers
Angelica.....Helen Freeman
Mistress Foresight.....Eve Balfour
Mistress Frail.....Adrienne Morrison
Miss Prue.....Rosalind Fuller
Nurse to Miss Prue.....Alys Rees
Sailors.....Sidney Machet, James Meighan, Clement O'Loghlen, Samuel Rapport
Harpist.....Grace Weymer
Violinist.....Herman Bueller

Scene—London, 1695.

SYNOPSIS: Act I—Scene 1: Valentine's Lodgings. Scene 2: Foresight's House. Act II—Scene 1: Foresight's House. Scene 2: Foresight's House. Act III—Scene 1: Valentine's Lodgings. Scene 2: Valentine's Lodgings. Scene 3: Same as Scene 1. Scene 4: Same as Scene 2. Act IV—A Room in Foresight's House.

William Irwin, pianist, replaced Grace Weymer April, 1925.

Walter Kingsford replaced Walter Abel.

Frank Conroy replaced Noel Tearle.

Violet Kemble Cooper replaces Adrienne Morrison May, 1925.

Montagu Rutherford replaced Walter Kingsford May, 1925.

CLOSED JUNE 20, 1925
96 Performances

D161

NEIGHBORHOOD

Commencing Tuesday Evening, March 31, 1925
Third Production of the Eleventh Season
THE LEGEND OF THE DANCE

A Medieval Interlude by Agnes Morgan
Music by Lily Hyland

CAST OF CHARACTERS
(In the Order of Their Appearance)

The Host.....Harold Minjer
The Hostess.....Paula Trueman
Guests.....Lily Lubell, Florence Levine, Paula Trueman, Martin Wolfson, Allan Glen, Philip Mann
The Jester.....George Heller
Servitors.....Essie Tryne, Ada Blackman, Bertha Tuite
Acrobats.....Sadie Sussman, Lillian Schweitzer, Alexis Rothor
The Leader of the Strolling Players.....Marc Loebell
Musa.....Anne Schmidt
David.....Albert Carroll
Cherubs.....Children From the Junior Festival Dancers
Angels.....Tessie Pleva, Shirley Gallup, Sophie Bernsohn Edith Segel Augusta Kriegel
Saint Cecelia.....Bertha Uhr
Saint Lucy.....Blanche Talmud
Saint Peter.....Otto Hulicius
Martha.....Polaire Weissman
The Nine Muses.....Vera Allen, Sophie Hurwitz, Ruth Manship, Vera Katz, Helen Mack, Agnes Beidenkapp, Ciel Rosenblum, August Viders, Eppie Epstein, Lucie Jowers, Florence Karp, Nathalia Cooperman
The Virgin.....Ella Markowitz

Directed by Agnes Morgan
Dances Arranged and Directed by Blanche Talmud

SOONER AND LATER

A Dance Satire in Three Parts by Irene Lewisohn
Music by Emerson Whithorne
Directed by Irene Lewisohn
Jazz Dance Arranged by Albert Carroll

CAST OF CHARACTERS

PART I

Potters...Albert Carroll, George Heller, Marc Loebell, William Beyer, Blanche Talmud
Weavers.....Paula Trueman, Bertha Uhr, Sophie Bernsohn, Edith Segal, Sophie Hurwitz
Tillers of the Soil.....Lily Lubell, Anne Schmidt, Florence Levine, Martin Wolfson, Otto Hulicius
Headsman of the Tribe.....Allan Glen
Other Tribesmen....John Elvin, Joseph Latham
Other Tribeswomen..Sarra Hochman, Anne G. Stratton, Jeannette Johnson, Pauline Feigelson, Ethel Griffiths, Magherita von Nagy

PART II

Puppet Factory Workers....Florence Levine, Sophie Bernsohn, Edith Segal, Frances Jacobs
Taxi Puppet.....Harold Minjer
Puppet With Megaphone.....William Beyer
Shimmy Puppets..Marc Loebell and Lily Lubell
Puppet With Shears.....George Heller
Negro Puppets.....Otto Hulicius, Philip Mann, Alexis Rothstein
Show Girls....Bertha Uhr, Vera Allen, Sophie Hurwitz, Ruth Manship, Agnes Biedenkapp, Ciel Rosenblum, or Natalie Cooperman
Peasant Dancers.....Eppie Epstein, Lillian Schweitzer, Essie Tryne, Tessie Pleva
Spanish Dancers.Blanche Talmud and Allan Glen
Jazz Dancers....Lily Lubell, Anne Schmidt, Sadie Sussman, Paula Trueman, Albert Carroll

PART III

Crystalline Workers and Audience.....Blanche Talmud, Anne Schmidt, Florence Levine, Sophie Bernsohn, Sadie Sussman, Albert Carroll, George Heller
Voices in the Prelude.....Sara Hochman, Anne G. Stratton, Jeannette Johnson, Joseph Latham, Pauline Feigelson, Ethel Griffiths, John Elvin
Voices of Radio Melodrama.....Harold Minjer, Otto Hulicius, Paula Trueman

CLOSED APRIL 26, 1925
28 Performances

D162

DALY'S

Commencing Wednesday Evening, April 1, 1925
THE ART THEATER
—Presents—
THE DUNCE BOY

—With—
GARETH HUGHES
A Drama by Lulu Vollmer
(Author of "Sun Up" and "The Shame Woman")

CAST OF CHARACTERS
(In the Order of Their Appearance)

Ma Huckle.....Antoinette Perry
Rosie Pierce.....Mary Carroll
Tude.....Gareth Hughes
Buck Huckle.....Eric Jewett
Tom Fink.....Louis Mason
Alvin Powell.....Jean Clarendon
Doctor Newton.....Donald Cameron

Production Designed by David S. Gathier
Sawmill Effects by Marion Pullar

SYNOPSIS: Act I—Scene 1: Interior of the Huckle Home. Noon on Friday of a Spring Day. Scene 2: The Same. Evening of the Same Day. Scene 3: In the Woods Near the Lumber Yard. An Hour Later. Act II—Same as Scene 1. Afternoon of the following Monday. Act III—Same as Scene 1. An Hour Later.

Lolita Westman replaced Mary Carroll May, 1925.

CLOSED MAY 9, 1925
43 Performances

D163

48TH STREET

Beginning Tuesday Afternoon, April 7, 1925
THE ACTORS' THEATER
—Presents—
THE SERVANT IN THE HOUSE

By Charles Rann Kennedy
A play of the present day, in five acts, scene

indivisible, setting forth the story of one morning in the early spring.
Produced Under the Personal Direction of the Author
Setting Designed by Sheldon K. Viele
CAST OF CHARACTERS
James Ponsonby Makeshyfte, D. D., The Most Rev., the Lord Bishop of Lancashire.....
.....Arthur Lewis
The Rev. William Smythe, Vicar.....
.....William Sauter
Auntie, the Vicar's Wife..Violet Kemble Cooper
Mary, Their Niece.....Helen Chandler
Mr. Robert Smith, a Gentleman of Necessary Occupation (Courtesy of Messrs, Shubert)..
.....George Hassell
Rogers, a Page Boy.....Bruce Evans
Manson, a Butler.....Pedro de Cordoba
SCENE—A Room in the Vicarage.
NOTE—There will be an interval of five minutes after Acts I and III. Between Acts II and III, IV and V the curtain will descend for a moment only.
CLOSED MAY 8, 1925
10 Performances

D164

PROVINCETOWN

Beginning Tuesday Evening, April 7, 1925

RUINT

A Folk Comedy in Four Acts
By Hatcher Hughes
Directed by James Light
Settings Designed and Executed by Cleon Throckmorton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mrs. Horton.....Jane Burby
Aud. Horton.....John Huston
Mrs. Akins.....Caroline Newcombe
Mary Jane Horton.....Jeannie Begg
Reginald Vanderpeet.....William Leonard
Eli Akins.....J. K. Applebee
Amos Horton.....David Landau
Abraham Holifield.....Robert W. Smiley
Lum Crowder.....Sam Jaffe
Mrs. Vanderpeet.....Anne Sutherland
Pete Dannyhew.....Wilbur De Rouge
TIME—A Day in the Summer of 1924.
PLACE—A Remote Section of the North Carolina Mountains.
SYNOPSIS: Act I—The Interior of the Horton Home. Eight-thirty o'Clock in the Morning. Two Minutes' Intermission. Act II—The Same. A Few Minutes Later. Ten Minutes' Intermission. Act III—The Same. Twilight. Two Minutes' Intermission. Act IV—A Lonely Spot on "The Ridge Road". Nine o'Clock.
General Stage Manager, Harold McGee.
Stage Manager of "Ruint", Samuel Selden.
CLOSED MAY 2, 1925
26 Performances

D165

LENOX LITTLE

Beginning April 8 and Ending April 18, 1925
THE MANHATTAN LITTLE THEATER CLUB, INC.,
—Presents—

CAIN

A Mystery by Lord Byron
For the First Time on the English-Speaking Stage
A Limited Engagement With an All-Star Cast
Matinees on Saturdays Only
DRAMATIS PERSONÆ
Mortals—
Adam.....Charles Gibney
Eve.....Alberta Gallatin
Cain.....William P. Carlton
Adah.....Thais Lawton
Abel.....David Leonard
Zillah.....Jane Grey
Immortals—
The Angel of the Lord.....John Parrish
Lucifer.....Albert Howson
SYNOPSIS: The First Scene Is the Land Outside of the Garden of Eden. The Second Scene Is in the Abyss of Space. The Third Scene Is on the Borderland of Hades. The Fourth Scene Is Again the Land Outside of the Garden of Eden.
12 Performances

D166

CHERRY LANE

Beginning Thursday Evening, April 9, 1925
CHERRY LANE PLAYERS, INC.,
—Present—

WILD BIRDS

A Drama by Dan Totheroh
Directed by John Wray
CAST OF CHARACTERS
(In the Order of Their Appearance)
Corie Slag.....Mildred Whitney
Mrs. Slag.....Mina C. Gleason
George Marshall.....Thomas MacLarnie
Mazie.....Mildred MacLeod
Sandy Roberts.....George Farren
Esthey.....Florence Miller
John Slag.....Dodson L. Mitchell
Milt Pollard.....Laurence Tulloch
Adam Larson.....Donald Duff
Preacher's Voice / Tramp.....Edmund Forde
SCENE—Middle West.
TIME—The Present.
SYNOPSIS: Act I—Scene 1: Before the Slag Homestead on Prairie Land in the Middle West. Early Spring. Scene 2: The Same. A Week Later. The Evening of Carrie Slag's Marriage to Milt Pollard. Scene 3: The Same. About a Month and a Half Later. Act II—Scene 1: Outside the Tent of the Evangelical Camp Meeting That Evening. Scene 2: Far Out on the Prairie, That Night. Scene 3: Midnight. On a High Billow of the Great Prairie. Act III—Scene 1: The Same as Act I. Five Months Later. Late Fall. Scene 2: Adam's Room in the Attic a Little Before Dawn the Next Morning. Scene 3: The Outside of the House Again. About Ten Minutes Later. Dawn.
CLOSED MAY 16, 1925
41 Performances

D167

HUDSON

Beginning Saturday Evening, April 11, 1925
MEARS & DICKEY
—Present—

THE BACKSLAPPER

A Comedy Drama
By Paul Dickey and Mann Page
Staged by the Authors
CAST OF CHARACTERS
(In the Order of Their Appearance)
Gloria Dennis.....Leila Frost
Douglas Lane.....Roger Pryor
Beth Lane.....Mary Fowler
Chick.....Joe Duckworth
Slats.....Leon Hatton
Lester.....Jack Daniels
Ralph.....Don Dillaway
Julian.....Palmer Finch
John Trainor.....Charles Trowbridge
Bob Alden.....Harry C. Browne
Dave Kennedy.....Malcolm Duncan
Mrs. Kennedy.....Lee Patrick
Sarah.....Florence Earle
Judge Dennis.....Frank Sylvester
Sam.....Francis Conlan
Mrs. Dennis.....Ruth Lyons
TIME—The Present.
SYNOPSIS: Act 1—The Lane Home in a Small Town in the Middle West, in the Evening of the Same Day. Act II—The Same. One Year Later, in the Late Afternoon of a Fall Day. Act III—The Same. One Month Later, at Night.
NOTE—The curtain will be lowered during Act III to denote a lapse of one hour.
Ruth Shepley replaced Mary Fowler May, 1925.
CLOSED MAY 9, 1925
33 Performances

D168

GLOBE

Commencing Monday Evening, April 13, 1925
(Return Engagement)
CHARLES DILLINGHAM
—Presents—
CYRIL MAUDE
—In—

AREN'T WE ALL?

A Comedy by Frederick Lonsdale
CAST OF CHARACTERS
(In the Order of Their Appearance)
Roberts.....F. Gatenby Bell
Hon. Willie Tatham.....Hugh Huntley
Lady Frinton.....Cynthia Brooke
Anna Wells.....Olive Reeves-Smith
Martin Steele.....Timothy Huntley
Kitty Lake.....Isabel Lamon
Lord Grenham.....Cyril Maude
Margot Tatham.....Alma Tell
Hon. Mrs. Lynton.....Marguerite St. John
Rev. Ernest Lynton.....Harry Ashford
John Willocks.....Geoffrey Millar
SYNOPSIS: Act I—A Room in the Hon. Willie Tatham's House in Mayfair. Evening. Act II—A Room in Lord Grenham's House in the Country. An Afternoon Two Weeks Later. Act III—Same as Act II. The Next Morning.
CLOSED APRIL 25, 1925
16 Performances

D169

TIMES SQUARE

Commencing Monday Evening, April 13, 1925
MYRON C. FAGAN
Offers His New Play

MISMATES

A Drama of Today
Staged by Rollo Lloyd
CAST OF CHARACTERS
(In the Order of Their Appearance)
Jim Blake.....C. Henry Gordon
Judy, Jim's Wife.....Clara Joel
Ted Wilson.....Minor Watson
Peggy Reed.....Beatrice Nichols
Jack O'Grady, Judy's Brother.....
.....Frederick Howard
Nancy.....Evelyn Livingston
Ed Hellwig.....Fred L. Tiden
Hemingway Bourke.....Edward Power
Culbertson.....Harold Salter
Florence.....Leona Hogarth
Jimmy.....Edwin Mills
Frances.....Joan Shaw
SYNOPSIS: Act I—Jim Blake's Apartment in the Bronx, New York, an Evening in October, 1919. Act II—Same. Scene 1: Evening, Seven Months Later. Scene 2: The Following Morning. (Curtain descends for a minute to denote lapse of time from seven o'clock in the evening to seven the next morning.) Act III—The Same. About Ten o'Clock in the Morning, a Year and a Half Later. Act IV—Jim Blake's Home, Westchester, N. Y. Present Time.
Elizabeth Darling replaced Joan Shaw May, 1925.
A. J. Herbert replaced C. Henry Gordon May, 1925.
CLOSED JUNE 6, 1925
72 Performances

D170

BROADHURST

Commencing Tuesday Evening, April 14, 1925
THE MESSRS. SHUBERT
—Present—
LIONEL BARRYMORE
—In—

TAPS

By Franz Adam Beyerlein
—With—
IRENE FENWICK
The Play Staged by Lawrence Marston
CAST OF CHARACTERS
(In the Order of Their Appearance)
Capt. Von Bannewitz.....Edwin Maxwell
Sergeant Volkhardt.....Lionel Barrymore
Lieut. Von Lauffen.....McKay Morris
Corporal Helbig.....Ullrich Haupt
Corporal Queias.....Egon Brecher
Private Michalek.....Milton Stiefel
Lieut. Von Howen.....Frederick Macklyn
Major Paschke of the 19th Alsatian Artillery.....Thurlow Bergen
Capt. Lehdenburg of the 10th Palatinate Cuirassiers.....Herbert Standing
A Doctor.....Robert Thorne
Lieut. Hagemeister, 186th Infantry.....
.....Lauman Davis
An Orderly.....George Gilday
A Secretary.....Sydney Smith
Klarchen Volkhardt.....Irene Fenwick
SYNOPSIS: Act I—Scene 1: Troop Headquarters. Scene 2: Lieut. von Lauffen's Quarters. Act II—Squadron Room. Act III—Same as Act I, Scene 2.
LOCALE—Sennheim, a Small Garrison Town in Alsace. Time—1903.
CLOSED MAY 9, 1925
31 Performances

D171

GUILD

Beginning Monday Evening, April 13, 1925
Fifth Production of the Sixth Subscription Season
THE THEATER GUILD
—Presents—

CAESAR AND CLEOPATRA

A Page of History by Bernard Shaw
The Production Directed by Philip Moeller
Settings by Frederick Jones
Costumes by Aline Bernstein
CHARACTERS
(In Order of Appearance)
Belzanor.....Lawrence Cecil
The Persian.....A. Trevor Bland
Sentinel.....Maurice McRae
Nubian Sentinel.....Harold Harding
Bel Affris.....George Baxter
A Woman.....Mary Tupper
Ftatateeta.....Helen Westley
Caesar.....Lionel Atwill
Cleopatra.....Helen Hayes
Slave.....Rupert Bannister
Three Women Slaves.....Harriet Atherton, Rose Hobart, Helena Simkhovitch
Rufio.....Edmund Elton
Chamberlain.....Leete Stone
Ptolemy.....Teddy Jones
Pothinus.....Albert Bruning
Theodotus.....Maurice Cass
Britannus.....Henry Travers
Lucius Septimus.....George Baxter
Wounded Roman Soldier.....Edwin A. Brown
Roman Sentinel.....William Griffith
Apollodorus.....Schuyler Ladd
Four Market Porters.....James Norris, Harold Clurman, James W. Wallace, Felix Jacoves
Centurion.....Maurice McRae
First Auxiliary Soldier.....Frederick Chilton
Second Auxiliary Soldier.....Lewis McMichael
Boatman.....Starr Jones
Musician.....Leonard Loan
Iris.....Helena Simkhovitch
Charmian.....Rose Hobart
Palace Official.....Charles Cheltenham
Major Domo.....Lawrence Cecil
A Priest.....James W. Wallace
Egyptians, Courtiers, Hand Maidens, Attendants, Slaves, Roman Soldiers, Townspeople, etc.
Harriet Atherton, Joan Marion, Hildegarde Halliday, Wilma Henderson, Rose Hobart, Lucille Lortel, Virginia Gregory, Sylvia Shear, Helena Simkhovitch, Marjory Warden and Mary Tupper.
John Burr, Harold Clurman, S. Thomas Gomez, Henry Geiger, Felix Jacoves, William Griffith, Starr Jones, Stanley Lindahl, James Norris, Carlton Nevill, Jack Quigley, Alexander Tiers, Charles Cheltenham, James W. Wallace, Jack Trevor, Peter Arno, Jack Barrie, T. Brewster Board, Edwin A. Brown, Launcelot Baxter, Joe Burns, Albert Boyd, Frederick Chilton, Walton Ford, Clarence Rockwell, Leete Stone, Morris Zirin, Lewis McMichael, Charles Wagenheim, Leroy Montague, Arthur Deering, Joseph Loud, Lawrence Cloe and Jacob Karlin.
PROLOG
Spoken by the God Ra.....Albert Bruning
SYNOPSIS: Act I—Scene 1: Courtyard of Palace on Syrian Border, 48 B. C. Scene 2: The Sphinx in the Desert. Same Night. Scene 3: Throneroom of Palace. Act II—Council Chamber of the Chancellors of the King's Treasury in the Palace at Alexandria. Act III—Scene 1: Esplanade Before the Palace, Alexandria. Scene 2: The Lighthouse on Pharos at Edge of Peninsula in the Harbor of Alexandria. Act IV—Scene 1: Apartment in Palace, Alexandria. Scene 2: Roof of the Palace, Six Months Later. Act V—Esplanade Before the Palace, Alexandria.
Jack Quigley out of cast May, 1925.
Francis Verdi replaced A. Trevor Bland.
Sylvia Shear replaced Harriet Atherton.
Marion Hahn replaced Joan Marion.
Jack Trevor replaced Wm. Griffith.
Edwin A. Brown replaced Frederick Chilton May, 1925.
Paul Jones in cast May, 1925.
Francis Verdi out of cast June, 1925.
CLOSED AUGUST 1, 1925
128 Performances

D172

SELWYN

Commencing Wednesday Evening, April 15, 1925
GEORGE CHOOS
—Presents—

THE SAPPHIRE RING

A Portrait of a Woman
By Laszlo Lukatos
Adapted by Isabel Leighton
Staged by Lester Lonergan
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mari.....Elizabeth Holman
Jossef.....Milano Tilden
Krista.....Helen Gahagan
Karoly.....Frank Conroy
Dr. Erno Nemeth.....Kenneth MacKenna
Elsa.....Mildred Florence
Garzo.....Marcel Rousseau
The Action of the Play Takes Place in Budapest.
TIME—The Present.
Alan Brooks replaced Frank Conroy.
CLOSED APRIL 25, 1925
14 Performances

D173

49TH STREET

Commencing Wednesday Evening, April 15, 1925
SOPHIE TREADWELL
—Presents—
Her Spring Comedy

O NIGHTINGALE

CAST OF CHARACTERS
(In the Order of Their Appearance)
Richard Warrington.....Lyonel Watts
Mme. Vera Istomina.....Constance Eliot
Dot Norton.....Suzanne Willa
Appolonia Lee.....Martha-Bryan Allen
Le Marquis de Severac.....Ernest Lawford
A Waiter.....Marcel Lemans
Lawrence Gormont.....Fred Irving Lewis
Flora St. John.....Harda Daube
SYNOPSIS: Act I—One Afternoon. Act II—A Night One Week Later. Act III—A Few Minutes Later.
The Entire Action Takes Place in Richard Warrington's Studio in New York.
Play Staged by John Kirkpatrick
Moved to Astor Theater April 27, 1925.
CLOSED MAY 9, 1925
30 Performances

D174

APOLLO

Commencing Monday Evening, April 13, 1925
MACK HILLIARD
Offers a Comedy Radiating the Hustling Spirit of American Youth

THE FOUR-FLUSHER

—With—
RUSSELL MACK
Written by Caesar Dunn
Staged by Edgar MacGregor
CAST OF CHARACTERS
(In the Order of Their Appearance)
Jerry Dean.....Louise Allen
Evangeline Gay.....Nan Sunderland
Horace Riggs.....John Daly Murphy
Andy Whittaker.....Russell Mack
Mrs. Dwight Allen.....Margaret Dumont
June Allen.....Sue MacManamy
Dr. Giles Faraday.....George Dill
P. J. Hannerton.....John M. Washburn
Robert Riggs.....Edward Poynter
Ira Whittaker.....Spencer Charters
Mr. Rogers.....Eugene MacGregor
Mr. Gateson.....Charles N. Greene
The Maid.....Gertrude Moran
SYNOPSIS: Act I—Riggs' Shoe Store. Act II—Home of the Allens. A Few Weeks Later. Act III—Same as Act I. The Next Morning. "Wandering", by Harry Ruby and Bert Kalmer, Sung in the Second Act by Mr. Mack
Neil O'Malley replaced Edward Poynter May, 1925.
Sylvia Field replaced Louise Allen May, 1925.
CLOSED JUNE 8, 1925
65 Performances

D175

COMEDY

Commencing Thursday Evening, April 16, 1925
DUGAN PRODUCING CORPORATION
—Presents—

THRILLS

By William Francis Dugan
A Play in Three Acts
Directed by Henry Herbert and the Author
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mozella Benson.....Elisabeth Risdon
Horace Benson.....W. L. Thorne
Elizabeth Braham.....Alice Fleming
Dave Benson.....John M. Sullivan
Armand Valry.....Ramsey Wallace
Yamamota.....Yamamota
Flo Alden.....Helen Carew
Freddie.....By Himself
SYNOPSIS: Act I—The Living Room of Horace Benson's Apartment. Time, 11:00 P. M. Act II—Armand Valry's Studio. One Week Later. Act III—Same as Act II. Two Hours Later. (The lights will be out four seconds in this act to denote the passing of four years.)
CLOSED APRIL 25, 1925
12 Performances

D176

LYRIC

Beginning Monday Evening, April 20, 1925
CARL REED
—Presents—

ALOMA OF THE SOUTH SEAS

A Drama of Love and Youth
By John B. Hymer and Le Roy Clemens
CHARACTERS
(As We Meet Them)
Mrs. Ridgley.....Marion Barney
Reginald Ridgley.....Denis Gurney
Taula.....Penelope Hubbard
Hina.....Priscilla Knowles
Aloma.....Vivienne Osborne
Sumner Ridgley.....Arthur Barry
Andy Taylor.....Ben Johnson
"Red" Malloy.....Arthur Vinton
"Shorty".....Walter Glass
Nuitane.....George Gaul
Boano.....William Garcan
Hongi.....Al Roberts
Bob Holden.....Frank Thomas
Sylvia Templeton.....Anne Morrison
Van Templeton.....Richard Gordon
Luana.....Andrea McKinnon
Moana.....Lola De Rome
Unola.....Dorothea Denise
Nahoma.....Korola Alleneva
Natives, Sailors, Etc.
SCENES
SYNOPSIS: Act I—Exterior of the "Blue Pearl". Late Afternoon. Act II—Interior of Bob Holden's Hut. Afternoon. Three Weeks Later. Act III—Same as Act II. The Following Morning.
The action of the play occurs on an island belonging to the British South Sea Island group.
Staged by A. H. Van Buren
Vivienne Osborne replaced by Galina Kopernak May, 1925.
Martha Bryan Allen replaced Galina Kopernak for a few performances May, 1925.
Mary Halliday replaced Anne Morrison May 1925.

Billie Rudell replaced Penelope Hubbard May, 1925.
Zita Johann replaced Galina Kopernak June, 1925.
Walter Gilbert replaced George Gaul June, 1925.
Madeline Davidson replaced Mary Halliday June, 1925.
Natalie Browning replaced Billie Rudell June, 1925.
William Garcan replaced Arthur Vinton and David Kekai replaced William Garcan June, 1925.
Charlotte Wynters replaced Madeline Davidson July, 1925.
Mary Ann Dentler replaced Zita Johann July, 1925.

D177

LENOX LITTLE

Beginning Thursday Evening, April 23, 1925
ALBERT VON TILZER
—Presents—

THREE DOORS

An Entertainment in Three Acts
By Edward E. Rose and F. S. Merlin
CAST OF CHARACTERS

Joe Mullins.....Warburton Guilbert
Ellis.....George West
Slattery.....N. R. Cregan
Arthur Drake.....Edwin Varney
Maizie Doe.....Betty McLean
Myrtle Ryan.....Ruth MacMullen
John Brewster.....John Ferguson
Raymond, the Hindu.....John O. Hewitt
Abe Pintree.....Pacie Ripple
Charles Dare.....Edwin Varney
Sulama.....Betty McLean
Ethel Doane.....Ailiene Loeb
Mary Delmaine.....Ethel Stoddart Taylor
Jonathan Bold.....Louis Polan
Stephen Writewell.....Joe Lanigan
Ike Concave.....Johnny Cantwell
Tim Casey.....John Rowan
Maggie.....Lillian Wilck
Ethelbert Hayes.....Warburton Guilbert
Lura Lee.....Winifred Salisbury
Jeremiah Collins.....N. R. Cregan
Carlo Maetizo.....Lillian Wilck
Shivers.....Joe Lanigan
Sheriff Manton.....John Rowan
Fireman.....George West

SYNOPSIS: Act I—Scene 1: Miss Delmaine's Dressing Room at the Gotham Theater. Scene 2: The Stage of the Gotham Theater at the Close of the Second Act of a Play on Opening Night. Scene 3: Before the Curtain of the Gotham Theater, a Few Moments later, the Same Evening. Act II—Scene 1: The Meeting of the Citizens' Play Jury, Several Days Later. Scene 2: Room in the Hollow House, Somewhere in Westchester, Same Evening. Act III—Room in Hollow House in Westchester.

Play Staged by F. S. Merlin
CLOSED MAY 2, 1925
12 Performances

Reopened May 14, 1925, at Wallack's Theater, with following cast:

Arthur Drake.....Edwin Varney
Slattery.....J. R. O'Neil
Abe Pintree.....Pacie Ripple
Myrtle Wing.....Ruth MacMullen
Mary Delmaine.....E. Stoddard Taylor
John Brewster.....Harold Moulton
Mazie Buck.....Betty McLean
Ethel Doane.....Ella Landre
Jonathan Bold.....Roy Bucklee
Stephen Writewell.....Joe Lanigan
Ike Concave.....Johnny Cantwell
Tim Casey.....John Rowan
Maggie.....Lillian Wilck
Lura Lee.....Winifred Salisbury
Ethelbert Hayes.....J. R. O'Neil
Sulama.....Betty McLean
Raymond.....John O. Hewitt
Carlo Maetizo.....Lillian Wilck
Shivers.....Joe Lanigan
Sheriff Manton.....John Rowan

CLOSED MAY 27, 1925
15 Performances
Total—27 Performances

D178

HENRY MILLER

Commencing Monday Evening, April 27, 1925
PATTERSON McNUTT
—Presents—

THE POOR NUT

A Comedy of Modern Youth
By J. C. Nugent and Elliott Nugent
(Authors of "Kempy")
Staged by Howard Lindsay
CAST OF CHARACTERS
(In the Order of Their Appearance)

"Colonel" Small.....Joseph Dailey
Margerie Blake.....Norma Lee
John Miller.....Elliott Nugent
Julia Winters.....Florence Shirley
"Spike" Hoyt.....Grant Mills
"Hub" Smith.....Beach Cooke
"Magpie" Welch.....Percy Helton
Coach Jackson.....John Webster
"Wallie" Pierce.....Cornelius Keefe
Professor Deming.....Wright Kramer
"Doc" Spurney.....Thomas Shearer
A Freshman.....Joseph Mitchell
Wisconsin Official.....Joseph Loudon
Peggy.....Margaret Fitch
Betty.....Jean Mann

Ohio State Students, Wisconsin Students—Runners—Wisconsin: Gavin O'Rourke, Frank Subers and Hamilton Ward. Ohio State: Roger Briner and Lester Nielsen.

SYNOPSIS: Act I—The University Book Store. Act II—Scene 1: The Trainer's Tent, Athletic Field. Next Day. Scene 2: Official Boxes, Corner of the Stadium. Act III—Living Room "Psi Sigma" House, That Night.

Robert Scott replaced Jos. Loudon May, 1925.
Cornelius Roddy replaced John Webster May, 1925.
John Burns, Jr., replaced Joseph Mitchell July, 1925.
Frances Bavier added to cast July, 1925.
Munroe Smith added to cast July, 1925.

D179

SELWYN

Commencing Tuesday Evening, April 28, 1925
DONALD GALLAHER
—Presents—

THE GORILLA

A Chilling, Thrilling, Killing Mystery
By Ralph Spence
Staged by Walter F. Scott
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jefferson Lee.....Stephen Maley
Cyrus Stevens.....Frederick Truesdell
Alice Stevens.....Betty Weston
Arthur Marsden.....Robert Strange
Mr. Mulligan.....Clifford Dempsey
Mr. Garrity.....Frank McCormack
Simmons.....Frank Beaston
The Stranger.....Harry Southard
A Sailor.....Joseph Guthrie
Poe.....Harry A. Ward
Dr. Wilner.....George Spelvin

SYNOPSIS: Act I—Living Room. Home of Cyrus Stevens, Long Island. Act II—Another Part of the House. Act III—The Garage.

Note—The Action of the Play Begins at 11:20 p.m. and Is Continuous.

Cass Burt replaced Stephen Maley July, 1925.

D180

52D STREET

Beginning Tuesday Evening, May 5, 1925
THE STAGERS
—Present—

ROSMERSHOLM

A Tragedy in Four Acts
By Henrik Ibsen
Translated by Charles Archer
Staged by Edward Goodman
Settings by Cleon Throckmorton
Women's Costumes by Fania Mindel
CAST OF CHARACTERS

Rebecca West.....Margaret Wycherly
Madam Helseth.....Josephine Hull
Doctor Kroll.....Carl Anthony
Johannes Rosmer.....Warren William
Ulric Brendel.....J. M. Kerrigan
Peter Mortensgard.....Arthur Hughes

CLOSED JUNE 13, 1925
47 Performances

D181

PRINCESS

Beginning Thursday Evening, May 7, 1925
THE UNITED ARCADES, INC.,
—Presents—

FLESH

A Comedy Drama by A. J. Lamb
Production Staged by Charles Hanna
CAST OF CHARACTERS
(In the Order of Their Appearance)

Percy.....Donald Leonard
Fanny Batcher.....Grayce Connell
Mrs. Simkins.....Josephine Williams
Steve Dowling.....Edwin Guhl
Dr. Graham.....George Patton
Dell Moreland.....Madeline Davidson
Fred Carp.....William Balfour
Algy.....Cosette Faustine
Officer Ryan.....Henry Kelly

SYNOPSIS: Act I— Fanny's Room. Act II—Scene 1: Dell Moreland's Parlor. (Three Months Later.) Scene 2: At the Theater. (Same Evening.) Scene 3: Street Near Dell's Home. (That Night.) Act III—Fanny's Room. (The Same Night.) Act IV—Scene 1: Fanny's Room. (Two Minutes Later.) Scene 2: Same. (One Hour Later.) Scene 3: A Street.

CLOSED MAY 9, 1925
4 Performances

D182

NEIGHBORHOOD

Commencing Friday Evening, May 8, 1925
The Fourth Production of the Subscription Season
Sheridan's Famous Comedy

THE CRITIC

—Or—

A TRAGEDY REHEARSED

In Three Acts
Directed by Agnes Morgan and Ian Maclaren
Settings by Aline Bernstein
CAST OF CHARACTERS

Mr. Dangle.....Whitford Kane
Mrs. Dangle.....Dorothy Sands
Mr. Sneer.....Charles Warburton
Mr. Puff.....Ian Maclaren
Servant.....Philip Mann
Under Prompter.....Junius Mathews
Sir Christopher Hatton.....Martin Wolfson
Sir Walter Raleigh.....Charles Webster
Governor.....Otto Hulicius
Master of the Horse.....Junius Mathews
Earl of Leicester.....Harold Minjer
Sentinels.....Wm. Beyer and Geo. Heller
Tilburina.....Adele Klaer
Confidant.....Dorothy Sands
Don Ferolo Whiskerandos.....Marc Loebell
First Cousin.....Blanche Talmud
Uncle.....George Heller
Near Relations...Anne Schmidt, Paula Trueman
Constable.....Philip Mann
Justice.....Marc Loebell
Justice's Lady.....Vera Allen
Beefeater.....Harold Minjer
Lord Burleigh.....William Beyer
First Niece.....Paula Trueman
Second Niece.....Anne Schmidt
River Thames.....William Beyer
Thames' Banks..Anne Schmidt, Paula Trueman
Spanish Ships.....Otto Hulicius, Marc Loebell
English Ships..Junius Mathews, Martin Wolfson
Britannia.....Adele Klaer
Lion.....Dorothy Sands
Unicorn.....Harold Minjer
Rivers.....Vera Allen,
Otto Hulicius, George Heller, Marc Loebell, Philip Mann, Junius Mathews, Blanche Talmud, Charles Webster, Martin Wolfson

SYNOPSIS: Act I—Home of Mr. and Mrs. Dangle. Act II—Drury Lane Theater. Act III—The Same.

CLOSED JUNE 14, 1925
38 Performances

D183

49TH STREET

Beginning Monday Evening, May 11, 1925

THE LOVES OF LULU

"Erdgeist" (Earth Spirit)
A Play in Four Acts
By Frank Wedekind
Staged Under the Direction of Ullrich Haupt
CAST OF CHARACTERS

Dr. Ludwig Schoen, Newspaper Owner and Editor.....Ullrich Haupt
Alva, His Son, a Writer for the Stage.....John Davidson
Dr. Goll, M. D.....J. Seymour Terry
Schwarz, an Artist.....Edward Crandall
Prince Escerny, an African Explorer.....Paul Doucet
Escherich, a Reporter.....Leonard Ide
Schigolch.....Sydney Paxton
Rodrigo, an Acrobat.....Stewart Baird
Hugenberg, a Student.....Forbes Dawson
Ferdinand, a Coachman....Thomas Coffin Cooke
Lulu.....Margot Kelly
Countess Geschwitz.....Clara Mackin
Henriette, a Servant.....Kathlene Niday

PROLOG

The Author, in Guise of an Animal Trainer.....Stewart Baird
Charlie, His Assistant.....Stanley Gotch

SYNOPSIS: Act I—The Studio of Schwarz. Act II—The Parlor of Schwarz. (Two Years Later.) Act III—A Theatrical Dressing Room. (Two Years Later.) Act IV—Hall of Dr. Schoen's Home. (One Year Later.)

Incidental Music Composed Especially by Frederick Schrimer

CLOSED MAY 30, 1925
24 Performances

D184

48TH STREET

Beginning Tuesday Afternoon, May 12, 1925
(For Special Matinees, Tuesdays and Fridays)
THE ACTORS' THEATER
—Presents—

A BIT O' LOVE

By John Galsworthy
Staged by Robert Milton (Courtesy of Robert Milton, Inc.)
Settings by Donald Oenslager
CAST OF CHARACTERS

Michael Strangway.....O. P. Heggie
Beatrice Strangway.....Chrystal Herne
Mrs. Bradmere.....Alice Fischer
Jim Bere.....Herbert Ranson
Jack Cremer.....Ernest Rowan
Mrs. Burlacombe.....Beryl Mercer
Burlacombe.....Alf Helton
Trustaford.....St. Clair Bayfield
Jarland.....Thomas Chalmers
Clyst.....Philip Leigh
Freman.....Joseph Macaulay
Godleigh.....Edward Rigby
Sol Potter.....John Brewer
Morse.....Roy Cochrane
Villagers.....Charles Cheltenham, Harry Hatch, Warner Tufts, Oliver Putnam, Charles Bird, Franklin Salisbury, Dorothy Black, Elenor Johnson, Priscilla York
Ivy Burlacombe.....Elaine Temple
Connie Trustaford.....Kathleen Middleton
Gladys Freman.....Helen Bergovoy
Mercy Jarland.....Neville Westman
Tibby Jarland.....Carol Chase
Bobbie Jarland.....Alfred Little

SCENE—A Village in the West of England. The Action Passes on Ascension Day.

SYNOPSIS: Act I—Morning. Strangway's Rooms at Burlacombe's. Act II—Evening. Scene 1: The Village Inn. Scene 2: The Same. Scene 3: Outside the Church. Act III—Later That Evening. Scene 1: Strangway's Rooms. Scene 2: Burlacombe's Barn.

CLOSED MAY 29, 1925
6 Performances

D185

HUDSON

Beginning Monday Evening, May 11, 1925
OLIVER MOROSCO
—Offers—
FRANCINE LARRIMORE
In a Fanciful Romance, by John Hastings Turner

HIS QUEEN

—With—
ROBERT WARWICK
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jane Roper.....Minnie Dupree
Stock.....Margot Lester
Maria Avilon.....Francine Larrimore
James Gaut.....Charles Brown
Dick Coleby.....Harold West
Rev. Walter Prendergast.....Frank Hubert
Arthrike Takarpoulos.....Lumsden Hare
Countess Phryne Eumaros.....Marion Vantine
Thales.....Robert Warwick
Adelmon.....Edward Emery
A Young Man.....Francis X. Malloy

SYNOPSIS: Act I—Somewhere in England. The Dining Room of a Small House. Act II—Zorea, the Capital of Pyrrichos. A Room in the Palace. Two Months Later. Act III—A Room in the House of Thales. Five Miles Outside Zorea. A Fortnight Later. Act IV—Again in the Palace. A Half Hour Later.

The play staged by Mr. Morosco.
CLOSED MAY 20, 1925
11 Performances

D186

DALY'S 63D STREET

Beginning Monday Evening, May 11, 1925
NOD PRODUCTIONS, INC.,
—Present—
FISKE O'HARA
—As—

THE BIG MOGUL

—With—
MISS PAT CLARY

DeWitt Newing's Melodramatic Comedy of Today
CAST OF CHARACTERS
(In the Order of Their Appearance)

Peter Quilt's Office Boy.....Allen York
Peter Quilt's Secretary.....Alma Blake
Van Cortland Lamb.....Cameron Mathews
Marie Lamb.....Pat Clary
Peter Quinn Quilt.....Fiske O'Hara
Dalrimple.....Charlotte Kent
J. Webb Holt.....John Driscoll
Mrs. Lamb.....Ada Lytton Barbour
Dr. Ferrone.....James E. Miller
Jimmy Randolph.....Gilbert Cartland
Miss Kearney.....Catherine Downey
Beatrice Gilmore.....Dorothy Seegar
Mr. Smith.....James Nelson

NOTE—During the action of the second act a concert takes place, affording Mr. O'Hara an opportunity to gratify his many patrons with some new numbers especially written for him in this character. He will be accompanied by Miss Downey.

SONGS IN THE PLAY

First Act—"Always in Love with Someone", by Ernest R. Ball.

Second Act—Miss Seegar: "The Robin's Song", "Chansonette", "Her Gown", Mr. O'Hara: "My Arcady," Lillian Strickland; "Mrs. Donegan," arrangement Mary Downey; "Mother Asthore" (Your Bad Boy's Coming Home), by Eddie Dowling.

SYNOPSIS: Act I—Peter Quinn Quilt's Office, 19th Floor of the Randolph Building. About 11:30 A.M. Act II—The Music Room, Van Cortland Lamb's Home on Fifth Avenue. About 9 P.M., Three Weeks Later. Act III—Peter Quilt's Office. The Next Day. Act IV—Conference Room of Van Cortland Lamb's Private Suite. Same Day.

Play Staged by T. Daniel Frawley.

Elizabeth Pachinger replaced Dorothy Seegar May, 1925.

CLOSED MAY 30, 1925
24 Performances

D187

NATIONAL

Commencing Saturday Evening, May 16, 1925
HENRY BARON
—Presents—

THE BRIDE RETIRES

A Comedy in Three Acts by Felix Gandera
Adapted by Henry Baron
—With—
LILA LEE
CAST OF CHARACTERS

Mme. Herbel.....Alice Fischer
Claude Herbel.....Stanley Ridges
M. Cortinat.....Grant Stewart
Raymonde.....Lila Lee
Gisala.....Ethel Intropidi
Edouard.....Taylor Graves
Victorine.....Mrs. Jacques Martin

SYNOPSIS: Act I—Claude Herbel's Bachelor Apartment in Paris. Act II—The Bridal Chamber. Two Months Later. Act III—Same as Act I. The Next Morning.

D188

49TH STREET

Beginning Tuesday Evening, May 19, 1925
JACOB A. WEISER
—Presents—

LADY OF THE ROSE

By Martin Flavin
(Author of "Children of the Moon")
CAST OF CHARACTERS
(In the Order of Their Appearance)

John Meredith.....Henry Herbert
The Lady.....Margaret Mosier
Lorraine.....Margaret Mower
Barry Trevelyan.....Howard Lang
Peter.....William Podmore
Richard Brainerd.....Kenneth Fox
Dan.....D. V. Deering
Max Lubin.....Edwin Maxwell
Doctor.....George Spelvin

SYNOPSIS: Act I—Scene 1: John Meredith's Study. Afternoon. Scene 2: The Stage of a Theater. Same Afternoon. Scene 3: Same as Scene 1. Evening. Act II—John Meredith's Living Room. Night. Act III—Same as Scene 1. Several Weeks Later.

Play Directed by Henry Herbert and Jacob Weiser

Stage Manager, Sam Baron
CLOSED MAY 25, 1925
8 Performances

D189

BROADHURST

Beginning Thursday Evening, May 21, 1925
THE MESSRS. SHUBERT
—Present—
LIONEL BARRYMORE
—In—

MAN OR DEVIL

By Jerome K. Jerome
The Play Staged by Lawrence Marston
CAST OF CHARACTERS
(In the Order of Their Appearance)

Christina.....Ruth Findlay
Burgomaster Haas.....Herbert Standing
A Barber.....Milton Stiefel
Nicholas Snyders.....Lionel Barrymore
An Artist.....Milano Tilden
Vrow Molenar.....Isabelle Winlocke
A Child.....Georgina Tilden
Dame Toelast.....Marion Ballou
A Peddler.....Thurlow Bergen
Jan.....McKay Morris
Pieter Bles.....Egon Brecher

The action of the play occurs in Zaandam, Holland, early in the 17th century.

SCENE—At Nicholas Snyders'.

SYNOPSIS: Act I—Late Afternoon. Act II—The Next Morning. Act III—Evening.

Art Director, Watson Barratt
Setting Designed by Rollo Wayne
CLOSED JUNE 6, 1925
20 Performances

D190

NEIGHBORHOOD PLAYHOUSE

Special Matinee May 24, 1925
RUSSIAN CHAMBER THEATER
—Presents—

THE CRICKET ON THE HEARTH

By Charles Dickens
In a Prolog and Four Acts
CAST OF CHARACTERS

Mrs. Peerybingle.....Barbara Bulgakoff
Tilly Slowboy.....Antonina Fechner
John Peerybingle.....Ivan Lazareff
The Unknown.....Valerian Iavorsky
Caleb Plummer.....Leo Bulgakoff
Mr. Tackleton.....Andrew Salama
Bertha Plummer.....Nina Eliashevitch
Mrs. Fielding.....Olga Ivanova
May Fielding.....Valentina Kraemer
Tackleton's Servant.....Daniel Zaret

Performance Repeated May 25 and at Provincetown Playhouse May 28 and 29, June 2 to 6
9 Performances

D191

BOOTH

Commencing Monday Evening, May 25, 1925
MICHAEL MINDLIN
(Mindreyer Productions, Inc.)
—Presents—
ODD MAN OUT
By Paul Fox and George Tilton
Staged by Joseph Graham
Settings by Cleon Throckmorton
CAST OF CHARACTERS
(In the Order of Their Appearance)

Wilson ..... Lewis Barrington
Karl Spalla ..... A. E. Anson
Julie Bancroft ..... Alma Tell
Jerry Ames ..... James Crane
Dickon Bancroft ..... Lee Baker

SYNOPSIS: Act I—An Afternoon in July. Act II—That Evening. Act III—The Next Morning.

Time—The Present
Note—The action takes place near New York in the country home of Dickon Bancroft.
CLOSED JUNE 6, 1924
16 Performances

D192

CORT

Commencing Thursday Evening, May 28, 1925
RAYE & CO., INC.,
—Presents—
BACHELOR'S BRIDES
A Farce Comedy in Three Acts
By Charles Horace Malcolm
Staged by Melville Burke
CAST OF CHARACTERS
(In the Order of Their Appearance)

Rev. Thomas Blakeney ..... Frank Sherlock
Robert ..... Walter Kingsford
Lady Ashfield ..... Aline McDermott
Captain Percy Ashfield ..... Charles Davis
Mary Bowing ..... Lee Patrick
Catherine Tweed ..... Ann Delafield
Chauncey Hamner ..... Edward Poland
Mrs. Cecil Combemere ..... Olive Reeves-Smith
The Earl of Allerton ..... Perry Norman
Cecil Combemere ..... Horace Sinclair
Last Post ..... George Spelvin

SYNOPSIS: Act I—The Hall, Ashfield House, Before Dinner. Act II—The Same. Later the Same Evening. Scenes of the Dream Fantasy in Act II—1: Percy's Garden. 2: The Farmers' Ball. 3: Cynthia Combemere's Bedroom. 4: Lord Allerton's Garden. 5: Lewes Race Track. 6: The Village Church.

(Characters in the Dream Fantasy)

Catherine Tweed. Cleopatra, Percy's Temptation
Robert ..... Percy's Bodyguard
Mary ..... Percy's Guardian Angel
Lady Ashfield ..... Percy's Mother
Cynthia Combemere ..... Percy's Menace
Cecil Combemere ..... Percy's Friend
Lord Allerton ..... Percy's Prospects
Mr Hamner ..... Percy's Conscience
Rev. Thomas Blakeney ..... Percy's Bookmaker
Last Post ..... Percy's Horse

Act III—The Same. The Next Morning.
Time—The Present. Scene—Ashfield House, Sussex, England.
John T. Dwyer replaced Edward Poland June, 1925.
CLOSED JUNE 20, 1925
28 Performances

D193

KNICKERBOCKER

Commencing Monday Evening, June 1, 1925
Continuing Until Saturday Evening, June 6, 1925
THE PLAYERS 4TH ALL-STAR REVIVAL
TRELAWNEY OF THE WELLS
By Arthur Wing Pinero
CAST OF CHARACTERS

James Telfer ..... Charles Coburn
Augustus Colpoys ..... Herbert Corthell
Ferdinand Gadd ..... William Courtleigh
Tom Wrench ..... Claude King
Mrs. Telfer ..... Amelia Bingham
Avonia Bunn ..... Violet Heming
Rose Trelawney ..... Laurette Taylor
Imogen Parrott ..... Gladys Hanson
O'Dwyer ..... John Cumberland
Vice-Chancellor Sir William Gower ..... John Drew
Arthur Gower ..... Saxon Kling
Clara De Foenix ..... Catherine D. Owen
Captain De Foenix ..... Ernest Lawford
Miss Trafalgar Gower ..... Mary Elizabeth Forbes
Mrs. Mossop ..... Mrs. Thomas Whiffen
Mr. Ablett ..... O. P. Heggie
Charles ..... Henry Forsman
Sarah ..... Molly Pearson
Mr. Denzil ..... John Davenport Seymour
Mr. Mortimer ..... Patterson McNutt
Mr. Hunston ..... Douglas J. Wood
Miss Brewster ..... Edith Barrett
Miss Adair ..... Mary Elizabeth Forbes
Hallkeeper ..... John Evans

SYNOPSIS: Act I—At Mr. and Mrs. Telfer's Lodgings in No. 2, Brydon Crescent, Clarkenwell. May. Act II—At Sir William Gower's in Cavendish Square. June. Act III—Again in Brydon Crescent. December. Act IV—On the Stage of the Pantheon Theater. A Few Days Later.

Period—Somewhere in the Early Sixties
Scenery by Robert Edmond Jones
Produced Under the Stage Direction of William Seymour
The Production Under the Auspices of the Theater Committee of the Players
Daniel Frohman, Chairman
8 Performances

D194

DALY'S

Commencing Monday Evening, June 1, 1925
HERMANN LIEB
—Presents—
CHARLEY'S AUNT
By Brandon Thomas
CAST OF CHARACTERS
(In the Order of Their Appearance)

Jack Chesney ..... Charles D. Penman
Brassett ..... Harry Lillford
(Played Brassett, Standard Theater, N. Y., 1893)
Charley Wycham ..... Antony Stanford
Lord Fancourt Babberly "Babbs" ..... Sam A. Burton
Sir Francis Chesney ..... George Sydenham
Amy Spettigue ..... Hope Coxhead
Kitty Verdon ..... Grace Voss
Stephen Spettigue ..... Karl Stall
Donna Lucia D'Alvadorez ..... Ruth Chorpenning
Ella ..... Kathleen Middleton
General Understudies ..... Evelyn Ann Mercer, George Spelvin

Staged by Hermann Lieb

SYNOPSIS: Commemoration Week. Oxford, England. Act I—Jack Chesney's Rooms, St. Oldes College. "When pious frauds are dispensations."—Hudibras. Act II—Garden Outside of Jack's Rooms. "While there's tea, there's hope."—Anonymous. Act III—Drawing Room in Spettigue's Home. "Dinner lubricates business."—Boswell.
CLOSED JUNE 27, 1925
40 Performances

D195

48TH STREET

Commencing Monday Evening, June 1, 1925
LESTER BRYANT
—Presents—
SPOOKS
Mystery Farce by Robert J. Sherman
CAST OF CHARACTERS
(In the Order of Their Appearance)

Elliot Butterfield ..... Roy Gordon
Judy ..... Dixie Loftin
Marion Blackwell ..... Ethel Wilson
Sam ..... Cy Plunkett
Douglas Blackwell ..... Grant Mitchell
Laurette Payne ..... Marcia Byron
Silas Willoby ..... Arthur Olmi
Messenger Boy ..... Ward MacDonough
Inspector Ryan ..... Cecil Owen
Miss Brown ..... Emmy Martin
Police Officer ..... Harry Buchanan

SYNOPSIS: Act I—The First Night. Act II—The Second Night. Act III—The Third Night.

The Action of the Play Occurs in the Old Mansion of Simon Blackwell
Staged by H. Minturn
Moved to Cort Theater July 6, 1925
Jane Houston replaced Ethel Wilson July, 1925.
Wallace Widdecombe replaced Roy Gordon July, 1925.
Helen Spring replaced Marcia Byron July, 1925.

D196

52D STREET

Beginning Tuesday Afternoon, June 2, 1925
(For Special Matinees Only)
Tuesdays and Fridays
THE STAGERS
—Present—
The Ram's Head Players of Washington
—In—
THE BIRD CAGE
A Pantomime in Three Acts
By Ferdinand Besier
Music by P. Mario Costa
Directed by Ellen Van Volkenburg
Settings and Costumes by James Reynolds
Musicians: Katherine Ellis and Marjorie Harding
CAST

Louisette ..... Josephine Hutchinson
Julot ..... Ranald Savery
Pierrot ..... Robert Bell
Pochinet ..... Richard Elwell
Fifine ..... Ruth Harrison
Petit Pierrot ..... Ella Bergling

CLOSED JUNE 12, 1925
4 Performances

D197

GREENWICH VILLAGE

(For Two Special Performances)
Wednesday, June 3; Friday, June 5, at 2:30
A. W. O. L.
(Absence Without Official Leave)
A Comedy in Three Acts by Salisbury Field and Felton Elkins
Directed by Stanley Howlett
CAST OF CHARACTERS

Marian Hunnewell ..... Helen Freeman
Richmond, Her Maid ..... Alys Rees
Mrs. Kelly, Her Cook ..... Lucy Shreve
Miss Nailer, Her Nursery Governess ..... Eloise Pendelton
Charles Hunnewell, Her Husband ..... Edgar Stehli
Lydia Carson, Her Sister-in-Law ..... Rosalind Fuller
Joe Carson, Her Brother ..... Laurence Cecil

(By Courtesy of the Theater Guild)

Capt. Sir Lionel Savage ..... Reginald Owen
Tye, a Butler ..... Joseph Allenton

SYNOPSIS: Act I—Marian Hunnewell's Boudoir, Park Avenue, New York City. Toward Noon of a December Morning. Act II—The Music Room at "Villa Reposo", Santa Barbara, Calif. About Eleven o'Clock in the Morning. Two Months Later. Act III—The Same as Act II. Evening, Five Days Later. (During this act the curtain will be lowered to denote the passage of two hours.)

Stage Manager for "A. W. O. L."
Sigourney Thayer

D198

PROVINCETOWN

Commencing Monday Evening, June 8, 1925
(For One Week)
THE LATIN PLAYERS OF LAFAYETTE COLLEGE
—Present—
THE BROS. MENAECHMUS
A Roman Comedy of Plautus
Translated by Prof. John E. Crawford
CAST OF CHARACTERS

Prolog ..... Leslie Barnes
Brush, a Parasite ..... Eugene Hoth
Menaechmus ..... Fred Bunnell
His Wife ..... George Yocum
Erotica, a Courtesan ..... F. Poole Bevan
Plump, Her Cook ..... George Williams
Menaechmus Sosicles ..... Elmer Fairchild
Messenio, His Slave ..... Eugene Fattberg
Maid to Erotica ..... Norman Baylis
Father-in-Law to Menaechmus ..... Leslie Barnes
A Doctor ..... Paul Morrison
Slaves to Menaechmus ..... Messrs. Baylis, Cole, Keck, Klaer

8 Performances

D199

WALLACK'S

Commencing Monday Evening, June 8, 1923
WALTER O. LINDSEY
—Presents—
THE RIGHT TO LOVE
By Sheldon White
Staged by Roland Rushton
CAST OF CHARACTERS
(In the Order of Their Appearance)

Bessie Barton ..... Nellie Burt
Robert Blair ..... Robert Lynn
Belinda Perkins ..... Edith King
Tom Carroll ..... Owen Cunningham
Martin Gray ..... Herbert Dobbins
Frank Preston ..... John D. Seymour
Mary Barton ..... Leah Winslow
Alice Leigh ..... Mary Daniel
Warren King ..... William Melville
Jerry ..... Henry Rowland
Jackson Strong ..... Eugene LaRue

SYNOPSIS: Act I—Afternoon. Act II—The Same Night. Act III—Scene 1: The Following Morning. Scene 2: Ten Minutes Later. (Curtain will be lowered for one minute between Scenes 1 and 2 to denote lapse of time.)

The Place—Falls City, Maryland. The Scene—Living Room in the Cottage Inn. The Time—The Month of September.

Frederick Forrester replaced Wm. Melville June, 1925.
CLOSED JUNE 20, 1925
16 Performances

D200

PRINCESS

(For One Special Performance)
Tuesday Matinee, June 9, 1925
THE FAMILY FAILING
A Comedy of Ordinary People by Elfrida and Clarence Derwent
CAST OF CHARACTERS
(In the Order of Their Appearance)

Brownlow ..... Louie Emery
Pauline ..... Haroldine Humphreys
Martin ..... Fairfax Burgher
Mrs. Montressor ..... Pearl Sindelar
Venetia ..... Sallie Sanford
Mr. Montressor ..... Arthur Lewis
Kent ..... Thompson Derr
Mr. Miller ..... George V. Brooks
Mrs. Frith ..... Lilian Booth

SYNOPSIS: Act I—The Montressors' Home in London, England. One Afternoon. Act II—The Friths' Home in Manchester. A Week Later. Act III—Same as Act II. Nine Days Later.

Staged by Clarence Derwent

D201

TIMES SQUARE

Commencing Monday Evening, June 15, 1925
ARCH PRODUCTIONS, INC.,
—Presents—
KOSHER KITTY KELLY
A Unique Comedy With Several Singable Songs
By Leon De Costa
Staged by A. H. Van Buren
Musical Numbers Staged by Ralph Riggs
Art Director, Walter Harvey
CAST OF CHARACTERS
(In the Order of Their Appearance)

Kitty Kelly ..... Helen Shipman
Morris Rosen ..... Basil Loughrane
Mrs. Mary Kelly ..... Dorothy Walters
Wang Lee ..... Paul Porter
Mrs. Sarah Feinbaum ..... Jennie Moscowitz
Patrick O'Reilly ..... Fred Santley
Rosie Feinbaum ..... Beatrice Allen
Moses Ginsburg ..... Robert Leonard
Joe Barnes ..... Charles F. O'Connor
Zella Barnes ..... Dorothy Gay
A Stranger ..... William Brainerd

SYNOPSIS: Act I—Scene 1: In Front of Kitty Kelly's Home, at 4 a.m. Scene 2: Kitty Kelly's Bedroom. 15 Minutes Later. Act II—Ginsburg's Kosher Delicatessen Store. Three Months Later. 10:15 p.m. Act III—Scene 1: Mrs. Kelly's Parlor. A Few Weeks Later. Scene 2: In Front of Ginsberg's Delicatessen Store. Seven Weeks Later. Scene 3: Mrs. Feinbaum's Living Room, the Same Day.

Time—The Present. Summer. Place—New York City, Hexter Street.

MUSICAL NUMBERS
George Hirst, Musical Director
Overture
ACT I

Dancing Toes ..... Kitty and Morris
Kosher Kitty Kelly ..... Pat and Kitty
Entr'acte—Kosher Kitty Kelly
ACT II

Specialty ..... Joe and Zella
What's in Store for You ..... Rosie, Ginsburg and Morris
I'll Cuddle Up to You ..... Kitty, Pat and Morris
Entr'acte—I'll Cuddle Up to You
ACT III
Scene 1

I Want To Dance With You ..... Company
Scene 2

Where We Can Be in Love ..... Kitty and Pat
Kosher Kitty Kelly ..... Omnes

Mollie Doherty replaced Dorothy Gay June, 1925.
Albert Hunt replaced Albert Hecht July, 1925.
CLOSED AUGUST 1, 1925
44 Performances

D202

52D STREET

Beginning Thursday Evening, June 18, 1925
THE STAGERS
—Present—
As the Fourth Production of Their Subscription Season
ENGAGED
A Burlesque by W. S. Gilbert
With Music and Lyrics Found by Brian Hooker
Staged by Edward T. Goodman
Dances Arranged by Carroll Weller
Settings by Robert E. Locher and Cleon Throckmorton
Costumes Designed by Robert E. Locher
CHARACTERS
(In Order of Their Appearance)

Maggie Macfarlane, a Lowland Lassie ..... Marjorie Vonnegut
Angus Macfarlane, a Lowland Peasant Lad ..... Albert Hecht
Mrs. Macfarlane, a Lowland Widow ..... Margaret Love
Belvawney, a Gentleman From London ..... Jay Fassett
Belinda Treherne, a Lady in Distress ..... Antoinette Perry
Mr. Symperson, a Father ..... George Riddell
Cheviot Hill, a Young Man of Property ..... J. M. Kerrigan
Major McGillicuddy, an Officer and a Gentleman ..... Peavey Wells
Parker, Minnie Symperson's Maid ..... Dolle Gray
Minnie, Symperson's Daughter ..... Rosamond Whiteside

SYNOPSIS: Act I—Garden of a Cottage Near Gretna, on the Border Between England and Scotland. Act II—Drawing Room in Symperson's House in London. Three Months Later. Act III—Same. Three Days Later.

Time—1877

MUSICAL NUMBERS

The music is taken from songs by Sullivan, Molloy, Roeckel, Pinsuti and others of the period. A few numbers were composed for this production, in the Victorian manner, by Porter Steele. In some cases the original lyrics are used; others were written by Brian Hooker.

ACT I

1. Braes o' Ballachlose ..... Maggie and Angus
2. Ballad—Love Is Enough ..... Belinda, Belvawney
3. Love, I Will Love You Ever ..... Cheviot
4. Trio—All for 'Love ..... Maggie, Angus, Cheviot
5. Finale—What Is This I See? ..... Belinda, Maggie, Mrs. Macfarlane, Cheviot, Belvawney, Angus and McGillicuddy.

ACT II

1. I'm Going To Be Married Today ..... Minnie with Parker and Symperson
2. Unrequited ..... Belinda
3. Duet—A Little Kiss ..... Parker and Cheviot
4. Prince Charming ..... Minnie and Cheviot
5. The Story of a Sheep ..... Belvawney with Cheviot
6. Finale—A Joyful Wedding Day ..... Minnie, Belinda, Maggie, Mrs. Macfarlane, Parker, Cheviot, Belvawney, Symperson, Angus

ACT III

1. Sometimes ..... Minnie, Belinda, Belvawney
2. Duet—Dear, Dear Sisters ..... Belinda, Minnie
3. Quartet—A Jury of His Peers ..... Minnie, Belinda, Cheviot, Symperson
4. Liberty ..... Belvawney with Cheviot
5. Finale ..... Belinda, Minnie, Maggie, Mrs. Macfarlane, Parker, Cheviot, Belvawney, Symperson and Angus.

Moved to 48th Street Theater July 6, 1925

D203

WALLACK'S

Commencing Monday Evening, July 6, 1925
THE PLAYERS
Present Themselves
In the Jolly Oddity
ALL WET
By Willis Maxwell Goodhue
CAST OF CHARACTERS
(In the Order of Their Appearance)

Thomas Finch Ingram ..... Charles Brown
Higgins ..... Edward Emery
Mae Ingram ..... Mary Duncan
Jane Hastings ..... Constance Molineaux
Violet Fish ..... Elizabeth Dunne
William Archibald Johns ..... Howard Freeman
Frederick Vallandingham Carter ..... Mann Holiner
Lucy Norton ..... Beauton O'Quinn
Captain Amos Ruggles ..... James Baber
Caroline Brewster ..... Carolyne McLean

SYNOPSIS: Act I—A Morning in May. Act II—Eleven o'Clock, the Same Night. Act III—A Few Minutes Later.

The action of the play takes place in the living room of the residence of Mr. and Mrs. Thomas Finch Ingram, situated in Yonkers.
Staged by Edward Emery
CLOSED JULY 11, 1925
8 Performances

D204

BIJOU

Beginning Monday Evening, July 20, 1925
ROBERT L. MacNABB
—Presents—
WHAT WOMEN DO?
By Lila Longson
CHARACTERS
(As You Meet Them)

Dora ..... Henrietta Adams
Mrs. Preston ..... Isabel West
Mr. Brockton ..... Egon Brecher
Miss Hammersley ..... Mona Kingsley
Mrs. Steadman ..... Irene Purcell
Dr. Steadman ..... Ben Taggart
Mr. Carlton ..... William Shelley
Mr. Hammersley ..... James T. Ferd
Williams ..... Milano Tilden
Robert ..... Edgar Peck
Patients, Nurses and Attendants

SYNOPSIS: Act I—Dr. Steadman's Receiving Room. Afternoon. Act II—Sitting Room at Hammersley's. Evening. Three Weeks Later. Act III—The Sanitarium. Night. Three and a Half Years Later. Act IV—Same as Act II. Afternoon.
CLOSED AUGUST 1, 1925
16 Performances

D205

HUDSON

Commencing Monday Evening, July 27, 1925
L. M. SIMMONS
—Presents—
THE MORNING AFTER
A Comedy
By Len D. Hollister and Leona Stephens
Staged by Lester Lonergan
CAST OF CHARACTERS
(In the Order of Their Appearance)

Will Sumner ..... A. H. Van Buren
Helen Sumner ..... Anne Morrison
Iola ..... Emma Wise
Jimmy Duff ..... Donald Foster
Ambrose Guthrie ..... Arthur Aylsworth
Mrs. Madera ..... Verree Teasdale
Mrs. Lamb ..... Gypsy O'Brien
"Patsy" Andrews ..... Kay Johnson
Mrs. Guthrie ..... Constance Beaumar
Mrs. "Dickie" Deming ..... Zola Talma

SYNOPSIS: Act I—Sumner's Bungalow. Morning. Act II—The Same. The Next Morning. Act III—The Same. A Few Moments Later.

The Action Takes Place on an Island in Sebago Lake, Maine
Production Designed and Executed by Nicholas Yellenti

Musical Comedy

M1

EARL CARROLL

Commencing Monday Evening, December 31, 1923

F. ZIEGFELD

Offers His Latest Production

—Presenting—

EDDIE CANTOR

—in—

KID BOOTS

A Musical Comedy of "Palm Beach and Golf"
Staged by Edward Royce

—With—

MARY EATON

Book by William Anthony McGuire and Otto Harbach; Music by Harry Tierney; Lyrics by Joseph McCarthy

CAST OF CHARACTERS

1—Peter Pillsbury .....Robert Cummings
Herbert Pendleton .....Paul Everton
Harold Regan .....John Rutherford
Menlo Manville .....Harland Dixon
2—Tom Sterling .....Harry Fender
Polly Pendleton .....Mary Eaton
First Golfer .....Morton McConnachie
Second Golfer .....Jack Andrews
First Caddie .....Horton Spurr
Second Caddie .....Dick Ware
Third Caddie .....William Blett
Fourth Caddie .....Frank Zolt
Fifth Caddie .....Waldo Roberts
Sixth Caddie .....John Brock
Kid Boots .....Eddie Cantor
Beth .....Beth Beri
Carmen Mendoza .....Ethelind Terry
Jane Martin .....Marie Callahan
3—Dr. Josephine Fitch.....Jobyna Howland
Randolph Valentine .....Robert Barrat
Federal Officer .....Victor Munro

George Olsen and His Orchestra

Ladies and Gentlemen of the Ensemble—Rella Winn, Florence Ware, Blossom Vreeland, Carola Taylor, Carolyn Smith, Evelyn Sayers, Elva Pomfret, Eugenie Brew, Miriam Lewis, Frances McHugh, Audrey Berry, Lily Kimari, Juanita Erickson, Eleanor Dell, Jessie Madison, Mabelle Swor, Gladys Keck, Alice Dougher, June Collings, Alma Mamay, Sonia Ivanoff, Ginita Kamp, Diana Stegman, Sallie Long, Avonne Taylor, Betty Grey, Perle Germond, Eunice Hall, Muriel Manners and June Mackay; Messrs. Andrews, Rass, Ericksen, Thomas Green, Carlos Hatvary, Edward Dowling, Dennis Murray, Morton McConnachie, Ayers Tavitt, Frank Zolt, Robert Spencer and Bert McGinnis.

SYNOPSIS: Act I.—Scene 1—The Exterior of Everglades Golf Club, Palm Beach, Fla. Scene 2—The Ladies' Locker Room. Scene 3—The Caddie Shop. Scene 4—Patio of the Everglades Club. Act II.—Scene 1—The Trophy Room. Scene 2—The 18th Hole. Scene 3—The Exterior of Caddie House—"The 19th Hole". Scene 4—The Cocoanut Ball.

Moved to Selwyn September 1, 1924.

1—Replaced by Phil Ryley September, 1924. Helen LeSoir joined cast November, 1924. Mimi Brackett joined cast December, 1924.
2—Replaced by Douglas Stevenson February, 1925.
3—Replaced by Cecil Cunningham February, 1925.

Lost one performance February 11, 1925 account illness of Cantor.

CLOSED FEBRUARY 21, 1925
479 Performances

M2

SELWYN

Commencing Monday Evening, April 21, 1924
(Times Square Theater January 9, 1924, to April 19, 1924)

THE SEYWYNS

—Present—

ANDREW CHARLETON'S REVUE OF 1924

—With—

Beatrice Lillie, Gertrude Lawrence and Nelson Keys

Dances and Ensembles Staged by David Bennett

ACT I.

1 Opening—"How D'You Do"
(Eric Blore, Ronald Jeans and Philip Braham)
(As the Artists Appear)
Fred Leslie, Marjorie Brooks, Robert Hobbs, George Pughe, Irene Russell, Herbert Mundin, Gertrude Lawrence, Beatrice Lillie and Nelson Keys.
The Show Girls—Ethel Barbour, June Kennedy, Lou Armes, Josephine Conroy, Dorothy Blanchard, Marion Ardell.
"Ready To Work"
(Dion Titheradge and Norah Blaney)
Fred Leslie and Chorus
The Chorus—Constance Carpenter, Marjorie Cogle, Gwen Edgell, Dore Hanbury, Elvira Henderson, Olive Lindfield, Jessie Matthews, Ida Parkinson, Barbara Roberts, Queenie Robertson, Jill Williams, Peggy Willoughby, Sybil Wilson, Eve Wynne, Cassie Godfrey, Sunny Saunders.
2 "The Green-Eyed Monster"
(Dion Titheradge)
Joblin .....George Pughe
George .....Nelson Keys
Jane .....Gertrude Lawrence
Mr. Trippitt .....Herbert Mundin
3 "There Are Times"
(Ronald Jeans and Ivor Novello)
Beatrice Lillie and Chorus
4 "Telling Benny" (Dorota Flatau)
Ma .....Edith Price
Pa .....Herbert Mundin
Benny .....Nelson Keys
5 "Parisian Pierrot" (Noel Coward)
Pierrot .....Gertrude Lawrence
Harlequin .....Barbara Roberts
Columbine .....Jill Williams
The Dolls .....The Chorus
6 "Inaudibility"
(Douglas Furber and Jack Hulbert)
Compere .....Robert Hobbs
The Butler .....George Pughe
The Daughter .....Marjorie Brooks
The Doctor .....Nelson Keys
The Nurse .....Edith Price
The Patient .....Herbert Mundin
7 "The Company Will Recite"
(Dion Titheradge)
Beatrice Lillie, Herbert Mundin, Fred Leslie, Irene Russell
8 "I Was Meant for You"
(Sissie and Blake)
Gertrude Lawrence and Robert Hobbs
9 "Tea-Shop Tattle" (Dion Titheradge)
Gwladys .....Beatrice Lillie
Vera .....Marjorie Brooks
First Man .....Fred Leslie
Second Man .....Herbert Mundin
10 "I Don't Know"
(Ronald Jeans and Philip Braham)
Gertrude Lawrence
11 "Brigando"
Nelson Keys and Irene Russell
12 "Cigaret Land"
(R. P. Weston and Bert Lee)
The Dreamer .....Herbert Mundin
The Pages....Sybil Wilson and Marjorie Cogle
Egyptian Cigaret .....Marjorie Brooks
Spanish Cigaret .....Jill Williams
Turkish Cigaret .....Irene Russell
Russian Cigaret .....Peggy Willoughby
Scented Cigaret .....Beatrice Lillie
French Cigaret .....Gertrude Lawrence
Opium .....Nelson Keys
Cigar .....Fred Leslie
Snuff .....Herbert Mundin
Smoking Tobacco .....George Pughe
Chewing Tobacco .....Robert Hobbs
Tobacco Leaves .....The Chorus
Smoke .....Dorothy Blanchard

PART II.

1 "There's Life in the Old Girl Yet"
(Noel Coward)
Beatrice Lillie and Chorus
2 "Incredible Happenings" (Ronald Jeans)
Herbert Mundin and Company
3 "A Change of Treatment"
(George Elton
Irene Russell, Robert Hobbs and Nelson Keys
4 "I Might"
(Ronald Jeans and Philip Braham)
Jenny .....Gertrude Lawrence
Garge .....Herbert Mundin
5 "I'm in Love With You"
Nelson Keys and Irene Russell
6 "The Indicator" (Dion Titheradge)
The Professor .....Fred Leslie
The Husband .....Herbert Mundin
The Wife .....Gertrude Lawrence
7 "Rough Stuff"
(Ronald Jeans and Ivor Novello)
Beatrice Lillie and Herbert Mundin
8 Courtship 1824-1924
Beau .....Nelson Keys
Belle .....Irene Russell
9 "March with Me"
(Douglas Furber and Ivor Novello)
Beatrice Lillie and Chorus
10 "Limehouse Blues"
(Douglas Furber and Philip Braham)
Gertrude Lawrence, Robert Hobbs and Fred Leslie
11 Jazz Impressions
Nelson Keys
12 "Night May Have Its Sadness"
(Collie Knox and Ivor Novello)
Entire Company

Moved to Times Square September 1, 1924.

CLOSED SEPTEMBER 20, 1924
298 Performances

M3

HARRIS

Commencing Monday Evening, June 23, 1924
(New Amsterdam Theater, May 12, 1924, to June 21, 1924

WALTER BROOKS

—Presents—

PLAIN JANE

The Delightful Musical Comedy in Two Acts
Book by Phil Cook and McElbert Moore; Lyrics by Phil Cook; Music by Tom Johnstone
Production Staged by Walter Brooks

CAST OF CHARACTERS
(In the Order of Their Appearance)

2—Jane Lee .....Lorraine Manville
Mrs. McGuire .....Alma Chester
Kid McGuire.....Joe Laurie, Jr.
Rollins .....John M. Troughton
1—Julian Kingsley .....Ralph Locke
3—Countess Suzanne D'Arcy..Winifred Lawshe
4—Pierre .....Lew Christy
Lord Gordon Hemmingsworth.....
.....Charles McNaughton
5—Ruth Kingsley .....Marion Saki
6—Buddy Smith .....Lester O'Keefe
Dick Kingsley .....Jay Gould
7—Happy Williams .....Dan Healy
Champ Kelly .....Allie Nack
8—Kelly's Second .....Jay Gerrard
9—Referee .....Jack Stanley
10—Stenographer .....Pearl Howell
11—Japanese Doll .....Edna Coigne
12—Spanish Doll .....Liane Mamet
13—Russian Doll .....Pearl Howell
14—Hawaiian Doll .....Pauline Williams
Ritz Dolls—xJoey Benton, xEdna Coigne, xLiane Mamet, xPearl Howell.
Contestants—xNesha Medwin, xHonor Tatersall, xBianca Fernandez, xMabel Grete, xVerdi Milli, xPauline Williams, xMiriam Malloy, xFrances Wilson.
Reporters—xEugene Day, xRussell King, Bernard Hassert, xJay Gerard, xCharles LaValle, xFred Harris, xGeorge Bradley, xBud Penny.

SYNOPSIS: Act I.—Scene 1—Jane Lee's Room in the Garret of the McGuire Home, Lower East Side, New York City. Late Afternoon of a May Day. Present Time. Scene 2—Corridor in the Kingsley Studio. Scene 3—The Kingsley Studio, Downtown, New York City. The Following Afternoon. Act II.—Scene 1—Outside the Doll House—Cabaret Party in Greenwich Village. Evening—a Week Later. Scene 2—The Prize Ring in Madison Square Garden. Same Evening. (An Impression.) Scene 3—Same as Scene 1. Scene 4—Up in the Skies. Scene 5—In the Doll House. Morning, a Few Months Later.

1—Replaced by J. Irving White August, 1924.
2—Replaced by Maxine Brown September, 1924.
3—Replaced by Estelle Penning September, 1924.
4—Replaced by Walter Armin September, 1924.
5—Replaced by Dorothy Curtis September, 1924.
6—Replaced by Roland Woodruff August, 1924.
7—Replaced by Ernie Mack August, 1924.
8—Replaced by Charles LaValle; LaValle replaced by Al Downing.
9—Replaced by Jack Forrester.
10—Replaced by Louise Walton.
11—Replaced by Marian Ross.
12—Replaced by Pauline Maxwell.
13—Replaced by Jean McGee.
14—Replaced by Isobel Graham.

Miss Graham replaced by Florence Frazier.

xLeft Cast September, 1924; succeeded by Jean McGee, Marian Ross, Pauline Maxwell, Florence Frazier, Louise Walton, Ruth Moore, Dolly Thomson, Muriel Dawn, Marie Marce, Dorothy Arden, Frank Kimball, Harry Phelps, Jack Kelly, Jack Forrester, Al Downing, James Miller, Lonie Parcell.

Moved to Elfinge Theater August 25, 1924.

CLOSED OCTOBER 4, 1924
168 Performances

M4

CASINO

Commencing Monday Evening, May 19, 1924

JAS. P. BEURY

—Presents—

The Musical Comedy Revue

I'LL SAY SHE IS!

—With—

THE MARX BROTHERS

Book and Lyrics by Will B. Johnstone; Music by Tom Johnstone; Book Directed by Eugene Sanger; Numbers Staged by Vaughn Godfrey.

Entire Production Under the Personal Direction of Jas. P. Beury

CAST OF CHARACTERS
(In the Order of Their Appearance)

Theatrical Agent (Richman).....
..... Edward Metcalfe
Office Girl .....Crissie Melvin
Doctor ..... Herbert Marx
Poorman ..... Leonard Marx
Lawyer .....Julius H. Marx
Beggarman .....Arthur Marx
3—Chief .....Frank J. Corbett
Merchant ..... Philip Darby
Thief ..... Edgar Gardiner
Chorus Girl ..... Hazel Gaudreau
Nanette ..... Florence Allen
1—Social Secretary .....Florence Hedges
Beauty ..... Lotta Miles
Pages ..... Melvin Sisters
White Girl and Hop Merchant.....
....Cecile D'Andrea and Harry Walters
Street Gamins .....Bower Sisters
2—Chinese Boy .....Florence Hedges
Bull and Bear.....
....Hazel Gaudreau and Edgar Gardiner
Gold Man .....Ledru Stiffler
Pierrots.....Jane Hurd and Helene Bradley
Hazel ..... Hazel Gaudreau
Marcella ..... Marcella Hardie

SYNOPSIS: Act I.—Scene 1—Theatrical Agency. Scene 2—Art Curtain. Scene 3—Beauty's Reception Room. Scene 4—Art Curtain. Scene 5—Chinatown Street. Scene 6—The Opium Den. Scene 7—The Dream Ship. Scene 8—The Courtroom. Scene 9—Art Curtain. Scene 10—Song—"Rainy Day". Scene 11—Art Curtain. Scene 12—Wall Street,
Lotta Miles and Edward Metcalfe
The Tragedy of Gambling
The Gambler .....Harry Walters
The Fairy .....Mary Melvin
Cards ..... Maryon Bower
Penny ..... Mildred Joy
Dice ..... Florence Bower
Dime ..... Helene Bradley
Racing .....Gladys Laird
Dollar ..... Mary Carney
Roulette ..... Jane Hurd
Gold Coin ..... Gene Spencer
The Greed of Gold.....Ledru Stiffler
Silver Ballet
The Lure of Gambling.
Cecile D'Andrea and Harry Walters
Scene 13—Industry
The Plaything of Wall Street.

ACT II.

Scene 1—Art Curtain. Scene 2—The Inception of Drapery. Scene 3—Art Curtain. Scene 4—Hawaiian Scene—The 16 Yankee Girls. Scene 5—Art Curtains. Scene 6—The Marble Fountain.
(a) Pygmalion and Galatea—The Awakening of Love
(b) The Death of Love
Scene 7—Art Curtains
Scene 8—
The Hypnotist .....
.....Leonard Marx and Edward Metcalfe
Pierrot Dance .....
.....Jane Hurd and Helene Bradley
Scene 9—Napoleon's First Waterloo
Court Reception at Versailles
Court Singer .....Florence Hedges
Court Violinist .....Vergil Michaels
Court Pianist .....Emilio Grenet
Court Pages .....Melvin Sisters
Josephine ..... Lotta Miles
Napoleon .....Julius H. Marx
Francois ..... Herbert Marx
Alphonse .....Leonard Marx
Gaston ..... Arthur Marx
Scene 10—
A Bit of Tango Jazz
Hazel Gaudreau and Gladys Laird
Nat Martin's Orchestra
Scene 11—Beauty's Russian Garden
(a) The Wonderful River .....
.....Florence Hedges and Ensemble
(b) Specialty .....Hazel Gaudreau
(c) The Blue Tartar.....Ledru Stiffler
(d) Marcella Dance .....Marcella Hardie

1—Replaced by Mary King.
2—Replaced by Jane King August 25, 1924. Mary King and Jane King replaced by Ruth Urban October 24, 1924.
3—Replaced by Arthur Gordoni September, 1924; Gordoni replaced by Herbert L. Goff November, 1924.

CLOSED FEBRUARY 7, 1925
313 Performances

M5

NEIGHBORHOOD

Commencing Tuesday Evening, May 20, 1924
The Neighborhood Players Present the Second Edition (1924) of

THE GRAND STREET FOLLIES

Music Composed and Arranged by Lily Hyland
Book and Lyrics by Agnes Morgan
Dances Staged by Albert Carroll

1—Opening Remarks
President of the Super-Drama League....
..... Helen Arthur
2—Prolog
(On Board the S. S. Algonquin, Outward Bound for Three-Mile Limit Bar)
John, the Steward.....John F. Roche
Percy ..... Edmond Rickett
Heywood ..... George Bratt
Aleck ..... Junius Mathews
Kenneth .....Dan Walker
Bob .....Albert Carroll
Ludwig .....Edgar Kent
Stark .....Evan Mosher
First Page .....Edla Frankau
Last Page .....Bertha Tuite
3—"The Shewing-Up of Jo Leblanco"
A Melodrama of Wild Frontier Life Among the Cut-Rates of New York
—According to Gee B. Pshaw
(Scene—Basement of Black & White's Drug Store)
B. Brady .....Edgar Kent
Jo Leblanco .....Philip Mann
Cohenheimer .....John F. Roche
Merton of the Movies.....Albert Carroll
Sadie Thompson, of "Rain".....Dan Walker
Minnie, of "Expressing Willie".....
..... Aline MacMahon
Jurors:
Tyson McBride, Foreman.....Evan Mosher
Cyrano de Bergerac.....George Bratt
Kid Boots .....George Heller
Doug ..... John Scott
Mary ..... Lily Lubell
A Policeman .....Junius Mathews
1—A Scrubwoman .....Esther Mitchell
4—Not So Long, Long Ago
The Lady .....Lily Lubell
The Gentleman .....John Scott
5—Sinfonica Domestica Triangula
(Suite: Town and Country)
Performed for the First Time by the Ensemble of the International Imposers' Guild
Conductor—Edmond Rickett
Members of Ensemble:
Polaire Weissmann, Edla Frankau, Evan Mosher and Joanna Roos
Soloist—Grace D. Hooper
6—"Play the Queen"
or
"Old Irish Poker"
A Medieval Musical Comedy Awarded the First Ignoble Prize
As Written by Poet Yeats and Performed by Strolling Players in Ireland During the 14th Century
Showing Unmistakably That There Is Nothing New Under the Sun
Scene 1—A Street at Dusk.
Scene 2—Throne Room of the Castle.
First Wall Street Poet.....George Bratt
Second Wall Street Poet.....Philip Mann
The Royal Attorney-General....John F. Roche
Secretary of the Interior of the Castle....
..... Martin Wolfson
The Senators:
Junius Mathews, Edgar Kent, George Heller, Evan Mosher, G. D. Hooper
The Maids-in-Waiting:
Lily Lubell, Ann Schmidt, Florence Levine, Joanna Roos, Esther Mitchell, Sophie Hurwitz, Sophie Bernsohn
The Real Queen.....Paula Trueman
The Unicorn .....John Scott
The False Queen.....Aline MacMahon
The Prince of Ails.....Albert Carroll
7—A Business Conference
Philip Cruller .....Edmond Rickett
Arthur Popkins ..... Helen Arthur
8—"Who Killed the Ghost?"
The Greatest Mystery Story of the Ages, With This Dazzling Cast:
John Barrymore as Hamlet.....Albert Carroll
Fannie Brice as Ophelia.....Betty Prescott
David Warfield as Shylock.....Edgar Kent
Jane Cowl as Juliet.....Esther Mitchell
Louise Closser Hale as Her Nurse.....
..... Polaire Weissmann
Clare Eames as Lady Macbeth....Agnes Morgan
Ghost of Hamlet's Father
Gallagher and Shean as the Grave Diggers
.....George Bratt and Junius Mathews
Valentino as the Player King.....John Scott
Pola Negri as the Player Queen.Paula Trueman
(Setting by John Corbin)
9—An English Favorite
Gerty .....Aline MacMahon
Lyrics by Ann MacDonald
10—The South Sea Islands According to Broadway
The Sailor .....Martin Wolfson
Gilded Gilda .....Ann Schmidt
(Arranged by Dan Walker)
11—A Recital at the Town Hall
(By Request)
Elsie Janis .....Dan Walker
At the Piano.....Edmond Rickett
(Written by Dan Walker)
12—Epilog; the Verdict
(Scene: Interior of the Geddes Cathedral)
Guests of Honor:
John T. King, Philanthropist..Edmond Rickett
Emily Stevens .....Albert Carroll
Lionel Barrymore .....Philip Mann
Joan of Arc.....Joanna Roos
Queen Victoria .....Polaire Weissmann
Beatrice Lillie .....Esther Mitchell
Jack Buchanan.....John F. Roche
Gertrude Lawrence .....Aline MacMahon
Eva Le Gallienne .....Ann Schmidt
Miller and Lyles.George Bratt and Dan Walker
Two Angels .....
.....Florence Levine and Sophie Bernsohn
(Music of Finale by Max Ewing; Words by Albert Carroll)
1—Replaced by Adrienne Morrison August, 1924.

CLOSED NOVEMBER 30, 1924
171 Performances

M6

WINTER GARDEN

Commencing Tuesday Evening, May 20, 1924

LEE AND J. J. SHUBERT

—Present—

The New Winter Garden Revue

INNOCENT EYES

Book by Harold Atteridge; Lyrics by Harold Atteridge and Tot Seymour; Music by Sigmund Romberg and Jean Schwartz; Orchestral Arrangements by Alfred Goodman; Orchestra Under Direction of Alfred Goodman; Dances Arranged by Jack Mason and Seymour Felix; Stage Settings by Watson Barratt.

The Entire Production Under Personal Supervision of J. J. Shubert

All the Costumes of Mlle. Marguerite Were Designed by Charles Gesmar, of the Casino de Paris, and Executed by Jean Galot, Paris

CAST OF CHARACTERS
(In the Order of Their Appearance)

ACT I.
Scene 1—Conservatory of the Longuebois Villa in Paris
Rose Longuebois .....Edythe Baker
Mme. Hortense Longuebois.....Maud Allen
Prof. Honore Longuebois.....Douglas Leavitt
Esther ..... Marjory Leach
Aunt Dorothy .....Mabel Carruthers
Georges Tremeres .....Frank Dobson
Jules Dubec .....Ted Doner
Phoebe ..... Mildred Manley
Amie ..... Martha Mason
Harry ..... Arthur Appel
Cyrus Stubbons .....Lew Hearn
Scene 2—In Front of the Moulin Rouge
A Ballet Girl.....Gaile Beverly
And Moulin Rouge Girls
Scene 3—Love Is Like a Pinwheel
Vannessi, Frances Williams, Ted Doner and Frank Dobson, Martha Mason
Scene 4—The Gold Room in the Moulin Rouge
Lolita ..... Vannessi
Jules ..... Ted Doner
Georges ..... Frank Dobson
Miss Fleetfoot .....Martha Mason
Tortellini .....Franklyn Byron
La Truffe .....Grace Bowman
Chiquette .....Mlle. Marguerite
Dorothy ..... Dorothy Bruce
Frank ..... Frank Gill
Esther .....Marjory Leach
Fauyel .....James E. Phillips
Prof. Longuebois .....Douglas Leavitt
Nanette .....Mae Cairns
Berlitz .....Victoria Reigel
Fan Fan .....Charles Mac
First Model .....Mae Cairns
Second Model .....Peggy Neal
Third Model .....Carol Miller
Gaston ..... Charles Howard
Cyrus Stubbons .....Lew Hearn
Phoebe .....Mildred Manley
Ninon .....Frances Williams
Scene 5—Organdy Days
The Prima Donna.....Grace Bowman
Mlle. Marguerite and Organdy Girls
Scene 6—The White Room
Chiquette .....Mlle. Marguerite
Frank ..... Frank Gill
Lolita ..... Vannessi
Phoebe ..... Mildred Manley
Frances ..... Frances Williams
Georges ..... Frank Dobson
A Ballet Girl .....Gaile Beverly
Jules ..... Ted Doner
Miss Rolls Royce .....Ewing Eaton
Harry ..... Eddie Rodgers

ACT II.
Scene 1—Stage of the Moulin Rouge
African Specialty.....Ted Doner, Frances Williams, Frank Dobson, Gaile Beverly and Radium Mask Girls
The Dancer ..... Vannessi
Scene 2—Inspiration
The Singer .....Grace Bowman
Inspiration Ballet .....Martha Mason
The Living Tableaux—Mae Cairns, Helene Dahlia, Marjory Himes, Peggy Mermont, Carol Miller, Loretta Sharpe, Peggy Neal, Lenore Hellekson and Flo Sheppard.
Scene 3—Damn Clever, These Chinese!
Charles Howard, Marjory Leach and Lew Hearn
Scene 4—A Creation From Paris
Zizi ..... Vannessi
Paul ..... Ted Doner
The Coalheaver .....Jack DeFay
The Mother .....Mabel Carruthers
The Father .....Franklyn Byron
The Dog ..... Alfred
Scene 5—Out Front
A Few Fast Steppers—Ewing Eaton, Marie Warner, Alice Dawson, Norma Gould, Vi Watson, Gladys Smith, Alice Boulden, Dorothy Mantell, Myrtle Thompson, Flo Courtney, Katherine Hill, Peggy Gillespie, Ruth Hamilton, Billy Williams and Bella Heyman.
Scene 6—The Main Cabaret
Tortellini ..... Franklyn Byron
Jules ..... Ted Doner
Gaston ..... Charles Howard
Lolita ..... Vannessi
Chiquette ..... Mlle. Marguerite
Cyrus Stubbons .....Lew Hearn
Rose Longuebois .....Edythe Baker
Commissionaire ..... James E. Phillips
Aunt Dorothy .....Mabel Carruthers
Mme. Longuebois .....Maud Allen
Prof. Longuebois .....Douglas Leavitt
Ninon .....Frances Williams
Marie .....Suzanne Bennett
Georges .....Frank Dobson
Harry ..... Eddie Rodgers
Scene 7—Venus Arising From the Sea
Artist Model Tableaux—Mae Cairns, Carol Miller, Helene Dahlia, Marjory Himes, Peggy Neal, Loretta Sharpe, Peggy Mermont, Lillian Stone.
Scene 8
Mlle. Marguerite and Frank Gill
Scene 9—Milady's Fan
Vannessi
Grace Bowman and the French Fan Girls
Scene 10—Pianolog
Edythe Baker and Society Girls
Scene 11—The Garden of the Longuebois Villa
Georges ..... Frank Dobson
Prof. Longuebois .....Douglas Leavitt
Mme. Longuebois .....Maud Allen
Ninon .....Frances Williams
Cyrus Stubbons .....Lew Hearn
Esther .....Marjory Leach
Harry ..... Frank Gill
Gaston ..... Charles Howard
Jules .....Ted Doner
Rose ..... Edythe Baker
Chiquette ..... Mlle. Marguerite
CLOSED AUGUST 30, 1924
126 Performances

M7

GLOBE

Commencing Monday Evening, July 7, 1924
(Morosco Theater May 22, 1924, to July 5, 1924)
E. K. NADEL
—Presents—
PAUL GERARD SMITH'S
Singing, Dancing, Laughing Revue
KEEP KOOL
—With—
Hazel Dawn, Charles King and Johnny Dooley
Book and Lyrics by Paul Gerard Smith; Melodies by Jack Frost; Dances and Ensembles Staged by Earl Lindsay.
Entire Production Supervised by Edgar MacGregor

ACT I
Scene 1: "The Broadway Battle Cry"
Keep Kool Cuties—Dorothy Van Alst, Lillian Harnack, Mildred Stewart, Alice Wood, Ethelyn Tillman, Dorothy Thattell, Dorothy Filler, Ruth Laird, Helen Paine, Gertrude Livingston, Ruby Stevens, Isabelle Mason, Val De Mar, Mimi Tattersall, Lucille Moore, Ethel Bryant.
Scene 2: "Times Square"
"The Voice of the People"
A Leader .....Hal Parker
First Voice .....Dick Keene
Second Voice .....James Donnelly
Third Voice .....Edward Tierney
A Girl .....Helen Paine
A Welcome Stranger.....Lon Hascall
Scene 3: "Justifiable Homicide"
(In Seven Episodes)
Introduced by Dick Keene
Interpreted by Hal Parker, William Redford, Lon Hascall, James Kelso, Walter Morrison and Ina Williams
Scene 4: "My Calicoquette"
Sung by.....Ed Tierney and James Donnelly
Assisted by Helen Fables and Rita Howard and the "Keep Kool Calicoquettes"
Scene 5: A Protest Is Registered by Miss Hazel Dawn
Scene 6: "In a Taxicab"
A Man About Town.....Charles King
A Girl in a Hurry.....Hazel Dawn
Scene 7: "At the Stage Door"
Good Time Charlie.....Charles King
Straw Hat Johnny.....Johnny Dooley
A Stage Manager.....Hal Parker
Scene 8: "Shall I Sing It Now?"
Sung by.....Ina Williams and Dick Keene
Scene 9: "Dandelion Time"
Sung by.....Charles King and Jessie Maker
Assisted by Dorothy Van Alst, Ruth Laird and the Dandelionettes
Scene 10: "English As It Is Spoke"
The Boy .....Johnny Dooley
The Girl .....Ina Williams
The Waiter .....Lon Hascall
Scene 11: "With Apologies To"
(A Corner in the Friars' Club)
George M. Cohan.....Charles King
Avery Hopwood .....Hal Parker
Eugene O'Neill .....James Donnelly
William Squibbs .....Walter Morrison
A Kitchen
(Apologies to Eugene O'Neill)
Sloppy Jones .....Lon Hascall
Mrs. Sloppy Jones.....Ann Butler
Mollie Rayne .....Hazel Dawn
A Room Adjoining a Boudoir
(Apologies to Avery Hopwood)
Mr. Jones .....James Kelso
Mrs. Jones .....Belle De Monde
A Collector .....Johnny Dooley
A Business Man.....William Redford
A Maid .....Claire Miller
Dora .....Dorothy Van Alst
Agnes ..... Ruby Stevens
A Brooooklyn Parlor
(Apologies to George M. Cohan)
Nellie ..... Jessie Maker
Jerry ..... Dick Keene
O'Shaughnessy .....Lon Hascall
A Live Wire.....Edward Tierney
Scene 12: "Painted Rose"
Sung by .....Ann Butler
An Oldtimer .....William Redford
Sightseers.....Hal Parker and Belle De Monde
Scene 13: "The White Carnival"
"How You Gonna Keep Kool"
Sung by Charles King and Jessie Maker
Finale: Entire Company
ACT II
Scene 14: "Gypsy Anna"
Hazel Dawn and Charles King and Keep Kool Cuties
Scene 15: Dancing Doubles
Rita Hwoard and Helen Fables
Scene 16: "Beautiful But Dumb"
A Model Evening Gown.....Belle De Monde
A Model Negligee.....Dorothy Van Alst
A Model Fur Coat.....Claire Miller
A Model Sport Suit.....Jessie Maker
Window Shoppers.Ina Williams and Ann Butler
A Stroller .....Johnny Dooley
"In They Go and Out They Come"
Sung by Dick Keene, Hal Parker, William Redford, James Kelso, Edward Tierney, Walter Morrison and James Donnelly.
Assisted by "The Poor Little Ritz Girls"
"The Fifth Avenue Stride"
Edward Tierney, James Donnelly and Dorothy Van Alst
Scene 17: "The Yellow Peril"
The Stage Manager.....Hal Parker
The Author .....Walter Morrison
Ralph St. Clair.....James Kelso
Otokieuma .....Johnny Dooley
Vera Van Vechtan.....Hazel Dawn
Scene 18: "A Vision of India"
"Shalimar"
Sung by..... William Redford
Danced by Helen Fables and the Maids of the Shalimar. Burlesqued by Edward Tierney and James Donnelly
Scene 19: "Fairy Tales"
Sung by .....Jessie Maker
"Little Miss Muffet"
Miss Muffet .....Ann Butler
The Spider .....Hal Parker
"Red Ridinghood"
The Wolf .....Edward Tierney
Red Ridinghood .....Rita Howard
Scene 20: "The Bungalow"
"Out Where the Pavement Ends"
Sung by.....Charles King, Hazel Dawn and Keep Kool Cuties
Scene 21: "The Daguerre Types"
Ina Williams and Dick Keene
Scene 22: "The Irish Sheik"
Sung by Johnny Dooley, Assisted by Keep Kool Cuties
Scene 23: "Nellie Kelly"
Sung by .....Charles King
Scene 24: "Ring in the Joys"
Sung by.....Edward Tierney, James Donnelly, Walter Morrison, Ina Williams, Helen Fables, Rita Howard
Moved to Earl Carroll September 1, 1924
CLOSED SEPTEMBER 27, 1924
142 Performances

M8

NEW AMSTERDAM

Commencing Tuesday Evening, June 24, 1924
FLORENZ ZIEGFELD
—Presents—
The 19th Annual Production Made in America of the National Institution
ZIEGFELD FOLLIES
Glorifying the American Girl
Staged by Julian Mitchell
Dialog by William Anthony McGuire and Will Rogers. Lyrics by Gene Buck and Joseph J. McCarthy. Music by Victor Herbert, Raymond Hubbell, Dave Stamper, Harry Tierney and Dr. Albert Szirmai. Tableaux Devised and Staged by Ben Ali Haggin.
Produced by F. Ziegfeld
ACT I
Scene 1: "The Beauty Float"
Arranged by Ben Ali Haggin
Martha Lorber, Hilda Ferguson, Betty Compton and the Misses Daw, Reveaux, Cambridge, Francis, Halley, Benda, Ackerman, Goodwin, Rolfe, Wilson, Andrea and Lloyd.
Scene 2: "The Plot"
Written by Gene Buck. Music by Raymond Hubbell
Four Guys .....
Messrs. Shannon, Brown, Truscott, Lambert
The Gal .....Gloria Dawn
The Hero .....Irving Fisher
Miss Follies .....Mae Daw
Scene 3: "Bradbury Ranch", Oklahoma
Stella ..... Imogene Wilson
Jim Bradbury .....Brandon Tynan
Percy ..... Lupino Lane
Jim Watts .....Alf James
Sheriff ..... Phil Ryley
Tom ..... Tom Lewis
Alfalfa Doolittle .....Will Rogers
Song: "The Great Wide Open Spaces"
By Gene Buck and Dave Stamper
Sung by Edna Leedom
Song: "All Pepped Up"
By J. J. McCarthy and Harry Tierney
Sung by Lupino Lane, Ziegfeld, Empire and Tiller Girls
Dance by Evelyn Law
Song: "The Old Town Band"
By J. J. McCarthy and Harry Tierney
Sung by Edna Leedom and Lupino Lane
George Olsen's Band
Scene 4: Washington, D. C.—"A Couple of Senators"
By Will Rogers
A Girl .....Mae Daw
Senator Doolittle .....Will Rogers
Senator Lodge.....Brandon Tynan
Scene 5: "Bimini"—Song
By Gene Buck and Dave Stamper
Sung by Irving Fisher
Dance—Ann Pennington
George Olsen's Band
Scene 6: "A Street"
"Dance Different" .....Kelo Brothers
Scene 7: "The Piano Next Door"
Clarence .....Lupino Lane
His Wife .....Edna Leedom
His Landlady .....Gloie Eller
His Neighbor .....Alf James
His Friend .....Phil Ryley
His Baby ..... Himself
Scene 8: Curtains
Song: "Adoring You"
Lyric by J. J. McCarthy. Music by Harry Tierney. Sung by Vivienne Segal and Irving Fisher
Scene 9: "Chloride Gas Room Capitol"
"Investigating Investigations"
By Will Rogers
Senator Doolittle .....Will Rogers
Senator Useless .....Phil Ryley
Senator Stall .....Brandon Tynan
Senator Chinchbug .....Tom Lewis
One of the Help.....Alf James
Scene 10: "A Garden"—"The Beauty Contest"
Sung by Irving Fisher, Mae Daw
Music by Victor Herbert and Harry Tierney
Lyric by Joseph McCarthy
Eve .....Miss Halley
Brunhilde .....Miss Nally, Miss Francis
Cleopatra.....Miss Lloyd, Miss Beardsley
Gwenevieve.....Miss Cambridge, Miss Andrea
Eloise...Miss Pierre, Miss McGee, Miss Rasche
Isabelle.....Miss McDonald, Miss Burke
Gabrielle.....Miss Goodwin, Miss Sheldon
Nell Gwynne....Misses Ackerman, Allis, Brown
DuBarry.....Miss Benda, Miss Littlefield
Racamier.....Miss Reveaux, Miss McLaughlin
Lady Hamilton..Misses Carlton, Wooten, Byron
Eugenie.....Miss Julian, Miss Martin
The Merry Whirl.....Lina Basquette
Miss New York.....Imogene Wilson
The Ziegfeld Girl.....Evelyn Law
Typical Girl of Today.....Ann Pennington
Empire and Tiller Girls
ACT II
Scene 1: "Pearl of the East"
(By Ben Ali Haggin. Arrangement with Special Music by Raymond Hubbell)
The Pearl .....Martha Lorber
A Mountain Slave.....Hilda Ferguson
A Dancer .....Doris Lloyd
A Tartar Prince.....Mr. Pernikoff
Scene 2: "London Empire Girls"
Cane Dance (Lawrence Tiller)
Music by Dave Stamper
Scene 3: Tiller Girls—Rope Dance
(John Tiller)
Music by Victor Herbert
Scene 4: "A Night in June"—Song
Lupino Lane
By Gene Buck and Raymond Hubbell
Scene 5: "Jazzland"
Song—"Lonely Little Melody"
By Gene Buck and Dave Stamper
Sung by Irving Fisher and Vivienne Segal
Dance by Lina Basquette
Virginia King, Violin
Scene 6: Belasco Sketch
Edna Leedom, Lupino Lane, Brandon Tynan, Phil Ryley, Alf James
Scene 7: Shadow Pantomime
Scene 8: "A Victor Herbert Fantasy"
Opening Poem by Gene Buck
An Old Musician.....Brandon Tynan
(a) Gypsy Love Song...Sung by Irving Fisher and Gypsy Girls, Misses Carlton, Goodwin, Knowlton, McDonald, Nally and Wilson
(b) "I Can't Do That Sum"...Sung by Ann Pennington
(c) "Absinthe Frappe"
The Misses Reveaux, Halley, Lloyd, Cambridge, Pierre, Calame, Boatwright, Byron, McLaughlin, Drange, Sheldon and Littlefield
(d) "Kiss Me Again"..Sung by Vivienne Segal
(e) "Toyland"....Sung by Berenice Ackerman
(f) "The March of the Toys"....Lupino Lane, Mae Daw and the Tiller and Empire Girls
Scene 9: "Out West"
Will Rogers
Scene 10: "Monmarte"
Song.....Irving Fisher, Martha Lorber
By Gene Buck and Raymond Hubbell
Dances by Kelo Brothers, Evelyn Law, Lupino Lane, Ann Pennington, Hilda Ferguson, Empire and Tiller Girls, Miss Reveaux, Ribbon Girls, Apache Boys and Girls and Hat Box Girls.
Scene 11: "You're My Happy Ending"
Song.....Irving Fisher and Vivienne Segal
By Gene Buck and James Hanley
Phil Ryley replaced by Jack Shannon September, 1924.
Left of cast: Gloria Dawn, Imogene Wilson, Edna Leedom, Vivienne Segal, Hilda Ferguson, Betty Compton and Lina Basquette.
Added to cast: Dorothy Knapp, Arthur Brown, Elsa Petersen, Marjorie Leet, Ethel Kelley, Gladys Loftus, Frances Harten, Misses Ellsworth, Wild, Ansell, Fallows, Valentine, Byrle, Hurley, Kennedy and Two Athenas. Replaced by "Fall Edition" October 29, 1924
See Cast M27
(147 Performances for first 1924 Edition)

M9

APOLLO

Commencing Monday Evening, June 30, 1924
Sixth Annual Edition
GEORGE WHITE'S SCANDALS
Costumes and Curtains Made in Paris by Max Weldy From Designs by "Erte". Book by William K. Wells and George White. Lyrics by B. G. De Sylva and Ballard Macdonald. Music by George Gershwin. Additional Music by James Hanley. Orchestration by Maurice De Pack.
ACT I
Scene 1
Just Missed the Opening Chorus—.....
.....Williams Sisters
Scene 2: DON'T BE LATE
First Episode—
On Stage....Harry Morrissey, and Jim Carty
Passerby .....Will Mahoney
Second Episode—
The Sap.....Tom Ross
Third Episode—
The Wife.....Olive Vaughn
The Lover.....Newton Alexander
The Husband.....Fred Lyons
Fourth Episode—
Mailman .....James Miller
The Wife.....Thea Lightner
The Husband.....Will Mahoney
Scene 3: "FILLERS"
The Misses Fenton, Wilkie, Savage, Cloos, Donnelly, Lerch, Brooks, White, Lunnay, Sebastian, LeCount, H. Costello, Starr, J. Cullen, C. Scott, J. Scott.
Scene 4
Announced by.....Olive Vaughn
UPS AND DOWNS IN POGOTOWN
The Villain.....Lester Allen
The Heroine.....Winnie Lightner
The Father.....Will Mahoney
The Mother.....James Miller
The Parson.....Newton Alexander
Deserted Wife.....Kitty Williams
The Baby.....Tom Patricola
Scene 5: A GARDEN
Sung by..Helen Hudson and The Elm City Four
Danced by.....Alice Weaver
Scene 6: WILD IRISH ROSE
Announced by.....Olive Vaughn
Abie .....Lester Allen
Rose .....Winnie Lightner
The Baby.....Peggy Dolan
The Stranger.....Will Mahoney
Scene 7: ARABY
Sung by.....Richard Bold
Dances .....The DeMarcos
Musicians .....DeMarco Sheiks
Scene 8: SOUTHERN EXPRESS
Gateman .....James Miller
Passengers .....Dorothy Sebastian, Ruth Wilcox, Violet Anderson, Sally Starr
Another Passenger.....Fred Lyons
Another Passenger.....Will Mahoney
Scene 9: SUICIDE
The Girl.....Winnie Lightner
The Man.....Newton Alexander
Scene 10: YEAR AFTER YEAR WE'RE TOGETHER
Sung by.....Richard Bold and Helen Hudson
Lace Bride.....Violet Anderson
Attendants.....Norma Cloos and Edith Nash
Lace Curtain Girls.....Misses Dolan, Carlson, Gray, Case, Smith and Cant
Silver Bride.....Pauline Clark
Attendants.....Clara Scott and Jean Scott
Silver Curtain Girls.....Misses Kent, D. Costello, Pru, Savage, Lecount and Beryl
Gold Bride.....Katherine Chapman
Attendants...Jean Darling and Florence O'Neill
Gold Curtain Girls.....Misses Lerch, Murray, Brooks, White, Lunnay and H. Costello
Diamond Bride.....Mildred Klaw
Attendants.....Sally Starr and Jean Cullen
Diamond Curtain Girls..Misses Fenton, Wilkie, Sebastian, Wilcox, Griffith and Donnelly
Scene 11: SOMEBODY LOVES ME
Sung by.....Winnie Lightner
Romeo .....Tom Ross
Anthony .....Jim Carty
Harold Lloyd.....Fred Lyons
Bill Hart.....Harry Morrissey
Jackie Coogan.....Tom Patricola
Scene 12: THE CENSORS
Cornet .....Newton Alexander
Obediah Beetlepup.....Lester Allen
Mrs. Beetlepup.....Thea Lightner
Uncle Beetlepup.....James Miller
Dance Bug.....Tom Patricola
Girl at Window.....Winnie Lightner
Pedestrians, etc.
Scene 13: LEAVE IT TO THE AUDIENCE
Tune in to "JOY".....Winnie Lightner
Censors .....
Lester Allen, Thea Lightner, James Miller
1st Incident—Arm Dance.....By the Girls
Leg Dance.....By the Girls
2d Incident—Drama Uncensored—
The Lover.....Will Mahoney
The Girl.....Helen Hudson
The Waiter.....Jim Carty
3d Incident—Drama Censored
4th Incident—Skirt Dance.....
.....Sally Starr and The Girls
5th Incident—Charleston Dance.....The Girls
Folies Bergere Curtain of 1924
ACT II
Scene 1: MAH JONGG
The Mandarin.....Richard Bold

The Kids.....The William Sisters
Chow .....Tom Ross
Pung .....Anthony DeMarco
Mah Jongg.....Nina DeMarco
Bamboos .....
Misses Cloos, Murray, H. Costello and Lunnay
Characters...Misses Dolan, Kent, Fru and Gray
Circles .....Misses
Wilcox, LeCount, Griffith and D. Costello
Dragons.....Misses Case, Smith and LaMont
Walls.....Misses Darling, White, O'Neill, Campbell, Oken, J. Scott, C. Scott and Cavelle
Flowers .....
Misses Chapman, Klaw, Clark and Anderson
Seasons—
Spring .....Alice Wilkie
Summer .....Dorothy Fenron
Autumn .....Georgia Lerch
Winter .....Louise Brooks
Winds—
East Wind.....Bee Savage
South Wind.....Hazel Donnelly
West Wind.....Dorothy Sebastian
North Wind.....Mary Carlson

Scene 2

Songs .....Winnie Lightner

Scene 3

Ann Pennington.....Lester Allen
Brooke Johns.....Tom Patricola

Scene 4

Song—"Lovers of Art".....
.....Elm City Four and Bathing Girls

Scene 5: COLORATURE POETRY

Announced by.....Will Mahoney
1st Accompanist.....Lester Allen
2d Accompanist.....James Miller
Recitations by.....Winnie Lightner
Symphonic Gestures by.....Tom Patricola

Scene 6: ROSE OF MADRID

Sung by.....Richard Bold
Girls in the Shawl.....Misses Chapman, Dolan, Klaw, Kent, Carlson, Griffith, Clark, Smith, Anderson, Gray, LaMont and Fru
Girls in the Comb....Misses Fenron, Wilkie, Savage, Cloos, Donnelly, Lerch, Brooks, Lunnay, Wilcox, Sebastian, O'Neill, H. Costello
Behind the Fan..DeMarcos and Sheik Orchestra

Scene 7

I Love You, My Darling.....Will Mahoney

Scene 8: AH!

The Wife.....Helen Hudson
The Lover.....Will Mahoney
The Husband.....Newton Alexander
The Cop.....James Miller
The Other Lover.....Lester Allen

Scene 9: IN THE LAND OF CONGO

Congo Kate.....Winnie Lightner
Congo Kids.....The Girls
A Congo Nutt.....Tom Patricola
Feather Curtain Girls.....Misses Culmer, Klaw, Gray, Carlson, Smith, Case, Wilcox, Sebastian, Anderson, Clark, Chapman, Kent, Dolan, D. Costello, Griffith, Beryl

Scene 10: THE VERSATILE FOUR

Lester Allen, Newton Alexander, Harry Morrissey and Jim Carty

Scene 11: SHEIK ORCHESTRA

Scene 12: FINALE—IN ORDER OF APPEARANCE

Winnie Lightner, Lester Allen, Tom Patricola, Will Mahoney, Helen Hudson, Richard Bold, DeMarcos, Newton Alexander, Thea Lightner, Quartet, Olive Vaughn, Alice Weaver, Sally Starr, James Miller and the Girls.

CLOSED DECEMBER 13, 1924
196 Performances

M10

SHUBERT

Commencing Monday Evening, August 11, 1924
EMBASSY PRODUCTIONS, INC.,
—Present—
ELIZABETH HINES
In the New Musical Comedy
MARJORIE
—With—
ANDREW TOMBES, RICHARD SKEET GALLAGHER, ROY ROYSTON, ETHEL SHUTTA

Book and Lyrics by Fred Thompson, Clifford Grey and Harold Atteridge. Music by Sigmund Romberg, Herbert Stothart, Philip Kulkin and Stephen Jones. Dialog Directed by W. H. Gilmore. Dances and Ensembles Staged by David Bennett. Art Director, Watson Barratt.
Produced Under the Personal Supervision of
Rufus R. LeMaire

CAST OF CHARACTERS
(In the Order of Their Appearance)

Luke Calvert .....Edwin Forsberg
2—Howard Brindle .....Alan Allenworth
Henry .....Donat Gauthier
1—Eph Daw.....Richard Skeet Gallagher
Marjorie Daw .....Elizabeth Hines
Brian Valcourt .....Roy Royston
Juliette Loti .....Nan Crawford
Molly Daly .....Ethel Shutta
Garcia Pindora .....Andrew Tombes
Hotel Clerk .....Joe Tinsley
Biggs .....Cliff Heckinger
Bellboy .....Edward Allen

Ladies and Gentlemen of the Ensemble—Bobby Breslaw, Marguerite Dunne, Peggy Hart, Portland, Hoffa, Edith Martin, Paulette Winston, Claire Wayne, Jean Wayne, Helen O'Brian, Naomi Harkins, Beth Milton, Rita Dunne, Mabel Baade, Consuelo Owens, Monica Boulaise, Rosemary Marston, Warren Crosby, Frank Cullen, Al Davis, Perry Higgins, Fred Packard, Dick Oakley, Dan Sparks, Frederic Tozere.

SYNOPSIS: Act I—Calvert's Estate: Near Rockeepsie in the Catskills. Act II—The Tavern Inn at Southampton, Long Island. Act III—Roof Garden of Valcourt's Residence, Park Avenue, New York.

Moved to 44th Street Theater September 15, 1924.
1—Replaced by Richard Keene October 6, 1924.
2—Replaced by Jack Squire September, 1924.
Edward Allen out of cast October, 1924.
Warren Crosby left cast December, 1924.
G. W. McComas joined December, 1924.
CLOSED DECEMBER 13, 1924
145 Performances

M11

MOROSCO

Commencing Wednesday Evening, August 13, 1924
A. L. JONES AND MORRIS GREEN
In Association With
A. H. WOODS
—Announce—
NO OTHER GIRL
A Charming Musical Comedy
—With—
EDDIE BUZZZELL AND HELEN FORD

Book by Aaron Hoffman. Lyrics and Music by Bert Kalmar and Harry Ruby. Staged by John Meehan. Dances by Larry Ceballos.

CAST OF CHARACTERS
(In the Order of Their Appearance)

Joshua Franklin .....Earle Craddock
Miss Smith .....Aileen Meehan
Miss Jones .....Ruth Conley
Amos Trott.....Francis X. Donegan
Obadiah Bingle .....Henry Hicks
Molly Lane .....Doris Eaton
William Frawley .....William Sully
Hope Franklin .....Helen Ford
Ananias Jones .....Eddie Buzzell
1—Thomas Lord .....Henry Mortimer
Mary Herrington .....Jane Carroll
2—Bryan .....John Sheehan
Butler .....Eddie Girard
Mr. Van Etten.....Francis X. Donegan

Belles and Beaux of Quakertown — Dorothy Martin, Ruth Conley, Nonnie George, Vera Trett, Rose Stone, Billie Blythe, Helen Blair, Trix Taylor, Dorothy Kane, Aileen Meehan, Zita Mae, Sylvia Shawn, Helen Wilson, Jack Grieves, Fred Cowhick, William Hale, Frank Parker, David Brown, Richard Powell, Albert White.

SYNOPSIS: Act I—Quakertown, N. J. End of May. Act II—Scene 1: Ananias Jones' Office, New York City. Three Months Later. Scene 2: Thomas Lord's Home, Long Island. Same Night. Act III—Quakertown, N. J. Nine Months Later.

1—Replaced by Robert G. Pitkin September 1, 1924.
2—Replaced by Grant Erwin September 8, 1924. Jay Velie replaced Francis X. Donegan.
CLOSED SEPTEMBER 27, 1924
56 Performances

M12

AMBASSADOR

Commencing Wednesday Evening, August 20, 1924
THE MESSRS. LEE AND J. J. SHUBERT
—Present—
FAY BAINTER
(By Arrangement with William Harris, Jr.)
—in—
THE DREAM GIRL
A New Musical Play

Score by Victor Herbert. Book by Rida Johnson Young and Harold Atteridge. Lyrics by Rida Johnson Young (Adapted From "The Road to Yesterday").

—With—
WALTER WOOLF

The Play Staged by J. C. Huffman and Laura Hope Crews
Dances and Ensembles by David Bennett

CAST OF CHARACTERS

Elspeth .....Fay Bainter
Malena .....Vivara
Dolly Follis .....Wyn Richmond
Wilson Addison .....George Lemaire
Aunt Harriet .....Maude Odell
Jimmie Van Dyke.....Billy B. Van
Elinor Levison .....Alice Moffat
Nora .....Clara Palmer
Jack Warren .....Walter Woolf
Will Levison .....John Clarke
Bobby Thompkins .....Frank Masters
Mr. Gillette .....William Oneal
Ken Paulton .....Edward Basse
Antonio .....William Oneal
Cristoforo .....Edmund Fitzpatrick
Specialty Dancers—Barbara Bennett, Evelyn Grieg, Virginia Shaar, Loretta Duffy, Elizabeth Mears.
American Girls—Kathleen Barrow, Lebanon Hoffa, Rena Miller, Joan Kroy, May O'Brien, Virginia Allen, Aimee Salter, Victoria Reigel.
Artists' Models—Jeanette Dawley, Lida May, Elizabeth Mears, Velma Joffre, Virginia Griffith, Ripples Covert, Sofia Jackson, Dorothy Cola.
Gentlemen of Ensemble — Chandler Christie, Penn Thornton, Jack Parker, Dan Douglas, Maurice Kuhlman, Thomas Manahan, Frank Kimball, Fred Bush.

SYNOPSIS: Act I—Scene 1: Will Levison's Studio. Late Afternoon. In London, Year 1923. Scene 2: The Road to Long Ago. Act II—Scene 1: The Red Swan Inn. (English Inn of the 15th Century.) Scene 2: A Green Before the Castle. (15th Century.) Scene 3: Room in the Castle of Lord Strangevon. (15th Century.) Act III—Scene 1: Will Levison's Studio. After Midnight, 1923.

Joan Ruth added to cast. Replaced October 6 by Jean Linza.
Harry Ellsworth added to cast October 12, 1924.
Priscilla Todd added to cast October 24, 1924.
Robert Woolsey and Ben Lynn replaced Billy B. Van and George LeMaire October 27, 1924.
Kathryn Waugh joined November, 1924.
Jessie Lewis joined November, 1924.
Jack Stevens joined November, 1924.
CLOSED NOVEMBER 29, 1924
118 Performances

M13

NATIONAL

Commencing Monday Evening, August 25, 1924
ADOLPHE MAYER AND THEODORE HAMMERSTEIN, INC.,
—Present—
BYE BYE, BARBARA
A Musical Comedy

Book by Sidney Toler and Alonzo Price. Music and Lyrics by Carlo and Sanders.
Staged by Alonzo Price

CAST OF CHARACTERS
(In the Order of Their Appearance)

Chin Lee.....Billy B. Greene
Marjorie Palmer .....Mildred Keats
John Palmer .....Albert Sackett
Barbara Palmer .....Janet Velie
Stanley Howard .....Arthur Buckly
Paulette .....Lillian Fitzgerald
Fay .....Fay West
Philip Graham .....Stanley Ridges
Capt. Hal Cuttle.....Matt Hanley
Tom Wiggins' .....George Lynch
The Great Karloff.....Jack Hazzard
Sheriff Bisbee .....Dan Marble
George Frothingham.....Colin Campbell
Sparks .....Charlotte Davis
Phyllis .....Phyllis Pearce
Ann .....Ann Nita
Visitors and Guests at the Arlington Hotel, Santa Barbara — Agnes O'Loughlin, Jean Benton, Charlotte Davis, Marian Squire, Marian Dale, Neida Snow, Bernetice Hampshire, Mary Mellinger, Lucille Prior, Rita Adams, Madeline Dare, Ruth Jewell, Lillian Day, Hope Minor, Peggy Ellis, May Johnson, Charles Mantia, Louis Brown, Jack Spinelly, Harold Spinelli, William Jay Spencer, Joe Bernella.

SYNOPSIS: Act I—Grounds of the Arlington Hotel, Santa Barbara. Late Afternoon. Act II—The Ballroom. Evening.
Time: The Present
CLOSED SEPTEMBER 6, 1924
16 Performances

M14

COLONIAL

Commencing Monday Evening, September 1, 1924
B. C. WHITNEY
—Presents—
SISSLE AND BLAKE
In Their New Musical Comedy
THE CHOCOLATE DANDIES
In Two Acts and Twelve Scenes

Book by Noble Sissle and Lew Payton. Music and Lyrics by Sissle and Blake. Staged by Julian Mitchell.
Entire Production Under Personal Direction of Sissle and Blake

CAST OF CHARACTERS

At the Piano.....Eubie Blake
Mandy Green .....Amanda Randolph
Sammy .....Gwendolyn Feaster
Black Joe, Jr.....Addison Carey
That Comedy Chorus Girl.....Josephine Baker
Struttin' Drum Major.....J. Mardo Brown
Bill Splivens.....W. A. Hann
Mr. Hez Brown.....William Grundy
Mrs. Hez Brown.....Inez Clough
Angeline Brown .....Lottie Gee
Jessie Johnson .....Elizabeth Welsh
Manda .....Valada Snow
Uncle Eph .....Fred Jennings
Dobby Hicks .....Noble Sissle
Dan Jackson.....Ivan H. Browning
Shorty .....Ferdi Robinson
Johnnie Wise .....Russell Smith
Mose Washington .....Lew Payton
Joe Dolks .....Johnny Hudgins
Silas Green.....Lee J. Randall
Bookmaker .....George Jones, Jr.
Snappy .....Charlie Davis
Sandy Scarecrow's Jockey.....Curtis Carpenter
Jump Steady.....John Alexander, Chic Fisher

In the Bank

Bank Policeman .....Ferdie Robinson
The Porter .....Fred Jennings
Secretary .....Valada Snow
Cashier .....Richard Cooper
Bookkeeper .....Percy Colston
Draft Clerk .....Claude Lawson
Auditor .....Addison Carey

Four Harmony Kings—(Quartet)
Ivan H. Browning, W. H. Berry, George Jones, Jr.; W. A. Hann

At the Wedding

Mischief .....Mildred Smallwood
A Deserted Female.....Josephine Baker
Her Bunco Attorney.....Lloyd Keyes
Bamville Opera House Band—Joe Smith, Director; J. M. Brown, Drum Major; E. C. Caldwell, J. W. Mobley, Ferdie Robinson, George Dosher, Horace Langhorne, L. J. Randall, R. Cooper, Willard Sinkford, Henry M. Batcheldor.
Jazzy Jassmines — Carmen Marshall, Aimee Bates, Rose Young, Anita Alexander, Virginia Wheeler, Violet Holland.
Bandannaland Girls — Bertha Wright, Ruby Barbee, Mae Cobb, Hilda Perlino, Marie Fraine, Mae Fortune, Mildred Hudgins, Marion Gee, Lolita Hall, Viola Jackson, Dorothy Bellis, Gladys Bryant, Thelma McLaughlin, Helen Mitchell, Mabel Nichols, Catherine Parker, Jennie Salmon, Clara Titus, Lucille Smith, May Fanning, May Benjamin, Mildred Smallwood.
Bamville Vamps—Doris Mignotte, Frankie Williams, Jaculine Williams, Hazel Cole, Dorothy Bellis, Gladys Bryant.
Syncopated Sunflowers—John Alexander, Chic Fisher, Howard Elmore, Alfred Chester, Willie Sheppard, Lloyd Keyes, Earl Crompton, Bournis Brown, Buster Miller.

Charlie Davis out of cast account illness August and September.
Johnny Hudgins left cast September, 1924.
CLOSED NOVEMBER 22, 1924
96 Performances

M15

GLOBE

Commencing Monday Evening, September 1, 1924
(Same Theater November 6, 1923 to May 31, 1924)
CHARLES DILLINGHAM
—Presents—
FRED STONE
In a Fantastic Musical Play in Two Acts
STEPPING STONES

Music by Jerome Kern. Lyrics by Anne Caldwell. Book by Anne Caldwell and R. H. Burnside. Staged by R. H. Burnside.

CAST OF CHARACTERS

Peter Plug .....Fred Stone
Prince Silvio .....Roy Hoyer
Otto DeWolfe .....Oscar Ragland
Remus .....John Lambert
Richard .....Cynthia Foley
Captain Paul .....Frederic Tozere
Antoine .....William Murray
Gypsy Jan .....Bert Jordan
Eddie .....Willie Torpey
The Landlord .....George Herman
Rougette Hood .....Dorothy Stone
Widow Hood .....Allene Stone
Lupina .....Hazel Glen
Radiola .....Primrose Caryll
Mary .....Lucille Elmore
Nurse Marjorie .....Lydia Scott
Charlotte .....Francetta Malloy
Eclaire .....Jet Stanley

Tiller Sunshine Girls

SYNOPSIS: Act I—Scene 1: The Nursery. Scene 2: The Puppet Play. (With Tony Sarg's Marionets.) Scene 3: The Corridor. Scene 4: The Sweet Shop. Scene 5: Cherryville Square. Scene 6: The Road to Broughton Woods. Scene 7: The Garden of Roses. Act II—Scene 1: The Haunted Inn. Scene 2: The Mystic Hussars. Scene 3: The Ghost of the Inn. Scene 4: The Dolls' Village. Scene 5: Outside the Inn. Scene 6: The Palace of Prince Silvio.

CLOSED OCTOBER 4, 1924
275 Performances

M16

FULTON

Commencing Monday Evening, September 1, 1924
WILLIAM CARYL
—Presents—
TOP-HOLE
The Tip-Top Musical Comedy
—With—
ERNEST GLENDINNING

Book by Eugene Conrad and George Dill. Revised by Gladys Unger. Music by Jay Gorney. Lyrics by Owen Murphy. "Sandman" and "Golfing" Numbers by Robert Braine. Dances Staged by Seymour Felix and David Bennett.
Production Staged Under Direction of William Caryl

CAST OF CHARACTERS
(In the Order of Their Appearance)

Peggy Corcoran .....Nina Penn
Dobson .....Richard Temple
Marcia Willoughby .....Clare Stratton
Mrs. John Corcoran.....Leah Winslow
Mrs. Blunt .....Nellie Graham-Dent
Irving Naith .....Brandon Peters
Judge John Corcoran.....Walter Walker
Algernon Van Hooten.....Charles Brown
Al Smith .....Earl Redding
Robert Corcoran (Bob).....Ernest Glendinning
Aloysious Blunt.....John Daly Murphy
Theodore Willoughby .....John Park
A Caddy .....Billy Kelly
Maureen .....Ann Milburn
Friends of Peggy and Marcia — Madeline Calkins, Lillian Carmody, Sylvia Carol, Teddy Dauer, Frieda Dixon, Lila Dixon, Mary Grace, Eva Marie Gray, Mildred Morgan, Mabel Olsen, Jean Watson, Betty Wright.

SYNOPSIS: Act I—Living Room of Judge Corcoran's Home, Suburban New York. Morning. Act II—Scene 1: On the Top Hole Golf Course, California (Seventh Hole). One Year Later. Scene 2: Locker Room of the Top Hole Golf Club. One Week Later. Act III—Reception Hall of the Club. Same Evening.
Moved to Knickerbocker Theater October 10, 1924.
CLOSED NOVEMBER 29, 1924
104 Performances

M17

IMPERIAL

Commencing Tuesday Evening, September 2, 1924
ARTHUR HAMMERSTEIN
—Presents—
ROSE-MARIE
—With—
MARY ELLIS
And a Broadway Cast Including
WILLIAM KENT-DENNIS KING

Book and Lyrics by Otto Harbach and Oscar Hammerstein II. Music by Rudolf Friml and Herbert Stothart. Dances Arranged by David Bennett. Book Staged by Paul Dickey
Production Under Personal Supervision of Arthur Hammerstein

CAST OF CHARACTERS
(In the Order of Their Appearance)

Sergeant Malone.....Arthur Deagon
Lady Jane.....Dorothy Mackaye
1—Black Eagle.....Arthur Ludwig
Edward Hawley.....Frank Greene
Emile La Flamme.....Edward Ciannelli
Wanda .....Pearl Regay
Hard-Boiled Herman.....William Kent
Jim Kenyon.....Dennis King
Rose-Marie La Flamme.....Mary Ellis
Ethel Brander.....Lela Bliss

LADIES OF THE ENSEMBLE

Almerito Voudry, Nadya Miller, Carol Joyce, Ann Wood, Mabel Martin, Peggy Sletner, Ruby Poe, Lee Byrne, Eve Wendt, Kathlyn McKinley, Violet McKinley, Lillian Burke, Neren Swinton, Sylvia Stoll, Stella Bolton, Peggy Driscoll, Gladys La Rosche, Janet Lord, Roslee King, Alice Mitchell, Billie Fish, Marjorie Talcott, Mary Morrison, Connie Best, Ellen Rose, Alice Hanley, Virgil Dodd, Julia Strong, Helen Bell, Ivia Perrine, Gloria Frank, Glada Gray, Billy Armstrong, Owen Gordon, Betty Carlstedt, Genevieve Tierney, Claire Rossi, Lillian White, Cynthia Whyte, Mary Walsh, Lenore Cornwall and Grace Carlisle.

GENTLEMEN OF THE ENSSMBLE

John Lambie, George Jimos, Patrick Tooney, Ellis Doyle, Edward Gargon, Joseph Ames, Morris Tepper, Norman Johnstone, Bill Struber, Jack Lerner, Leslie Ostander, Irwin Arnold, Bert Bowlen and Richard Neeley.

1—Replaced by Neil Moore October, 1924.

SYNOPSIS: Act I—Scene 1: Lady Jane's Hotel, Fond du Lac, Saskatchewan, Canada. Scene 2: Impression. A Campfire in the Hills. Later That Night. Scene 3: Meanwhile. A Pantomimic Vision of an Incident in Black Eagle's Cabin. Scene 4: Same as Scene 2. A Half Hour Later. Scene 5: Totem Pole Lodge, Near Kootenay Pass in the Canadian Rockies. A Few Weeks Later. Act II—Scene 1: A Novelty Shop in Quebec. Eight Minutes Have Passed. Scene 2: Grand Ballroom, Chateau Frontenac, Quebec. One Month Later. Scene 3: Impression. A Cafe on the River Front, Quebec. That Night. Scene 4: Impression. The Cellar of the Same Building. Scene 5: "The Castle". One Month Later.

Mary Ellis out of cast on account of illness February 5 to 12.
Marion Alta substituted for Mary Ellis February 5-7.
Madeleine Massey substituted for Mary Ellis February 9-12.
Neil Moore substituted for William Kent

for 2 performances February 23.
Lucille Morrison joined April 9, 1925.
Sam Ash replaced Dennis King July, 1925.
Desiree Ellinger replaced Mary Ellis July, 1925.

M18

HARRIS

Commencing Wednesday Evening, September 3, 1924

WILMER & VINCENT
—Present—
The New American Musical Play

BE YOURSELF!

—With—

QUEENIE SMITH, JACK DONAHUE, G. P. HUNTLEY AND GEORGIA CAINE

By George S. Kaufman and Marc Connelly. Music by Lewis Gensler and Milton Schwarzwald. Extra Lyrics by Ira Gershwin. Dances and Musical Numbers Staged by Vaughn Godfrey and Jack Mason.

CAST OF CHARACTERS

1—Marjorie Brennan .....Dorothy Whitmore
Grandma Sarah Brennan.....Georgia Caine
2—Joseph Peabody Prescott....G. P. Huntley
3—David Robinson .....Barrett Greenwood
Matt McLean .....Jack Donahue
Tony Robinson .....Queenie Smith
Eustace Brennan .....Jack Kearney
Mordecai Brennan .....Jay Wilson
Cyrus Brennan .....Ted Weller
Hemp McLean .....John Kearney
4—Bull McLean .....Ralph Brainard
Betty .....Teddy Hudson
Adam McLean.....James R. McCann
Marjorie's Girl Friends — Peggy Gillespie, Romona Kogan, Faith Cullen, Mabel Stanford, Ann Summers, Ruth Trott, Louise Wright, Edith Talbot, Christine Bernsman, xGladys Harris, Mollie Christie, xRay Smith, Helen Evans, xGladys Smith, Eleanor Dana, Florence Murphy, xPeggy Anderson, xCleo Lombard, Mildred Brown.

SYNOPSIS: Act I—The Brennan Cottage in the Tennessee Mountains. A Summer Night. Act II—Outside the House. The Following Morning.

Play Staged by William Collier
xLeft cast October, 1924.
1—Replaced by Norma Terris.
2—Replaced by Percy Ames. Ames replaced by Percy Baverstock.
3—Replaced by Harry Puck. Puck replaced by John Price Jones October, 1924.
4—Replaced by Don Roberts November, 1924. Irma King, Maude Lydiate and Ethel Bryant added October, 1924.
Hal Skelley replaced Jack Donahue for two performances, September 30-October 1.
CLOSED NOVEMBER 22, 1924
92 Performances

M19

WINTER GARDEN

Commencing Wednesday Evening, September 3, 1924

THE MESSRS. LEE AND J. J. SHUBERT
—Present—
The Winter Garden's 12th Annual Revue

JAMES BARTON, GEORGE HASSELL

THE PASSING SHOW OF 1924

—With—

LULU McCONNELL, ALLAN PRIOR, JACK ROSE, OLGA COOK, THE LOCKFORDS, BARBETTE, SARITA WATLE

Staged by J. C. Huffman

Book and Lyrics by Harold Atteridge. Additional Lyrics by Alex Gerber. Music by Sigmund Romberg and Jean Schwartz. Dances by Max Scheck and Seymour Felix. Ballets by Kotchefovsky. Stage Settings by Watson Barratt.

The Entire Production Under the Personal Supervision of J. J. Shubert

Prolog
Scene 1

Gloom ..... Herbert Ashton
Blue Laws .....Harry McNaughton
Income Tax .....Robert Lee
The Gunman .....William Simpson
Second Gloom .....Peter Trado
Third Gloom .....Frank Trado
Miss Gaiety .....Joyce White
Number—"Joy and Gloom".....
.....Joyce White, Tracy and Hay
Scene 2: The Average Citizen
The Citizen .....Grant Simpson
Lecturer ..... Harry McNaughton
Hotel Keeper .....Ben Franklin
Scene 3: Charles Jones' Home
Charles Jones .....Ben Franklin
Wilbur ..... Peter Trado
Mrs. Jones .....Lulu McConnell
Julia .....Cathleen Healy
Joseph ..... James Stieger
Scene 4: Some Club
The Son .....William Simpson
The Father .....Robert Lee
The Grandfather .....Herbert Ashton
The Great-Grandfather .....George Hassell
The Waiter .....Andrew Jochim
Scene 5
Number—"Gold, Silver and Green".....
.....Dan Healy, the Lockfords
Scene 6: An Asylum
The Radio Fiend.....William Simpson
The Income Tax Fiend.....Robert Lee
The Automobile Fiend.....Andrew Jochim
The Mah Jongg Fiend.....Herbert Ashton
The Telephone Fiend.....Ben Franklin
A Crazy Man.....Jack Rose
Scene 7: "The Beaded Bag"
The Buyer .....Allan Prior
The Saleslady .....Olga Cook
The Lady .....Dorothy Janice
The Dance .....Eleanor Willems
The Beaded Bag Girls—Dorothy Bruce, Julia Barker, Charlotte Sprague, Lucille Le Suer, Alice McCormick, Rose Velour, Doris Downes, Harriet Gustine, Nancy Corrigan, Doris Snibbe and Louise Carlworth.
Scene 8: The Telephone
Mr. Grey .....Herbert Ashton
Mr. Jones .....James Barton
Miss Innocence .....Marie Saxon
Mr. Fresh .....Harry McNaughton
First Man .....Andrew Jochim
A Lady .....Cathleen Healy
Clerk ..... Peter Trado
Mr. White .....Allan Prior
Second Man .....Ben Franklin
Third Man .....Frank Trado
The Husband .....Robert Lee
The Wife .....Dorothy Janice
Scene 9: Society Blues
James Barton
Scene 10: Two in One
The Manager .....Herbert Ashton
The Author .....Andrew Jochim
The Maid .....Cathleen Healy
The Son .....Dan Healy
The Fiancee .....Joyce White
The Curate .....Harry McNaughton
The Father .....George Hassell
The Mother .....Lulu McConnell
Scene 11:
Number—"Everybody Dance" .....
.....Eleanor Willems, Trado Twins
Scene 12: The Trado Twins
Scene 13: King Arthur's Round Table
Min .....Lulu McConnell
Jim .....James Barton
King Arthur .....Herbert Ashton
Sir Gareth .....Ben Franklin
Sir Gawaine .....Allan Prior
Sir Galahad .....William Simpson
Sir Mordred .....Robert Lee
Messenger ..... Andrew Jochim
Queen Guinevere .....Olga Cook
Lady .....Cathleen Healy
Sir Lancelot .....Harry McNaughton
Lady Morgan de Fay.....Marie Saxon
Page .....Vi Patterson
Scene 14
Number—"Dublinola" .....
....Harrington Sisters, Dan Healy and Trado Twins and a Group of Irish Colleens
Scene 15
Jack Rose—Specialty
Scene 16: The Garden of the Tuilleries
Bonaparte .....Allan Prior
Josephine ..... Olga Cook
Scene 17: Crown Finale
ACT II
Scene 1
Number—"Nothing Naughty in a Nightie"
Harrington Sisters, Marie Saxon, Bessie Hay
Scene 2: Flappers' Version of History
A Flapper ..... Joyce White
The Professor .....Andrew Jochim
General Garcia .....Herbert Ashton
Messenger ..... Robert Lee
Pharaoh's Daughter .....Lulu McConnell
A Sage .....Allan Prior
A Woman .....Cathleen Healy
Paul Revere .....James Barton
Scene 3: A Study in Porcelain
Allan Prior, Dorothy Janice and Porcelain Girls
Porcelain Groups
(1) Old Chelsea (4) Wedgewood
(2) Chinese (5) Delft
(3) French (6) Old Vienna
(7) Dresden
Scene 4: Outward Bound
A Delegate .....George Hassell
The Steward .....William Simpson
Charles Bryan .....Andrew Jochim
Wm. Jennings Bryan.....Herbert Ashton
John W. Davis.....Allan Prior
Dawes ..... Robert Lee
Helen ..... Helen Maria
Coolidge ..... Harry McNaughton
La Follette .....Ben Franklin
Ma Ferguson .....Lulu McConnell
Scene 5: Venetia
Olga Cook, Dorothy Janice
Scene 6: At Home
The Wife .....Lulu McConnell
The Husband .....Grant Simpson
The Brother .....William Simpson
Time—September 1, Floral Park, L. I.
Scene 7: Some Courtroom
The Judge .....Ben Franklin
A Policeman .....Robert Lee
Attorney for the Defense.....Dan Healy
The State's Attorney.....Herbert Ashton
George Washington Johnson.....James Barton
Scene 8: Mooching Along
James Barton and Plantation Girls
Scene 9: The Holiday Number
Allan Prior, Olga Cook, Dorothy Janice and Holiday Girls
Holiday Girls
New Year's .....Harriet Gustine
St. Valentine's .....Dorothy Bruce
St. Patrick's .....Carol Miller
Easter ..... Doris Downes
May Day .....Nancy Carroll
Fourth of July .....Charlotte Sprague
Labor Day.....Lucille Le Suer
Halloween ..... Madelon Smith
Thanksgiving ..... Bonnie O'Dear
Christmas ..... Rose Velour
The Lockfords
Scene 10: The Winter Garden Girls
The Harrington Sisters and the Winter Garden Steppers
Finale

Marie Saxon out of cast October, 1924.
Zena Trett in cast October, 1924.
James Barton out of cast October, 1924.
George Hassell out of cast October, 1924.
Billy B. Van in cast October, 1924.
George LeMaire in cast October, 1924.
CLOSED NOVEMBER 22, 1924
106 Performances

M20

MUSIC BOX

Commencing Wednesday Evening, September 10, 1924

EARL CARROLL VANITIES

(Second Edition)

—With—

SOPHIE TUCKER AND JOE COOK

Lyrics and Music by Earl Carroll. Dances and Ensembles Staged by Sammy Lee.

ACT I
Scene 1: The Spirit of Vanities
A—The Broadcasting Station
B—Song: "Over the Radio"
The Announcer .....Bert Rome
The Speaker .....Henry Dunn
The Radio Girls—The Misses Leonard, Oakley, Patterson, Corday, Keithley, DeLong, Vernon, McFadden, Renit, Jones, Armes, Black.
The Radio Beauties
Miss Boston .....Rella Harrison
Page .....Josephine Libby
Miss Philadelphia ..... Lucille Osborne
Page .....Dorothy Harris
1—Miss Washington .....Betty Wilson
Page .....Lillian Derchin
Miss Pittsburgh .....Helen Mennette
Page ..... Eleanor Meeker
Miss Cleveland .....Carol Cummings
Page .....Betty Vane
Miss Detroit .....Frances Blythe
Page ..... Janice Fair
Miss New Orleans.....Betty Blackburn
Page ..... Bernice Rose
Miss St. Louis.....Virginia Beardsley
Page ..... Janet Odette
Miss Chicago .....Lillian Moorehouse
Page ..... Kiddy Young
Miss Los Angeles.....Norma Lee Forrest
Page ..... Doris Tree
Miss San Francisco.....Anna Mae Dennehey
Page .....Catherine Ringquist
Radio Dancers—Misses Revere, Lorraine, Lombard, Roberts, Allen, Y. Dubois, Isham, Hutchinson, Blair, Howard, Banton, Duker, Hunt, F. Marchant.
Miss America.....Katheryn Ray
Scene 2
The Bouncing Boxoes.....Miller and Mack
The Boxette Octet—Misses Frank, McKay, Stone, Malvern, Benton, Medwin, V. Marchant, Tremble.
Scene 3
Laudlam .....Hawthorne and Cooke
Scene 4
Song—"Shadow Land".....Desiree Tubor
(Shadow Effect by Max Teuber)
Scene 5: The Polo Party
Fringe—Dance by.....Margaret Davies
The Syncopated Cocktail....Chester Fredericks
The Hostess .....Sophie Tucker
Men in Waiting—John Miller, James Mack, Albert Hawthorne and Johnny Cooke.
"The Prince of Wales"
Scene 6: Stage Door of the Earl Carroll Theater
The Sap.....Al K. Hall
His Friend .....Bert Rome
Mary "Congenial"..... Margaret Davies
Eleanor "Uncongenial"..... Betty Fitch
Lillian "Too Congenial".....Agnes Leonard
His Son .....Chester Fredericks
Scene 7: The Electrical Laboratory
The Professor .....Joe Cook
A Committeeman .....Charles Alexander
Another Committeeman .....Henry Dunn
Third Committeeman .....Dave Chasin
Assistant ..... Joey Benton
Elevator Boy .....Geneva Duker
First Page .....Josephine Libby
Second Page .....Pauline Blair
Scene 8
Baritone Duet—"O Dry Those Tears"....
.....Frank and Eddie Leslie
Scene 9: "Counting the Hours"
The Clockmaker .....Leo Conway
The Inspiration .....Desiree Tabor
The Hour Lass.....Gertrude Lemonn
On the Pendulum.....Katheryn Ray
24 Lovely Hours.....Vanities Girls"
Scene 10:
Dance ..... Chester Fredericks
Scene 11: Sophie Tucker
Scene 12:
The 10 Iodine Brothers — Joe Cook, Charles Alexander, Albert Hawthorne, Johnny Cooke, Albert Dare, Walter Wahl, John Miller, James Mack, Dave Chasin and Bob Simms.
Scene 13:
Song—"Tiddelee Tot".....
.....Bert Rome and Henry Dunn
Scene 14: The Pyramid of Dance
High Priestess of Pep.....Sophie Tucker
The Minuet (Solo).....Thelma Harvey
The Russian—Solo by.....Elsie Lombard
The Oriental (Solo).....Virginia Beardsley
Acrobatic—Solo by.....Margaret Davies
The Roman Sword—Solo by.....Amy Revere
The Jazz Toe Ballet (Solo).....
The Spanish—Solo by.....Betty Fitch
The Essence (Solo).....Amy Frank
The Charleston—Solo by.....Frances Stone
Scene 15
The Dimond Palm Grove..108 "Vanities" Girls
Chester Fredericks and 108 "Vanities" Girls
ACT II
Scene 1: Ballet of Winds
Song ..... Leo Conway
Scene 2:
The Mad Musicians.....Hawthorne and Cooke
Scene 3: Wanted
Head Clerk .....Johnny Cooke
His Assistant.....Albert F. Hawthorne
Miss Inquirer .....Margaret Davies
Miss Informed .....Sophie Tucker
Scene 4:
Dance.....Al K. Hall and Chester Fredericks
Scene 5: "Steamship Office"
Ticket Agent .....Joe Cook
Tourist .....Henry Dunn
Dance .....Miller and Mack
Scene 6:
Song—"In the South of France".....
.....Bert Rome and Henry Dunn
Scene 7: Land of Lace
Silver Lace — Misses Mennette, Cummings, Harrison, Osborn, Blythe, Young, Moorehouse, Dennehey, Armes, Forrest, Wilson, Blackburn.
Magenta Lace—Misses Leonard, DeLong, Corday, Benit, Karr, Vernon, Patterson, Keithley, Beardsley, Black, Jones.
Gold Lace—F. Marchant, J. Benton, McKay, Medwin, Lorraine, Tremble, Rivere, Ray, Malvern, Odette, Stout, Frank.
Black Lace — Duker, Hunt, Blair, Howard, Lombard, Hutchinson, Libby, F. McFadden, Y. Dubois, Roberts, Isham, A. Banton.
Orange Lace—60 Vanities Girls
Scene 8: Joe Cook
Scene 9:
Joe Cook Will Positively Explain and Possibly Demonstrate Looping the Loop.
Passenger .....Sophie Tucker
Lovely Tripp .....Betty Fitch
Traveler ..... Bert Rome
Scene 10:
Statuet .....Dare and Wahl
Scene 11: Congo Room, Alamac Hotel
Lucy Rolls.....John Miller
A. Royce.....James Mack
Head Waiter.....Dave Chasin
Outoftowner .....Henry Dunn
Chinchilla .....Betty Fitch
Ordinary Waiter.....Johnny Cooke
Maestro .....Albert F. Hawthorne
Alcohol .....Al K. Hall
Bouncers .....Dare and Wahl
Guests—Misses Leonard, Oakley, DeLong, Keithley, Corday, Jones, Vernon, Beardsley, Patterson, Bennett, G. McFadden, Black
Thirty-Six "White Cargo Girls"
Specialty Dance.....Thelma Harvey
Scene 12:
Song—"Tondeleyo" .....Bert Rome
Scene 13:
"Tu-Lu-Zo-Lu".....Hall, Hawthorne, Cooke
Scene 14: Battle of Color
Solo .....Leo Conway
Scene 15:
"Twelve Little Heels".....Chester Fredericks
Scene 16:
"Silver Threads Among the Gold".....
.....Frank and Eddie Leslie
Scene 17:
Song—"Frankie and Johnnie".....Joe Cook
Scene 18: For the Sake of the Game
Captain .....Sophie Tucker
Lt. Pinochle.....Charles Alexander
Fair Play.....Johnny Cooke
Foul Ball.....James Mack
Sand Bunker.....Albert F. Hawthorne
T. Boxe.....John Miller
Motorcycle Policeman.....Al K. Hall
Scene 19: Nuit de Noel (Christmas Night)
A—Roofs of Paris
Santa Claus.....Margaret Davies
Snow Flakes—Misses Frank, Benton, Medwin, Stone, Tremble, Lombard, McKay, Malvern
Skating Specialty.....John Miller
Skaters—Misses Leonard, Black, Patterson, G. McFadden, Bennett, Vernon, Oakley, Jones
Songs—"Christmas Night".....Mary Carey, Desiree Tabor, Bert Rome and Henry Dunn
Scene 20:
Grand Finale—Temple of Flowers.....
.....Entire Company
Entire Production Staged Under the Personal Direction of Earl Carroll
Sophie Tucker withdrew from cast September 20, 1924.
Hawthorne and Cooke, Leo Conway, Betty Wilson, Gertrude Lemonn and Margaret Davies out of cast October, 1924.
1—Replaced by Dolly Harkins.
Phyllis Pearce added to cast October 10, 1924.
Claire Elgin added to cast November 10, 1924.
CLOSED JANUARY 3, 1925
134 Performances

M21

SHUBERT

Commencing Tuesday Evening, September 16, 1924

THE BOHEMIANS, INC.
A. L. Jones and Morris Green, Managing Directors
—Announce—
Sixth Yearly Edition

GREENWICH VILLAGE FOLLIES

America's Greatest Annual Revue

The Entire Production Devised and Staged by John Murray Anderson. Comedy Sketches Directed by Lew Fields. Lyrics by Cole Porter, Irving Caesar and John Murray Anderson. Music by Cole Porter. Dances Staged by Larry Ceballos.

Program Subject to Change
PART I

Scene 1 (A): The Washington Square Arch
George Washington.....Donald Ross
Lafayette .....Jack Brooks
The Dana Gibson Models—Marcelle Miller, Betty Hill, Ann Austin, Millie Shaw, Rachel Gould Chester, Meeka Aldrich, Josephine Karroll, Claire Hooper.
(B) The Greenwich Village Barber Shop
Manicurist .....Bobbe Arnst
Manager .....Georgie Hale
Manageress .....Julia Silvers
Theatrical Manager.....James Clemons
Manicurists, Bootblacks, Barbers
Scene 2: On the Beach
By Joe Hayman and J. Gordon Bostock
The Thief.....Floyd English
The Dude.....John Sheehan
The Girl.....America Chedister
The Man.....Bud Williamson
Scene 3: America in the 18th Century
Settings and Costumes Designed by James Reynolds
"My Long, Long Ago Girl"
Sung by George Rasely
"Long, Long Ago"
Sung by Dorothy Neville
The Harpist.....Gloria Pleasants
The Long Ago Girl.....Julia Silvers
Brooks and Ross and Ensemble
Scene 4: New York City
"Service"—By Frances Nordstrom
Central .....America Chedister
Western Union.....Ethel Davis
The Man.....John Sheehan
The Girl.....Rosalie Claire
A Jewish Gentleman.....James Clemons
The Manager.....George Moran
Scene 5: In the Village
(A) "I Want Twins"
The Singers.....James Clemons, James Naulty
The Brunets..Polly Williams, Vivian Wyndham
The Blondes.....Dorothy Gordon, Beata Hoyt
The Chestnuts....Betty Linn, Lucille Constante
The Titians.....Mary Adams, Josephine Payne
(B) "The Dollys and Their Collies"
The Singers.....Rosie Dolly, Jennie Dolly
With Jud Brady's Collies
Scene 6: In the Village
Maisie Clifton and Billie De Rex
Scene 7: The Happy Prince
Adapted from the Story of Oscar Wilde
By John Murray Anderson
(Settings and Costumes Designed by James Reynolds)
The Singers....Dorothy Neville, George Rasely
The Story Teller.....George Christie
Scene (A): The Orangery at Sans Souci
The Court Harpist.....Gloria Pleasants
The Little Marquise.....Mary Jane
The Compesse.....Rachel Gould Chester
The Queen Mother.....America Chedister
The Duchesse.....Maida Palmer
The Princess Royale.....Marjorie Alton
The Happy Prince.....Robert Alton
Ladies of the Court, Courtiers
Scene (B): A Public Square
The Golden Statue of the Happy Prince.....
.....Terrence Kennedy
The Disappointed Young Man....Floyd English
The Charity Children
The Poor Seamstress.....Meeka Aldrich
Her Child .....Mary Jane
The Young Playwright.....Bud Penny
The Little Match Girl.....Renon
The Mayor.....John Sheehan
The Town Councillor.....James Clemons
The Sister of Mercy.....Roshanara
The Swallow.....Ludmilla
Scene 8: The Yes Guy
By Arthur Caesar
The Hired Boy—By Don Barclay
Scene 9: Set in Black
"Liebestraum"
An Original Interpretation of Franz Liszt's Nocturne
By John Murray Anderson
The Dancers.....Ludmilla, Robert Alton
The Statuary Group
Scene 10: The Kiss
By William K. Wells
Alva Van Hoff.....Ethel Davis

Ludwig Van Hoff.....John Sheehan
John Martin.....George Christie
Butler .....Floyd English
Scene: (a) Conservatory at the Country Club. (b) The Van Hoff Home, the Next Afternoon. (c) The Van Hoff Home, Evening.
Scene 11: In Full Stage
Vincent Lopez and His Pennsylvania Orchestra
Scene 12:
George Moran and Charles Mack
Scene 13: Christmas Eve in the Village
(Costumes Designed by James Reynolds)
(Settings by Herman Rosse)
(A) "Bring Me a Radio"
Sung by Bobbe Arnst
The Postmen....James Clemons, James Naulty
(B) "Broadcast a Jazz"
Sung by Bobbe Arnst
PART II
Scene 1: In Brittany
Settings and Costumes Designed by Mrs. Ingeborg Hansell
(A) "Brittany"
Sung by Georgie Hale
The Hackensack Girl.....Bobbe Arnst
The Brittany Girl.....Ludmilla
And Ensemble
(B) Vega
Scene 2: "Destiny"—In Paris
Settings and Costumes Designed by James Reynolds
"Toy of Destiny"
Sung by Julia Silvers
(A) Spring—In the Bois
The Young Girl.....Rosie Dolly
The Governess.....Meeka Aldrich
The Man.....George Christie
The Chocolate Seller.....Rachel Gould Chester
(B) Summer—The Star's Dressing Room
The Star.....Jennie Dolly
The Maid.....Helene Dahlia
The Young Admirer.....Floyd English
The Usher.....Bud Penny
The Man.....George Christie
(C) Autumn—The Cafe De Paris
The Cocotte.....Rosie Dolly
The Man.....George Christie
The Lounge Lizard.....James Naulty
(D) Winter—In Montmartre
The Street Walker.....Jennie Dolly
The Drunk.....James Clemons
The Barman.....Bud Williamson
The Man.....George Christie
The Young Girl.....Rosie Dolly
The Governess.....Meeka Aldrich
Apaches
Scene 3: Before the Portals
"Happy Melody"
Music by Phil Charig. Lyric by Irving Caesar and John Murray Anderson
Sung by Bobbe Arnst
Dance by Nitza, Vernille, Marjorie Alton, Robert Alton, James Naulty and Ensemble
Scene 4: A New York Apartment House
"Neighbors"
By William K. Wells
Mr. Smith.....Don Barclay
Mrs. Smith.....Rosalie Claire
Mr. Brown.....John Sheehan
Mrs. Brown.....Ethel Davis
Scene 5: James Clemons
Scene 6: Lest We Forget
By Arthur Caesar
At a Railroad Station
By Don Barclay
Scene 7: Au Claire de la Lune
"Wait for the Moon"
The Singers.....Jennie Dolly, George Rasely
The Dancer.....Rosie Dolly
And Ensemble
Scene 8: Moran and Mack
Scene 9: The Hall of Mirrors
(Settings and Costumes by James Reynolds)
"Make Every Day a Holiday"
Sung by Julie Silvers
Trophy Bearers, The Holidays, May-Pole Girls, Halloween Revelers
The Follies Baby.....Mary Jane
Rosie Dolly and Jennie Dolly
Resume—The Entire Company
The End
Pauline Williams added to cast October, 1924.
Dolly Sisters out of cast November, 1924.
Keene Twins joined cast November, 1924.
James Donnelly joined cast November, 1924.
Edward Tierney joined cast November, 1924.
Moved to Winter Garden and replaced by mid-winter edition November 24, 1924.
See M21-A
(77 Performances for First Edition)

M21a

WINTER GARDEN

Commencing Monday Evening, November 24, 1924
(Shubert Theater September 16, 1924, to November 22, 1924)

THE BOHEMIANS, INC.
A. L. Jones and Morris Green
Managing Directors
—Announce—
The Sixth Yearly

GREENWICH VILLAGE FOLLIES

Mid-Winter Edition
America's Greatest Annual Revue
The Entire Production Devised and Staged by John Murray Anderson
Comedy Sketches Directed by Lew Fields.
Lyrics by Cole Porter, Irving Caesar and John Murray Anderson. Music by Cole Porter and Jay Gorney. Dances Staged by Larry Ceballos
Program Subject to Change
PART I
Scene 1: The Washington Square Arch
George Washington.....George Christie
Lafayette .....George Rasely
The Dana Gibson Models
The Kirchner Models
The Theatrical Manager.....John Sheehan
Scene 2: "Syncopated Pipes of Pan"
Sung by Edward Tierney, James Donnelly and the Keene Twins
And Ensemble
Scene 3: Toto and His Au-to
Scene 4: New York City
"Service"—By Frances Nordstrom
Central .....America Chedister
Western Union.....Ethel Davis
The Man.....John Sheehan
The Girl.....Rosalie Claire
A Jewish Gentleman.....Don Barclay
The Manager.....Bud Williamson
Scene 5: Garden of Used To Be
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers....Dorothy Neville, George Rasely
Scene 6: A New York Apartment House
"Neighbors"—By William K. Wells
Mr. Smith.....Don Barclay
Mrs. Smith.....Rosalie Claire
Mr. Brown.....John Sheehan
Mrs. Brown.....Ethel Davis
Scene 7: Au Claire de la Lune
"When Evening Shadows Fall"
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers....Dorothy Neville, George Rasely
Danced by Ludmilla, Tierney, Donnelly and the Keene Twins
Scene 8: Fred Allen
Scene 9: Set in Black
"Liebestraum"
An Original Interpretation of Franz Liszt's Nocturne
By John Murray Anderson
The Singers....George Rasely, Dorothy Neville
The Dancers.....Ludmilla, Robert Alton
Chickering Ampico
The Statuary Group
Josephine Payne, Marjorie Alton, Catherine Crandell, Eugenia Repelsky
Played by Ampico in Chickering Piano
Ampico Record and Vocal Arrangement of "Liebestraum" by Alfred Newman
Scene 10: Before the Curtain
"Do a Little This—Do a Little That"
(Lyrics by Benton Ley. Music by Lee David)
Sung by the Keene Twins
Scene 11:
Valse Caprice .....
.....Mikhail Mordkin and Lydia Semyonova
(Music by Rubenstein)
Scene 12: George Moran and Charles Mack
Scene 13: In Full Stage
Vincent Lopez and His Pennsylvania Orchestra
Scene 14: Christmas Eve in the Village
(Costumes Designed by James Reynolds)
(Setting by Herman Rosse)
(a) "Bring Me a Radio"
Sung by Mary Jane
The Postmen.....Gene Collins, James Naulty
Christmas Tree
Josephine Karroll, Meeka Aldrich, Millie Shaw, Rachel Gould Chester
(b) "Bom-Bom-Beedle-um-Bo"
(Lyrics by Irving Caesar and Owen Murphy)
(Music by Jay Gorney)
Sung by George Rasely and Entire Company
PART II
Scene 1: The Happy Prince
Adapted From the Story of Oscar Wilde
By John Murray Anderson
(Settings and Costumes Designed by James Reynolds)
The Singers....Dorothy Neville, George Rasely
The Story Teller.....George Christie
Scene (A): The Orangery at Sans Souci
The Little Marquise.....Mary Jane
The Comptesse.....Rachel Gould Chester
The Queen Mother.....America Chedister
The Duchesse.....Maida Palmer
The Princess Royale.....Marjorie Alton
The Happy Prince.....Robert Alton
Ladies of the Court, Courtiers
Scene (B): A Public Square
The Golden Statue of the Happy Prince....
.....Terrence Kennedy
The Charity Children
The Poor Seamstress.....Meeka Aldrich
Her Child.....Mary Jane
The Young Playwright.....Bud Penny
The Little Match Girl.....Eugenia Repelsky
The Mayor.....John Sheehan
The Town Councilor.....James Naulty
The Sister of Mercy.....Meeka Aldrich
The Swallow.....Ludmilla
(Musical Setting by Alfred Newman from Chopin)
Scene 2: Flashes
The Hired Boy—By Don Barclay
At a Railroad Station—By Don Barclay
Scene 3: On a Pullman
"Quips That Pass in the Night"
By A. Seymour Brown
The Porter.....George Moran
The Conductor.....Bud Williamson
The Bride.....Rosalie Claire
The Groom.....Gene Collins
A Drummer.....George Christie
Another Drummer.....James Naulty
The Porter's Wife.....Charles Mack
The Man.....John Sheehan
The Beast.....Ernest D'Amato
Scene 4: Before the Curtain
Toto—The Mechanical Doll
Scene 5: Zulu Lou
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers..Dottie Wilson, Rosalie Claire and Marjorie Alton
Danced by Fay Follies Girls
By Permission of Laurence Fay
Scene 6: "A Horror-Toria"
(A Village Choir Rehearsal)
(Written and Arranged by Jack Waller)
Scene 7:
(a) Polichinelle (The Jester)
The Jester.....Mikhail Mordkin
The Queen.....Meeka Aldrich
The Chamberlain.....David K. Morrie
The Courtier.....Robert Alton
Ladies and Gentlemen in Waiting, Pages
(Music by Rachmaninoff)
(b) The Nightingale.....Lydia Semyonova
(Music by Peter)
(c) Russian Dolls..Brohislava Pozhitskaya and Mikhail Arshansky
(Music by Liadoff)
(d) Bacchanale .....Mikhail Mordkin, Lydia Semyonova and Ensemble
(Music by Glazounoff)
Ballet Divertissements Created and Produced by Mikhail Mordkin
Scene 8: Before the Portals
"I'm in Love Again"
The Singers..Margaret Keene, Elizabeth Keene
The Dancers.....James Naulty, Robert Alton
Scene 9: Moran and Mack
Scene 10: The Hall of Mirrors
(Settings and Costumes by James Reynolds)
"Make Every Day a Holiday"
Sung by Rosalie Claire
The Holidays
Sung by George Rasely
Trophy Bearers, The Holidays, May-Pole Girls, Revelers
Resume—The Entire Company
CLOSED JANUARY 3, 1925
(54 Performances for Mid-Winter Edition)
Total: 131 Performances

M22

RITZ

Commencing Wednesday Evening, September 17, 1924

HASSARD SHORT'S RITZ REVUE

Dances Arranged by Seymour Felix. Settings Designed by Clark Robinson. Ballets Arranged by Chester Hale. Sketches Directed by Clyde North.
Entire Revue Conceived and Staged by Hassard Short

PROGRAM
From Cottage to Subway. 1725—1925.
Music by Roy Webb. Lyrics by Kenneth Webb
Girl .....Madeleine Fairbanks
Boy .....William Ladd
Gyp .....Hal Forde
"Broadway's Boudoir"
Music by Frank Tours. Lyrics by Anne Caldwell
Miss Revue.....Leila Ricard
Follies .....Ethel Allis
Passing Show.....Alice Monroe
Greenwich Village Follies....Sunshine Jarmann
Scandals .....Aphia Kirby
Vanities .....Goodee Montgomery
Grand Street Follies.....Jane Overton
Artists and Models.....Janet Winters
Music Box.....Jackie Hurlbert
and
Ritz Revue.....Myrtle Schaaf
"The Little Black Cat"
Music by Raymond Hubbell
Lyrics by Anne Caldwell
Novelty Costumes Designed by Max Ree
Sung by Madeleine Fairbanks and William Ladd
Raymond Hitchcock
Crossed Wires—By Harold Atteridge
Operator .....Stanley Rogers
Jay .....Jay Brennan
Madeleine .....Madeleine Fairbanks
"Hello Girls"
Music by Werner Janssen
Book and Lyrics by Roger Gray
Miss Endicott.....Ethel Allis
Miss Bryant.....Jane Overton
Miss Yonkers.....Sunshine Jarmann
Miss Rector.....Goodee Montgomery
Miss Flushing.....Jackie Hurlbert
Miss Harlem.....Winifred Soldan
Scene 1:
Mr. Vandergraft.....Hal Forde
Mrs. Vandergraft.....Leila Ricard
Scene 2:
Mr. Risenberg.....Eddie Conrad
Mr. Rice.....Elmer Brown
And the Ritz Boys
"Springtime"
Music by Roy Webb. Lyrics by Kenneth Webb
Sung by Myrtle Schaaf
The Dancers—Jackie Hurlbert, Jane Overton, Ethel Allis, Sunshine Jarmann
And ALBERTINA VITAK
"I Want To Belong"
Music by Jay Gorney. Lyrics by Owen Murphy
Sung by Charlotte Greenwood
"The Predicament"—By Harold Atteridge
Madeleine Fairbanks, Adele McHatton, Hal Forde
"Sun-Girl"
Music by Frank Tours. Lyrics by Anne Caldwell
Sung by Tom Burke
The Sun-Girl.....Leila Ricard
Raymond Hitchcock
"The Question"—By Clyde North
The Master.....William Simpson
The Secretary.....Elmer Brown
The Stranger.....Hal Forde
Place—The Master's Study
Dancing Blues
Madeleine Fairbanks, Jackie Hurlbert, Jane Overton, Goodee Montgomery, Sunshine Jarmann, Ethel Allis, Grace Robinson
"Her Morning Bath"
By Norma Mitchell and Ralph Bunker
Charlotte .....Charlotte Greenwood
Leila .....Leila Ricard
Messenger Boy.....Elmer Brown
Scene: Charlotte's Apartment
"Uking the Uke"
Music and Lyrics by W. Franke Harling
Sung by Jackie Hurlbert and William Ladd
And the Ritz Girls and Boys
"Two for the Ritz"—By Ralph Bunker
Herbie .....Jay Brennan
May .....Stanley Rogers
News Girl.....Leila Ricard
Hazel Dawn.....Dorothy Brown
Emily Stevens.....Adele McHatton
Scene: A News Counter
"Crystal Wedding Day"
Music by Frank Towers. Lyric by Anne Caldwell
Sung by Tom Burke and Myrtle Schaaf
The Bride.....Madeleine Fairbanks
The Groom.....William Ladd
Bridesmaids
Scene: The Crystal Room at the Ritz
ACT II
"The Red Ladies"
Music by Roy Webb. Lyrics by Kenneth Webb
The Man With the Mirror.....Tom Burke
"Camille"
Camille .....Madeleine Fairbanks
Armand .....William Ladd
The Croupier.....William J. Sholar, Jr.
Two Lady Gamblers.....
.....Frances Lee and Katherine Spencer
"Macbeth"
Lady Macbeth.....Jean Ferguson
"Zaza"
Zaza .....Evelyn Oliphant
Dufresne .....Robert Williams
Zaza's Aunt.....Adele McHatton
"Carmen"
Carmen .....Myrtle Schaaf
The Toreador.....Campbell Hicks
"La Tosca"
Tosca .....Leila Ricard
Scarpia .....Don Knobloch
"Salome"
Salome .....Albertina Vitak
"Cleopatra"
Cleopatra .....Helene Gardner
Antony .....Chester Hale
Slave .....Marshall D. Sullivan
"Du Barry"
Du Barry .....Ruth Hovey
Executioner .....Elmer Brown
The Devil .....Hal Forde
Charlotte Greenwood Will Sing "A Perfect Day" and "Too Tall"
Music by Martin Broones
Lyrics by Harry Ruskin and May Tully
Raymond Hitchcock
"Presence of Mind"—By Harold Atteridge
A.....Leila Ricard and Hal Forde
B....Madeleine Fairbanks and Adele McHatton
C.....Raymond Hitchcock,
Jean Ferguson and Elmer Brown
"Beedle Um Bee"
Music by Martin Broones
Lyrics by Eric Valentine and William Gaxton
Sung by William Ladd
Dances by Charlotte Greenwood, William Ladd
And the Ritz Girls and Boys
Tom Burke, Eddie Conrad
Song—"The Wanderer"
Music by Jay Gorney and Tom Burke
Lyrics by Owen Murphy
"A Midsummer's Night Dream"
Music by Frank Tours. Lyric by Anne Caldwell
Sung by Myrtle Schaaf
The Girl.....Albertina Vitak
The Boy.....Chester Hale
The Rainbow Roses—Sprites
Raymond Hitchcock
"Scandal and a Cup of Tea"
Music by Roy Webb. Lyric by Kenneth Webb
Sung by Charlotte Greenwood
And the Ritz Girls
"When You and I Were Dancing"
Music by H. M. Tennent. Lyrics by Graham John
Fox-Trot
Sung and Danced by Madeleine Fairbanks and William Ladd
Waltz
Danced by Chester Hale and Albertina Vitak
Dancing
Jackie Hurlbert, Sunshine Jarmann, Ethel Allis, Goodee Montgomery, Jane Overton, Madeleine Fairbanks and William Ladd
and the Ritz Boys
"What the Men Will Wear"
Music by Roy Webb. Lyrics by Kenneth Webb
Sung by Brennan and Rogers
Pajamas .....Katherine Spencer
Nightgown .....Adele McHatton
Negligee .....Jean Ferguson
Chemise .....Evelyn Oliphant
Corset .....Helene Gardner
Combination .....Lulu McGrath
Pajamas .....Elmer Brown
Night Shirt.....Hal Forde
Dressing Gown.....Tom Burke
B. V. D. .....Raymond Hitchcock
Arrow Shirt and Paris Garter.....Floyd Jones
Union Suit.....Eddie Conrad
Music by Frank Tours. Lyrics by Anne Caldwell
Sung by Myrtle Schaaf and Tom Burke
(The costumes in this scene are the original costumes worn in the Famous Players' picture, "Monsieur Beaucaire", with Rudolph Valentino)
Finale
Charlotte Greenwood, Raymond Hitchcock and Entire Company
Orchestra Under the Direction of Louis Silvers
Costumes and Settings Devised and Carried Out Under the Personal Direction of Hassard Short
Costumes Designed by Charles Le Maire
Raymond Hitchcock out October 18, 1924.
Jimmy Savo added to cast November 17, 1924.
Lorna Somerville added to cast November, 1924.
Myrtle Schaaf replaced by Dorothy Brown December, 1924.
CLOSED DECEMBER 20, 1924
111 Performances
(Returned to Winter Garden for One Week February 2, 1925)

M23

TIMES SQUARE

Commencing Tuesday Evening, September 23, 1924

PHILIP GOODMAN
—Presents—
WALTER CATLETT, GENEVIEVE TOBIN, OSCAR SHAW
In a New Musical Comedy

DEAR SIR

Music by Jerome Kern. Book by Edgar Selwyn. Lyrics by Howard Dietz. Staged by David Burton. Dances and Ensembles by David Bennett
CAST OF CHARACTERS
(In the Order of Their Appearance)
Oliver Russell.....George Sweet
Louis, Maitre d'Hotel at Sherry's.....
.....Arthur Lipson
Laddie Munn.....Oscar Shaw
Dorothy Fair.....Genevieve Tobin
Andrew Bloxom.....Walter Catlett
A Waiter.....Francis Murphy
Sukie Sewell.....Kathlene Martyn
Peters .....Joseph Allen
Gladys Barclay.....Helen Carrington
Clair .....Clair Luce
Pierrot .....Ritchy Craig
LADIES OF ENSEMBLE
Ida Berry, Trudy Lake, Rita Royce, Geraldine Reavard, Julia Warren, Marion Donnelly, Beth Meakins, Devah Worrell, Clair Lipton, Madeleine Janis, Helen Orb, Dorothy Fitzgibbon, Betty Campbell, Janeart Johnson, Josephine Dunn, June Baldwin, Peggy Watts, Evelyn Plumadore, Dorothea Richmond, Victorie Dutel, Regina Daw, Margery Martyn, Katherine Kohler and Hazel Bunting.
GENTLEMEN OF ENSEMBLE
William Boren, Will Wilder, Francis Murphy, Ray Hall, Ainsley Lambert, Austin Clarke, Frank Schulze, Billy Wilson, John McCullough, Norman Jefferson, Cliff Daly and Allen Stevens.
SYNOPSIS: Act I—Scene 1: Sherry's, Park Avenue, New York. Scene 2: Entrance to Park Avenue Street Fair. Scene 3: "Park Avenue Street Fair". Act II—Scene 1: Foyer of Laddie Munn's Long Island Residence. Scene 2: "An Old Well on Laddie Munn's Estate". Scene 3: Garden of Laddie Munn's Residence on Long Island.
CLOSED OCTOBER 4, 1924
15 Performances

M24

GLOBE

Commencing Monday Evening, October 6, 1924

ED WYNN
(The Perfect Fool)
Presents Himself
—in—

THE GRAB BAG

Book, Lyrics and Music by Ed Wynn
Staged by Julian Mitchell
Direction of A. L. Erlanger
ACT I
Scene 1: "The Tent
Himself .....Ed Wynn
Manager .....Jay Velie
Scene 2: "The Birth of a Chorus Girl"
A Dancer.....Katherine Witchie
More Dancers.....Violet Vale, Phyllis Reynolds, Harriet Marned, Bee O'Brien
A Stork.....Jos. Schrode
The Chorus Girl.....Marion Fairbanks
DANCERS AND CHORUS GIRLS—Violet Vale, Phyllis Reynolds, Harriet Marned, Bee O'Quinn, Marge Ferguson, Gertrude Walker, Frieda Marr, Virginia Ray, Fraun Koski, Marion Mueller, Trixie Shevlin, Delphine Deery, Suzanne Shard, Winthrop Wayne, Florence Parker, Bee Singer, Jean Castleton, Virginia Clark, Sybil Stuart, Virginia Kelley, Kay Annis, Gladys Pender, Mildred Sinclair, Betty Garson and Mae Rena Grady.
Scene 3:
Himself .....Ed Wynn
Sap .....Albert Shaw
Tap .....Samuel Lee
Scene 4: "The Rose"
The Birds.....Misses Reynolds, Marned, Vale, O'Quinn
The Dreamer.....Jay Velie

The Dream Bride.....Janet Velie
The Dream Petals—The Green Tails—The Stem
Scene 5:
Himself .....Ed Wynn
Scene 6:
A Southern Girl.....Janet Adair
Scene 7: "The Apartment"
Himself .....Ed Wynn
The Female.....Marion Fairbanks
The Male.....Jay Velie
The Powder Puffs—The Surprise Girls
Scene 8:
Himself .....Ed Wynn
First Senor.....William Earl
Second Senor.....Francis Bell
Senorita .....Aileen Hamilton
Scene 9: "The Scotch Fair"
Himself .....Ed Wynn
Sandy .....Tom Nip
Bandy .....Ralph Riggs
Mary .....Ormond
Jane .....Ormond
Daisy .....Ormond
Pansy .....Miss Le Groh
Handy .....Mr. Le Groh
Dandy .....Mr. Le Groh
Lassies
Scotch Folk Songs.....By Ormond Sisters
Some New Twists .....By the Le Grohs
"Annie Laurie Rag"—Song by Ed Wynn, Alfred Nathan, Jr., and Ned Wever
ACT II
Scene 10: "The Livery Stable"
Himself .....Ed Wynn
The Horse.....Jos. Schrode and Ed Fields
The Blacksmith.....William Earl
The Girl.....Janet Velie
The Man.....Jay Velie
The Other Man.....Ralph Riggs
Scene 11: "Abroad"
Himself .....Ed Wynn
And the Volga Boys
Scene 12: "The Woodland"
"Ballet of the North Wind".....
.....By Riggs and Witchie
The Dancing Moth.....Aileen Hamilton
The Fire Fly.....Jay Velie
The Flame Moth.....Janet Velie
The Leaves
The Grass Hoppers.....Misses Koski, Marr
The Wasps.....Misses Shevlin, Walker
The Mantis.....Misses Ray, Miller
The Lace Bugs.....Misses Ferguson, Deery
The Lady Bugs.....Misses Castleton, Shard
The Alley Rodels.....Misses Singer, Garson
The Beetles.....Misses Clark, Parker
The Buffalo Tree Hoppers.....
.....Misses Kelley, Stewart
The Mosquitoes.....Misses Kay, Annis
The Driad.....Katherine Witchie
The North Wind.....Ralph Riggs
Scene 14: "Some Place"
Himself .....Ed Wynn
Sap .....Albert Shaw
Tap .....Samuel Lee
Scene 15: "The Grab-Bag Review"
Himself .....Ed Wynn
Powder-Puff Girls
Jay Velie, Janet Velie, The Le Grohs, Aileen Hamilton, Earl and Bell, Marion Fairbanks, Riggs and Witchie, Shaw and Lee, Volga Boys, Ormond Sisters, Janet Adair and Entire Company.
Finale
CLOSED MARCH 16, 1925
184 Performances

M25

ASTOR

Commencing Wednesday Evening, October 15, 1924

THE MESSRS. SHUBERT
—Present—

ARTISTS AND MODELS OF 1924

Book by the World's Most Famous Artists and Illustrators as Follows:
Harry Hershfield, Herb Roth, Rube Goldberg, Dean Cornwell, Cliff Sterrett, C. Allen Gilbert, Arthur William Brown, Charles D. Williams, Watson Barratt, C. Willard Fairchild, Lurelle Guild, Flora Nash, Charles Dana Gibson, David Robinson, James Montgomery Flagg, Helena Smith Dayton, Will Johnstone, Louise Bascom Barratt and Fred Erving Dayton.
Written, Compiled and Staged by Harry Wagstaff Gribble. Music by Sigmund Romberg and J. Fred Coots. Lyrics by Clifford Grey and Sam Coslow. Additional Music and Lyrics by Jay Gorney and Owen Murphy. Dances by Seymour Felix. Art Direction, Watson Barratt. The Entire Production Under the Personal Supervision of J. J. Shubert
Order of Program Subject to Change
ACT I
The Prolog
(Idea by Louise Bascom Barratt and Helena Smith Dayton)
A Wood in New Hampshire
Polly Prunes.....Flora Lea
Artie Apple.....Valodia Vestoff
Sally Gump.....Marie Stoddard
Tony Comstock.....Alexander Frank
Hiram Stratton.....Joseph Spree
Seth Johnson.....Jack Hines
Jimmy Flag.....Charles Massinger
Arthur Brownie.....Charles Cannefax
Dean Cornflower.....Barnett Parker
Christy Candler.....Frank Gaby
Phyllis Comstock.....Mabel Withee
Scene 1: "Call It What You Like"
Joe Morris and Flo Campbell
Scene 2: A Model Laundress
(Idea by Lurelle Guild)
An Artist Studio in the Village
Lynn .....Ned Norworth
Lita .....Flora Lea
Marion .....Violet Strathmore
Scene 3: "I Love To Dance When I Hear a March"
Sung by Misses Corvera, Eaton, Marlowe, Manning, Vinton and Roma
March—Dancers: Misses Goldberg, Hanson, Tully, Adair, Brady, Kissell, Caswell, Lyons, Marcelain, Murray, Karola, Bowman, Wilson, Messrs. Sinnot, Mayo, Murray, Wilson, Dale, Charmion, Callahan, McElroy.
Scene 4: "A New Indoor Sport"
(Alphabetical Alliteration)
First Club Member.....Frank Gaby
Second Club Member.....Barnett Parker
The Waiter.....Joseph Spree
Scene 5: "Good-Night"
The Porch of a Southern Home
The Mother.....Marie Stoddard
The Father.....Jack Hines
The Daughter.....Nancy Gibbs
The Boy.....Charles Massinger
Scene 6: "Past, Present, and Oh, What a Future—for the American Drama!"
(Idea by C. Allan Gilbert)
Nina Ardayne's Home
Introduced by Charles Cannefax
George .....Joseph Spree
Nina Ardayne.....Flo Campbell
Della Norvell.....Mabel Withee
Mortimer Carruthers.....Jack Hines
Maurice Van Auken.....Barnett Parker
(a) The Laura Jean Libby Period, 1884.
(b) The Sam Shipman Period, 1924.
Scene 7: "The Unveiling"
(Idea by Mitchell Bawson)
"Pull Your Strings"
Sung by Miss Withee and Miss Campbell
Statue Girls
Scene 8: "Shoes"
Composed by Gorney and Murphy
"Shoes"—Sung and Danced by the Misses Vinton, Eaton, Manning, Marlowe and Roma
Scene 9: "Honesty"
Around a Dining Table
The Hostess.....Marie Stoddard
Sally .....Violet Strathmore
Billy .....Frank Gaby
Fay .....Flo Campbell
Percy .....Barnett Parker
Jimmy .....Charles Cannefax
A Servant.....Joseph Spree
Guests
Scene 10: "The Model Toddle"
"Model Toddle"—Sung by Mabel Withee
Dance Specialty by Mr. Vestoff
Toddle Girls, Model Girls, Model Toddle Boys
Scene 11: "The Lily Pool"
(Idea Conceived by Watson Barratt)
The Girl.....Nancy Gibbs
The Troubadour.....Charles Massinger
The Reflections...Miss Thompson, Mr. McElroy
Lily Pool Girls
Scene 12: "Insanity"
By Harry Wagstaff Gribble
Doctor's Office in an Insane Asylum
The Doctor.....Jack Hines
The Governor's Wife.....Marie Stoddard
An Inmate.....Barnett Parker
Interlude—"The Midnight Color Ball"
(Idea Conceived by Watson Barratt)
Jimmy Flag's Studio
Jimmy Flag.....Charles Massinger
Dean Cornflower.....Barnett Parker
Christy Candler.....Frank Gaby
Gold Ruberg.....Ned Norworth
Arthur Brownie.....Charles Cannefax
Vi .....Violet Strathmore
Flo .....Flora Lea
Cita .....Lucita Corvera
Head Waiter.....Ralph Austin
Waiter .....Dave Seed
A Dancer.....Senorita Trini
The Color Tubes
"Dancing Colors"—Sung by Misses Withee, Lea and Campbell. Messrs. Massinger, Cannefax, Hines and Ensemble.
The Palette
Posed by the Misses Edwards, Shiel, Soper, Osborne, Adair, McKinnon, Kissell, Lynn, Manning, Brady, Meade and Gray.
ACT II
Scene 13: "Jazz a la Russe"
Composed and Arranged by Gorney and Murphy
Harry White, Alice Manning and Ensemble
Scene 14:
Frank Gaby
Assisted by "Jimmy" and "Red" Wynn
Scene 15: "There's Truth in China"
By Harry Wagstaff Gribble
A Bedroom in a Very Old House
Mr. Barratt.....Alexander Frank
Mr. Sullivan.....Barnett Parker
Mrs. Dayton.....Flora Lea
Scene 16
"Mediterranean Nights"
Senorita Trini and Ensemble
Scene 17: "Everything the Same"
Honeymoon Hall
Richard Elderberry.....Charles Massinger
Emily .....Nancy Gibbs
Hobson .....Joseph Spree
Wedding Guests
Dance Specialty.....Misses Corvera and Lea
Scene 18: "The Tiller Girls"
Sung by Flo Campbell
(Idea by Will B. Johnstone)
Scene 19: "My Riviera Rose"
A Flower Girl.....Senorita Trini
A Gentleman.....Charles Massinger
A Dancer.....Valodia Vestoff
Another Dancer.....Lucita Corvera
Ensemble
Scene 20: "Pompadour's Fan"
Pompadour's Boudoir
Mme. Pompadour.....Nancy Gibbs
Jacqueline .....Flora Lea
Le Marquis De Malmonde.....Barnett Parker
Le Capitaine Chambertin.....Charles Massinger
Louis XV.....Jack Hines
The Soiree
Minuet.....Misses Corvera, Lea and Ensemble
The Fan
(Idea Conceived by Watson Barratt)
Posed by the Misses Lynn, Tully, Christy, Shiel, Gray, Barkley
Scene 21: "Fata Morgana"
(Or the Mean Shoulder Blade)
By Harry Wagstaff Gribble
A Living Room in Hungary
George .....Barnett Parker
Father .....Alexander Frank
Mother .....Marie Stoddard
Rosalie .....Violet Strathmore
Francisca .....Jean Caswell
Mrs. Fay (From Budapest).....Frank Gaby
The Sister.....Paula Tully
Mr. Fay.....Ned Norworth
Epilog
Back to the Woods
"Under a Parasol"—Sung by Mabel Withee, Charles Massinger, Charles Cannefax and Ensemble
Finale
MODELS—The Misses Kate Goldberg, Rena Manning, Mildred Soper, Ruth Shaw, Mary Kissel, Jean Gray, Dorothy Donovan, Stella Shiel, Eileen Adair, Elsine Sims, Paula Tully, Jacques Sage, Novine Clarke, Estelle Heller, Nova Lynn, Leona Osborne, Elena Meade, Alma Traverse, Dolores Edwards, Ruth Hanson, Myrtle Thompson, Ruth Brady, Jean Caswell.
DANCERS—The Misses Betty Lyons, Josephine Mostler, Patsy Costello, Eileen Murray, Beatrice Roma, Helen Armstedt, Marie Marcelain, Dorothy Addison, Thelma Addison, Eva Ball, Madeline Ball, Buddy Busch, Betty Bowman, Norma Nadiene, Minerva Wilson, Evelyn Jacques, Virginia Moore, Marion Wilson, Aleneva Karola, Grace McKinnon, Messrs. Francis X. Sinnott, Billy Wilson, George Murray, Dana Mayo, Jack McElroy, Arthur Charmion, Frank Callahan and Alan Dale.
Mae Dealy joined November, 1924.
Fooshee Sisters joined November, 1924; out of cast December, 1924.
Peggy Neil joined November, 1924.
Harry Ellsworth joined December, 1924.
Barita Wattle joined December, 1924.
Barbara Lloyd joined December, 1924.
Ned Norworth left cast November, 1924.
Rita English, Ivy St. Clair, Autumn Burtonnie joined November, 1924.
Trini left cast November, 1924.
Dorothy Addison left cast December, 1924.
Hugo Alexander joined December, 1924.
Kitty Daley added to cast December, 1924.
Norma Rossiter added to cast February, 1925.
Alexander Morrison added to cast January, 1925.
Ted White and Ann Caldwell added to cast March, 1925.
Helene Dahlia joined cast March, 1925.
Chas. Cannefax replaced by Hugh Alexander May, 1925.
Moved to Casino Theater February 9, 1925.
CLOSED MAY 23, 1925
258 Performances

M26

BROADHURST

Midnight Performance Tuesday
Commencing Wednesday Evening, October 29, 1924

LEW LESLIE
—Presents—
FLORENCE MILLS
The Sensation of Two Continents
—In—

DIXIE TO BROADWAY

—With—
SHELTON BROOKS, HAMTREE HARRINGTON, CORA GREEN
—and—
WILL VODERY'S PLANTATION ORCHESTRA
With Johnnie Dunn
Lyrics by Grant Clarke and Roy Turk. Book by Walter De Leon, Tom Howard, Lew Leslie and Sidney Lazarus. Music by George W. Meyer and Arthur Johnston
Entire Production Staged and Conceived by Lew Leslie
ACT I
Scene 1: Prolog—Evolution of the Colored Race
Scene 2: "Put Your Old Bandanna On"
Danny Small, Maud Russell, the Plantation Chocolate Drops and the Plantation Steppers
Scene 3: "Dixie Dreams"
Florence Mills and Company
Scene 4: "A Few Steps in Front of the Curtain"
The Plantation Steppers
Scene 5: "Treasure Castle"
By Tom Howard
Sam .....Hamtree Harrington
Slim .....Shelton Brooks
Charlie .....Danny Small
Svengali .....William De Mott
Scene 6: "He Only Comes To See Me Once in a While"
Cora Green
Scene 7: "Jungle Nights in Dixieland"
Florence Mills and the Plantation Chocolate Drops
Scene 8: "Prisoners Up to Date"
Johnny Nit, Byron Jones, Lew Keene
Scene 9: "The Right of Way"
By Walter De Leon and Lew Leslie
The Cop.....Walter Crumbley
The Victim.....Hamtree Harrington
Mr. and Mrs. ....Shelton Brooks, Maud Russell
Miss High Hat.....Cora Green
Scene 10: "Mandy, Make Up Your Mind"
The Groom.....Florence Mills
The Bride.....Alma Smith
Bridesmaids—Billy Cain, E. Moses, Gwendolyn Graham, Anita Rivera, Jerry Clarke, Marian Tyler.
Four Maids of Honor—Maud Russell, Lillian Brown, Eva Metcalf, Alda Ward.
Four Best Men—Danny Small, Juan Harrison, Ralph Love, Charles Foster.
Scene 11: "Hanging Around"
Hamtree Harrington and Cora Green
Scene 12: "Jazz Time Came From the South"
Florence Mills, Alma Smith, Billy Cain
Scene 13: "Jazz Time Came From the South"
Entire Company
ACT II
Scene 14: "If My Dream Came True"
Juan Harrison
Scene 15: "If My Dream Came True"
First Episode
"Georgia Cohans"—Willie Covan, Byron Jones, Charlie Walker
Second Episode
Eva Tanguays—Alma Smith, Billy Cain, E. Moses, L. Moses, Gwendolyn Graham, Anita Rivera.
Third Episode
Gallagher and Shean—U. S. Thompson, Lew Keene, Danny Small, Ralph Love, Brown and William De Mott.
Fourth Episode
Belasco's Kiki—Marian Tyler, Theresa West, E. Meadows, Jerry Clarke, Anita Rivera, Alda Ward, Eva Metcalf, Natalie Caldwell.
Fifth Episode
George Walker....Johnny Nit and Dick Whalen
Sixth Episode
Bert Williams.Shelton Brooks, Sam Vanderhurst
Scene 16: Shelton Brooks
Scene 17: "Darkest Russia"
Katinkas—Danny Small, and the Plantation Chocolate Drops
Wooden Soldiers—Florence Mills and Plantation Steppers
Scene 18: "The Sailor and the Chink"
Winifred and Brown
Scene 19: "Dixie Wildflowers"
Cora Green and the Plantation Chocolate Drops
Scene 20: "I'm a Little Blackbird Looking for a Blue Bird"
Florence Mills
Scene 21: "A Nice Husband"
By Sidney F. Lazarus
The Maid.....Maud Russell
Georgette .....Cora Green
Freddy .....Hamtree Harrington
Jimmy .....Shelton Brooks
Scene 22: "Dance Specialty"
U. S. Thompson and Willie Covan
Scene 23: "Trottin' to the Land of Cotton
Melodies"
Danny Small, Alma Smith, Billy Cain and Entire Company
Scene 24: "Finale"
Entire Company
CLOSED JANUARY 3, 1924
82 Performances

M27

NEW AMSTERDAM

Commencing Thursday Evening, October 30, 1924

FLORENZ ZIEGFELD
—Presents—
The 19th Annual Production Made in America of the National Institution
New Fall Edition

ZIEGFELD FOLLIES

Glorifying the American Girl
Staged by Julian Mitchell
Dialog by William Anthony McGuire and Will Rogers. Lyrics by Gene Buck and Joseph J. McCarthy. Music by Victor Herbert, Raymond Hubbell, Dave Stamper and Harry Tierney. Tableaux Devised and Staged by Ben Ali Haggan.
Produced by F. Ziegfeld
ACT I
Scene 1: "Bradbury Ranch", Oklahoma
Stella .....Bernice Akerman
Jim Bradbury.....Brandon Tynan
Percy .....Lupino Lane
Jim Watts.....Alf James
Sheriff .....Jack Shannon
Tom .....Tom Lewis
Alfalfa Doolittle.....Will Rogers
The Target.....Dorothy Knapp
Song—"The Great Wide Open Spaces"
By Gene Buck and Dave Stamper
Sung by Arthur Brown
Song—"All Pepped Up"
By J. J. McCarthy and Harry Tierney
Sung by Lupino Lane, Ziegfeld and Tiller Girls
Dance by Evelyn Law
Scene 2:
Song—"The Old Town Band"
By J. J. McCarthy and Harry Tierney
Sung by Arthur Brown and Lupino Lane
George Olsen's Band
Scene 3: "The Piano Next Door"
Clarence .....Lupino Lane
His Wife.....Martha Lorber
His Landlady.....Gloie Eller
His Neighbor.....Alf James
His Friend.....Frank Lambert
His Baby.....Himself
Scene 4: A Street
"Dance Different".....Kelo Brothers
Scene 5: Song—"Ever-Loving Bee"
By Gene Buck and Dave Stamper
Sung by Vivienne Segal and Irving Fisher
The Bees:
Mae Daw, the Tiller Girls and Follies Girls
Scene 6: Celebrated Russian Troupe of Lilliputians of Mr. Ratouchett
"Story of the Paris Night"
Classical Ballet by Mr. Ratouchett
(Music by Russian and French Composers)
Dolls .....Acmolinsky
Spanish .....A. Ratouchett
First Pierro.....Neigmane
Second Pierro.....Iamschikova
Arlekin .....Rishtim
Marquise .....Rourassa
Marquis .....Rozirenko
Pasha .....Sandrak
Servant .....Berezine
Scene 7: "Pearl of the East"
The Two Athenas
(By Ben Ali Haggin. Arrangement with Special Music by Raymond Hubbell)
The Pearl.....Martha Lorber
A Ping Slave.....Beryl Halley
A Mountain Slave.....Dorothy Knapp
A Dancer.....Doris Lloyd
A Tartar Prince.....Mr. Pernikoff
The Two Strongest Artists in the World
Direct from Europe
The Athenas
(By Arrangement with E. Ray Goetz)
Scene 8: Washington, D. C.—"A Couple of Senators"
By Will Rogers
A Girl.....Mae Daw
Senator Doolittle.....Will Rogers
Senator Lodge.....Brandon Tynan
Scene 9: "Bimini"—Song
By Gene Buck and Dave Stamper
Sung by Irving Fisher
Dance—Ann Pennington
George Olsen's Band
Scene 10: "Chloride Gas Room Capitol"
"Investigating Investigations"
By Will Rogers
Senator Doolittle.....Will Rogers
Senator Useless.....Jack Shannon
Senator Stall.....Brandon Tynan
Senator Chinchbug.....Tom Lewis
One of the Help.....Alf James
Scene 11: "The Phantom Ship"
By Jacques Charles
Music by Fred Mele and Laurant Halet
Original Dances by Mitty and Tillio
Staged by Julian Mitchell
ACT II
Scene 1: "The Chase"
By Lupino Lane
Note—Patrons are requested to notice that the world's record is broken at every performance and if they wish to do so are invited to count and time same.
67 Traps in 3 Minutes
Mr. Lane is the only living person turning a complete Pierrot out of star trap with only a 22-inch opening
Scene 2: "A Victor Herbert Fantasy"
Opening Poem by Gene Buck
An Old Musician.....Brandon Tynan
(a) Gypsy Love Song....Sung by Irving Fisher and Gypsy Girls
(b) "I Can't Do That Sum".....
.....Sung by Ann Pennington
(c) "Kiss Me Again"..Sung by Vivienne Segal
(d) "Toyland".....Sung by Bernice Akerman
(e) "The March of the Toys"..Lupino Lane, Mae Daw and the Tiller Girls
Celebrated Russian Troupe of Lilliputians of Mr. Ratouchett
Parade of the Wooden Soldiers
Staged by Mr. Ratouchett
Scene 3: "A Night in June"—Song
Lupino Lane
By Gene Buck and Raymond Hubbell
Scene 4: "Jazzland"
Song—"Lonely Little Melody"
By Gene Buck and Dave Stamper
Sung by Irving Fisher and Vivienne Segal
Dance by Marjorie Leet. Virginia King, Violin
Scene 5:
Ann Pennington and George Olsen's Band
Scene 6: Tiller Girls—Rope Dance
(John Tiller)
Music by Victor Herbert
Scene 7: "The Shadowgraph"
Scene 8: "The Mirage"
By Jacques Charles
Music by Borel Clerc and Laurent Halet
Original Dance by Mitty and Tillio
Scene 9: Will Rogers
Scene 10: "A Garden"—"The Beauty Contest"
Sung by Irving Fisher, Mae Daw

Music by Victor Herbert and Harry Tierney
Lyric by Joseph McCarthy

Pages .....Misses Valentine, Drange
Paris Crown.....Miss Kennedy
Eve .....Miss Hurley
Brunhilde .....Miss Nally
Cleopatra .....Misses Lloyd, Fallows
Gwenevieve .....Misses Cambridge, Andrea
Eloise.....Misses Pierre, McGee, Rasche
Isabella .....Misses McDonald, Burke
Gabrielle .....Misses Harten, Sheldon
Nell Gwynne..Misses Ackerman, Calame, Ansell
DuBarry .....Misses Benda, Wild
Racamier .....Misses Reveaux, McLaughlin
Lady Hamilton..Misses Francis, Byron, Wooten
Eugenie.....Misses Loftus, Ellsworth
Sheherazade .....Beryl Halley
Beautiful Lady.....Dorothy Knapp
The Ziegfeld Girl.....Evelyn Law
The Typical Girl of Today....Ann Pennington
Tiller Girls and Mitty and Tillio
Finale

Horton Spurr substituted for Kelo Bros. for opening performance.
Ruth Wardell added to cast November, 1924.
Mary Mulhern added to cast December, 1924.
Yvonne Grey added to cast December, 1924.
Mae Daw left cast December, 1924.
Nina Pierson added to cast December, 1924.
Irma Schubert added to cast December, 1924.
Russian Lilliputians left cast January, 1925.
Greta Fayne joined cast January, 1925; left February, 1925.
Alf James left cast February, 1925.
No performance March 9, 1925.
Replaced by "Spring Edition" March 10, 1925.
See Cast M27-A
(148 Performances for Fall Edition)

M27a

NEW AMSTERDAM

Commencing Tuesday Evening, March 10, 1925
FLORENZ ZIEGFELD
—Presents—
The 19th Annual Production Made in America of the National Institution
Latest 1925 Edition
ZIEGFELD FOLLIES
Glorifying the American Girl
Staged by Julian Mitchell

Dialog by J. P. McEvoy, Will Rogers and W. C. Fields. Lyrics by Gene Buck. Music by Raymond Hubbell, Dave Stamper and Werner Janssen. Tableaux Devised and Staged by Ben All Haggin.
Produced by F. Ziegfeld
ACT I—Scene 1: "A City Square"
Miss Mischief.....Martha Lorber
Song—"Everyone Knows What Jazz Is"
By Gene Buck and Werner Janssen
Sung by Clarence Nordstrom
With Jazz Girls, Follies Girls and Tiller Girls
Scene 2: The Curtains
Song—"Someone, Someday, Somewhere"
By Gene Buck and Rudolf Friml
Sung by Irving Fisher, with Dorothy Knapp
Scene 3: "The Drug Store"
By J. P. McEvoy
.....Clarence Nordstrom
Myrtle .....Naomi Johnson
Pa .....W. C. Fields
Phone Lady.....Elise Cavanna
Stamp Man.....Tom Lewis
Italian .....Jack Shannon
Gertie .....Ray Dooley
A Costumer.....Frank Lambert
Nurse .....Frances Reveaux
An Officer.....Brandon Tynan
Scene 4: A Street
"Dance Different".....Kelo Brothers
Scene 5: Biminy
Song—"Biminy"
By Gene Buck and Dave Stamper
Sung by Irving Fisher
Dance—Ann Pennington
And Hooch Girls and George Olsen's Band
Scene 6: A Senator—Tom Lewis
Scene 7: "A Back Porch"
By J. P. McEvoy
Pa .....W. C. Fields
Milk Man.....Jack Shannon
Newsboy .....Arthur Brown
Rag Man.....Frank Lambert
Gertie .....Ray Dooley
Ma .....Martha Lorber
Myrtle .....Ann Pennington
Mrs. Favor.....Elise Cavanna
Mrs. Fuchwantz.....Frances Reveaux
Fruit Vendor.....George Spelvin
Scissor Grinder.....Serge Perkinoff
Ice Man.....Mark Truscott
Song—"I'm Going To Wait Until the Right One Comes Along"
By Gene Buck and Werner Janssen
Sung by Ann Pennington and Tray Girls
George Olsen's Band
Scene 8: "A City Park"
By J. P. McEvoy
The Girl.....Vivienne Segal
The Boy.....Clarence Nordstrom
The Thug.....Brandon Tynan
A Citizen.....Serge Perkinoff
A Cop.....Tom Lewis
Another Cop.....Jack Shannon
Song—"Toddle Along"
By Gene Buck and Werner Janssen
Sung by Vivienne Segal and Clarence Nordstrom, with Follies Girls and Boys
Scene 9: "Out West"—Will Rogers
Scene 10: "The Ranch"
Song—"I'd Like To Corral a Gal"
By Gene Buck and Raymond Hubbell
Sung by Irving Fisher
Will Rogers, George Olsen's Band, Follies Girls and the Tiller Girls
ACT II—Scene 1: "The Bee Hive"
Song—"Ever-Loving Bee"
By Gene Buck and Dave Stamper
Sung by Vivienne Segal and Irving Fisher
The Bees....The Tiller Girls and Follies Girls
Queen Bee.....Helen Sheldon
Scene 2: "Pearl of the East"
(By Ben All Haggin. Arrangement With Special Music by Raymond Hubbell)
The Pearl.....Martha Lorber
A Pink Slave.....Beryl Halley
A Mountain Slave.....Dorothy Knapp
A Dancer.....Gladys Loftus
The Mongolian Giant.....Al Ochs
Slaves.....Marion Benda, Bobby Storey
Dancers—Edith Babson, Katherine Burke, Frances Reveaux, Evelyn Goodwin, Frances Harten.
Musicians—Marjorie Leet, Flo Kennedy, Bernice Ackerman.
A Tartar Prince.....Serge Perkinoff
His Warriors....Frank Lambert, Mark Truscott
Scene 3: A Curtain
Scene 4: "A Country Store"
"A Friend of Calvin's"
By Will Rogers
Lem .....Will Rogers
Hiram .....Brandon Tynan
Zeke .....Jack Shannon
Scene 5: "Jazzland"
Song—"Lonely Little Melody"
By Gene Buck and Dave Stamper
Sung by Irving Fisher and Vivienne Segal and Jazz Girls
Dance by Marjorie Leet
Ann Pennington and George Olsen's Band
"The Waltz of Love".....
.....By Ray Dooley and W. C. Fields
Scene 6: Tiller Girls' Rope Dance
(John Tiller)
Scene 7: "The Beach"
Song—"Titina"
By Gene Buck and Leo Daniderff
Sung by Irving Fisher
Dorothy Knapp and Follies Girls
Scene 8: "A Road"
By W. C. Fields
Pa .....W. C. Fields
Ma .....Martha Lorber
Gertie .....Ray Dooley
A Motor Cop.....Tom Lewis
Scene 9: "The Picnic"
By J. P. McEvoy
Scene 10: George Olsen's Trumpeters
Scene 11: "A Garden"—"The Beauty Contest"
Sung by Irving Fisher, Vengie Valentine
Music by Victor Herbert and Harry Tierney
Lyric by Joseph McCarthy
Pages .....Misses Wayne, Drange
Paris Crown.....Miss Kennedy
Eve .....Miss Hurley
Brunhilda .....Miss Nally
Cleopatra .....Miss Babson
Gwenevieve .....Misses Cambridge, Andrea
Eloise .....Misses Pierre, Rasch, Magee
Isabella .....Misses McDonald, Burke
Gabrielle .....Misses Harten, Sheldon
Nell Gwynne..Misses Ackerman, Calame, Ansell
Eugenie .....Misses Loftus, Ellsworth
Racamier .....Misses Reveaux, McLaughlin
Lady Hamilton.....
.....Misses Waddell, Johnson, Wooten
DuBarry .....Misses Benda, Wild
Sherazarde .....Beryl Halley
Beautiful Lady.....Dorothy Knapp
The Typical Girl of Today.....Ann Pennington
FINALE

Mary Phillips joined cast March, 1924.
Ann Pennington and Beryl Halley out of cast March, 1925.
Maka Huhl joined April, 1925.
Princess Ketto Mikeladze added May, 1925.
Polly Chetwin added to cast May, 1925.
Replaced by Summer Edition July 6, 1925.
See cast M27-B.
127 Performances for Spring Edition

M27b

NEW AMSTERDAM

Beginning Monday Evening, July 6, 1925
FLORENZ ZIEGFELD
Presents the 20th of the Series
ALL MADE IN AMERICA
—Of—
The National Institution
SUMMER
ZIEGFELD FOLLIES OF 1925
Glorifying the American Girl
Staged by Julian Mitchell

Dialog by J. P. McEvoy, Will Rogers, W. C. Fields and Gus Weinberg
Lyrics by Gene Buck
Music by Raymond Hubbell, Dave Stamper and Werner Janssen
Orchestra Under Direction of Louis Gress
—Produced by—
F. ZIEGFELD
ACT I
SCENE 1—"A TRANSATLANTIC PIER AT NEW YORK"
(Scene Designed by Duke Murta and Jack Savage. Painted by Robert Law Studios)
Opening Song—"Home Again"
(By Gene Buck and Raymond Hubbell)
Sung by Dorothy Knapp, Dorothy Van Alst, Peggy Fears, Louise Brooks, Barbara Newberry and Noel Francis
Emigrant Dance.....Tiller Girls (John Tiller)
SCENE 2—"THE DRUG STORE"
(By J. P. McEvoy and W. C. Fields)
(Designed by Norman Bel-Geddes)
George .....Clarence Nordstrom
Myrtle .....Naomi Johnson
Pa .....W. C. Fields
Ma .....Bertha Belmore
Phone Lady.....Elise Cavanna
Stamp Man.....Brandon Tynan
Russian .....Jack Shannon
Gertie .....Ray Dooley
A Costumer.....Frank Lambert
Nurse .....Frances Reveaux
A Little Guy.....Chaz Chase
SCENE 3—"A BOUDOIR"
Song—"Syncopating Baby"
(By Gene Buck and Dave Stamper)
Sung by Clarence Nordstrom, Hilda Ferguson, Louise Brooks, Dorothy Van Alst, Barbara Newberry, McFadden and the Ziegfeld Girls
SCENE 4—TILLER ROPE DANCE
SCENE 5—"A BACK PORCH"
(By J. P. McEvoy and W. C. Fields)
(Designed by Norman Bel-Geddes)
Pa .....W. C. Fields
Milk Man.....Jack Shannon
Newsboy .....Arthur Brown
Rag Man.....Frank Lambert
Gertie .....Ray Dooley
Ma .....Bertha Belmore
Myrtle .....Cricket Wooten
Fruit Vendor.....Jack Shannon
Scissors Grinder.....Tommy Mack
Ice Man.....Mark Truscott
SCENE 6—"A STREET"
Dance Different.....Kelos Brothers
SCENE 7—"A CITY PARK"
By J. P. McEvoy
(Designed by Norman Bel-Geddes)
The Girl.....Vivienne Segal
The Boy.....Clarence Nordstrom
The Thug.....Jack Shannon
A Citizen.....Mark Truscott
A Cop.....Brandon Tynan
Another Cop.....Arthur Brown
Song—"Toddle Along"
(By Gene Buck and Werner Janssen)
Sung by Miss Segal and Mr. Nordstrom, With Follies Girls and Boys
SCENE 8
Songs .....Edna Leedom
Dave Stamper at Piano
SCENE 9
"Out West".....Will Rogers
SCENE 10—THE RANCH
(Painted by Ludwig Kainer)
Song—"In the Shade of the Alamo"
(By Gene Buck and Raymond Hubbell)
Sung by Irving Fisher and Vivienne Segal
Dance by Lina Basquette, Follies Girls, Tiller Girls
Rope Dance..Will Rogers and Adelaide Seaman
FINALE

ACT II
SCENE 1—"PEARL OF THE EAST"
(By Ben All Haggin. Arrangement With Special Music by Raymond Hubbell)
The Pearl.....Dorothy Knapp
A Pink Slave.....Marion Hurley
A Dancer.....Gladys Loftus
A Golden Slave.....Evelyn Goodwin
The Mongolian Giant.....Al Ochs
Slaves.....
..Marion Benda, Bobby Storey, Doris Loyd
Dancers.....Katherine Burke, Frances Reveaux, Harriet Chetwynd, Mary Mulhern
Musicians.....Marjorie Leet, Flo Kennedy, Helen Henderson, Virginia Magee
His Warriors...Frank Lambert, Mark Truscott
SCENE 2—THE ZIEGFELD LIVING CURTAIN
SCENE 3—"A STAGE DOOR"
Song—"Eddie, Be Good"
(By Gene Buck and Dave Stamper)
Sung by Ethel Shutta With Olsen's Band and Follies Girls
SCENE 4—A BEDROOM
"THE NAGGER"
By Gus Weinberg
The Ball and Chain.....Edna Leedom
Her Husband.....Wm. C. Fields
SCENE 5—THE CURTAINS
SCENE 6—"A BALLROOM"
(Painted by Ludwig Kainer)
"The Waltz of Love".....Ray Dooley
and Wm. C. Fields, With George Olsen's Band
SCENE 7—"THE BEACH"
(Designed by Norman Bel-Geddes)
Song—"Titina"
(By Gene Buck and Leo Daniderff)
Sung by Irving Fisher, Dorothy Knapp, Beryl Halley and Follies Girls
SCENE 8—"A ROAD"—JOY RIDE
By J. P. McEvoy and W. C. Fields
(Scrambled "Bill Boards" courtesy of Leslie-Judge Company)
Pa .....W. C. Fields
Ma .....Bertha Belmore
Gertie .....Ray Dooley
A Motor Cop.....Brandon Tynan
SCENE 9—"BERTIE"
By Sigmund Romberg and Clifford Grey
Sung by Clarence Nordstrom, Vangie Valentine and Pajama Girls
SCENE 10—"THE PICNIC"
(Designed by Norman Bel-Geddes)
By J. P. McEvoy and W. C. Fields
SCENE 11
Green Horns.....Dare and Wall
SCENE 12—"A GARDEN"
"FINE FEATHERS MAKE FINE BIRDS"
(Painted by Ludwig Kainer)
Song—"I'd Like To Be a Gardener in a Garden of Girls"
(By Gene Buck and Raymond Hubbell)
Sung by Irving Fisher
FINALE

Vee Aller added to cast July, 1925.
Lina Basquette out of cast July, 1925.
Lois Bennett replaced Vivienne Segal July, 1925.
Edna Covey, Amy Revere, Norma Dyle, Adrienne De Salee, Ebba Eriksson and Dorothy Wegman added to cast July, 1925.

M28

TIMES SQUARE

Commencing Tuesday Evening, November 4, 1924
FLORENZ ZIEGFELD'S PRODUCTION
BILLIE BURKE
In a Musical Comedy
ANNIE DEAR
The Entire Production Staged by Edward Royce
—With—
ERNEST TRUEX
—and—
MARION GREEN, BOBBY WATSON, MAY VOKES

Book, Music and Lyrics by Clare Kummer. Dances and Additional Numbers by Sigmund Romberg and Clifford Gray
CAST OF CHARACTERS
(In the Order of Their Appearance)
Muriel Darling.....Marjorie Peterson
Alec .....Spencer Bentley
Lottie .....May Vokes
Wenceslaus Wickham.....Edward Allen
James Ludgate.....Spencer Charters
George Wimbledon.....Ernest Truex
Titcomb .....John Byam
Twilly .....Bobby Watson
Ethel Deane.....Phyllis Cleveland
Wilbur Jennings.....Alexander Gray
Gwen Morley.....Mary Lawler
Alfred Weatherby.....Jack Whiting
Mr. Gosling.....Frank Kingdon
John Rawson.....Marion Green
Harry Murchison.....Gavin Gordon
Annabelle Leigh.....Billie Burke
The Brown Girls—Anastasia Reilly, Gertrude McDonald, Dorothy Brown, Marguerite Boatright, Pearl Eaton, Catherine Littlefield.
The Jones Boy—Abner Barnhart, Gayle Mays, Norman Knox, Ned Hamlin, Russell Smith, William May.
The Twilly Girls—Kathleen Barrow, Gladys Coburn, Joan Clement, Katherine Sacker, Rona Lee, Nyo Lee, Edna Johnson, Peggy Steele, Virginia Crane, Betty Nevins, Helen Herendeen, Evelyn Grieg.
The Guests at Hotel—Mary Almonti, Leila McGuire, Edith Babson, Charles Schenck, Harold Hennessey, George Ferguson, Barton Hepburn, Edgar Eastman, Lawrence Crowe, Alfred Wyart.
The Page Boys at Hotel—Jason Bauer, James Shelton, Fred Arnold.
Dancers—Florentine Gosnova, Easter and Hazleton.

John Byam replaced by Norman Sweetser December, 1924.
Sweetser left cast January, 1925.
Warren Crosby joined cast December, 1924.
CLOSED JANUARY 31, 1925
103 Performances

M29

MARTIN BECK

Commencing Tuesday Evening, November 11, 1924
CHARLES DILLINGHAM - MARTIN BECK PRODUCTION
A Play With Music in Two Acts
MADAME POMPADOUR
Music by Leo Fall. Book and Lyrics by Rudolph Schanzer and Ernst Welisch. Adaptation by Clare Kummer
—With—
WILDA BENNETT
Produced Under the Direction of R. H. Burnside
Musical Numbers Arranged by Julian Alfred
Orchestra Under the Direction of Oscar Radin

CAST OF CHARACTERS
Madame la Marquise de Pompadour.....
.....Wilda Bennett
The King, Louis XV.....Frederick Lewis
Rene, the Count D'Estrades...John Quinlan
Madeleine .....Eva Clark
1—Belotte .....Wanda Lyon
Joseph Calicot.....Florenz Ames
Maurepas, Minister of Police..Oscar Figman
Poulard .....Louis Harrison
Prunier .....Edgar Kent
Collin .....Henry Vincent
Boucher .....Raymond Cullen
Tourelle .....Curt Peterson
The Austrian Ambassador.....Edgar Kent
The Lieutenant.....Elliott Stewart
Pamela..... } Grisettes { ..Pauline Miller
Felice..... } { .Margot Greville
Caroline..... } { .....Janet Stone
Leonie..... } { ..Elaine Palmer
Valentine.. } { .....Irma Irving
Amelie..... } { ..Dorothy Irving
Artists, Bohemians, People of the Court, Soldiers
Betty Wilson, Leonora Darcy, Anne Makara, Rose Maynard, Marie Lambert, Mabel Knight, Ursula Dale, Mildred Mindell, Betty Lawrence, Joan Lindsey, Florence Fitzwalters, Berte Alden, Marjorie Flynn, Pauline Miller, Margot Greville, Beatrice Hughes, Pauline Hall, Eileen Seymour, Alice Brady, Margaret Morris, Leo Moran, Zachary Caulli, Fred Burke, DeWitt Mathews, Ivan Frank, Richard Allen, John Barney, Elliott Stewart, Raymond Cullen, Curt Peterson, Walter Costello, Herbert Pickett, John Fulco, Christian Holton, Rene Vanryhn, Alexis Havrilla.

Scenes—Paris and Versailles.
Time—The Reign of Louis XV.
SYNOPSIS: Act I—Cellar of the "Stable of the Muses", Converted Into a Cabaret and Frequented by Bohemian Paris. A Night in Spring. Act II—Boudoir of Madame la Marquise de Pompadour at Versailles. Late Afternoon of Following Day. (A curtain will be lowered during this act to denote the lapse of one hour.)
1—Replaced by Leeta Corder November, 1924
CLOSED JANUARY 17, 1925
79 Performances

M30

VANDERBILT

Commencing Monday Evening, November 24, 1924
LYLE D. ANDREWS
—Introduces—
MY GIRL
A Musical Farce

Book and Lyrics by Harlan Thompson
Music by Harry Archer
Staged by Walter Brooks
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mary White.....Jane Taylor
Lily .....Gertrude Clemens
Betty Brown.....Marie Saxon
Bob White.....Russell Mack
Oliver Green.....Harry Puck
Cynthia Redding.....Helen Bolton
Harold Gray.....Edward H. Wever
Nathaniel D. Green.....Harry G. Keenan
Mrs. Green.....Margaret Armstrong
"Pinkie".....Roger Gray
Judge Black.....Patrick Rafferty
Mrs. Brown.....Harriet Ross
Violet .....Lucila Mendez
Cerise .....Frances Upton
Coral .....Blanche O'Brien
Rose .....Rose Adaire
Heliotrope .....Liane Mamet
Ruby .....Sybil Bursk
Olive .....Peggy Watts
Orchid .....Marie Shea
Goldie .....Josephine Bryce

SYNOPSIS: Act I—Living Room in the Suburban Home of the Whites. Evening. Interlude—Judge Black's Court Room and the Rainbow Club. Some Months Later. Afternoon. Act II—At the Whites'. That Evening.

THE HARRY ARCHER ORCHESTRA
Director .....Ernest Cutting
Piano .....George Schelhas
Violin .....Reginald Child
Violin .....Arthur Child
Saxophones and Wood Winds.....
Clarence Doench, Archy Slater, Cecil Moore
Trumpet and Cello.....Hayden Shepard
Trombone .....Charles Ens
Trumpet .....William Asmus
Percussion .....Charles Dowski

Edward H. Wever replaced by Jack Hartley December 1, 1924.
Jack Hartley replaced by John Byam December, 1924.
Peggy Watts and Marie Shea replaced by Mary Grace and Thelma Holliday December, 1924.
Sibyl Burak replaced by Isobel Graham January, 1925.
Peggy Watts replaced Josephine Bryce January, 1925.
Rina Dewey replaced Mary Grace March, 1925.
Texas Monroe replaced Rina Dewey.
George Sweet replaced Bobby Watson May, 1925.
Carolyn Lilja replaced Helen Bolton May, 1925.
Edna Morn replaced June Taylor May, 1925.
Frances Upton replaced Marie Saxon.
Barbara Grace replaced Peggy Watts.
Marea Kerns replaced Texas Monroe.
Ann Kelly replaced Rose Adaire.
Evelyn Kindler replaced Blanche O'Brien June, 1925.
Dorothy Wahl joined June, 1925.
Jayne Auburn replaced Carolyn Lilja June, 1925.
Jos. Wagstaff replaced Harry Puck June, 1925.

CLOSED AUGUST 1, 1925
291 Performances

M31

SHUBERT

Commencing Tuesday Evening, November 25, 1924
HENRY MILLER
—Presents—
RUTH CHATTERTON
In
THE MAGNOLIA LADY
—With—
RICHARD GALLAGHER

Book and Lyrics by Ann Caldwell. Music by Harold Levey. Based Upon "Come Out of the Kitchen", by A. E. Thomas and Alice Duer Miller. Numbers and Ballet Arranged by Chester Hale
Stage Setting by William E. Castle

Henry Miller Production Staged by Hassard Short

CAST OF CHARACTERS

Lily-Lou Ravenel.....Ruth Chatterton
Virginia Ravenel.....Muriel Stryker
Betty Fane.....Berta Donn
Mrs. Hallett.....Ethel Martin
Liza.....Nellie Fillmore
Stella Hallett.....Lovey Lee
Peter Ravenel.....Richard Skeets Gallagher
Kenneth Craig.....Ralph Forbes
Robert Ravenel.....Minor Watson
Jefferson Page.....Worthe Faulkner
Luther Hallett.....Frank Doane
Wash Brimmage.....Billy Taylor
Cyril Brent.....Bland O'Connell
Dancer.....Billie Taylor

Members of the Ensemble:

Ladies—Virginia Beardsley, Bernice Furrow, Virginia Sharr, Harriet Chetwynd, Lucille Osborne, Mary Adams, Catherine Kohler, Halcyone Hargrove, Emma Wyche, Hazel Clayton, Sara Johnson, Julia Lane, Helen Haynes.

Gentlemen—Georgie O'Brien, Carl Rose, Louis Sears, Tom Chadwick, Tom Morrison, Edward McCullough, George Jefferson, John Munster, Ward Van Ness.

SYNOPSIS: Act I—Scene 1: The Living Hall of "The Magnolias", the Ravenel Mansion, in Virginia. Scene 2: At the Station. Scene 3: The Terrace at "The Magnolias". Act II—Scene 1: The Kitchen. Scene 2: The Ballroom at "The Magnolias".

CLOSED JANUARY 3, 1925
49 Performances

M32

AMBASSADOR

Beginning Monday Evening, December 1, 1924
BARRY TOWNLY
—Offers—
TESSA KOSTA
—in—
PRINCESS APRIL

A Musical Comedy of Youth
Vitalizing the American Girl
Book by William Cary Duncan and Lewis Allen Browne. Adapted From a Story by Frank R. Adams. Lyrics and Music by Carlo and Sanders, Authors of "Tangerine"
Staged by Oscar Eagle
Dances and Ensemble Staged by Raymond Midgley. Entire Production Under the Personal Supervision of Mr. Townly
Orchestra Under Direction of Louis Kroll

AS YOU MEET THEM

Flo.....Louise Mele
Lisebeth.....Stanley Reynolds
Sam Barry.....Stanley Forde
A. Sharpe Quill.....Harry Clarke
Roger Utley.....Nathaniel Wagner
Patrick Daly.....Harry Allen
Kathryn Utley.....Audrey Maple
Mrs. Swifte.....May Boley
Marjorie Hale.....Dorothy Appleby
April Daly.....Miss Kosta
Robert Ballou.....Alexis Luce
Dancer.....Sibylla Bowman

APRIL GIRLS—Edith Shaw, Ardath DeSales, Dorothy Brown, Jane Sels, Blanche O'Donohoe, Ann Langdon, Pauline Huss, Kitty Huss, Dorothy Horden, Betty Myers, Marjorie Ross, Jane McCurdy.

WHERE IT HAPPENED: Act I—Floating Pier, Summer Resort, Saskanet, N. J. Act II—Livng Room of Daly Suite in Hotel, Act III—Foyer Same Hotel.

CLOSED DECEMBER 20, 1924
24 Performances

M33

MUSIC BOX

Commencing Monday Evening, December 1, 1924
SAM H. HARRIS
—Presents—
IRVING BERLIN'S
Fourth Annual
MUSIC BOX REVUE

Lyrics and Music by Irving Berlin
Staged by John Murray Anderson
Settings Designed by Clark Robinson. Costumes Designed by James Reynolds. Dances Arranged by Carl Randall and Madame Serova. All of the Numbers Conceived by Irving Berlin and Carried Out Under the Supervision of John Murray Anderson.
All of the Sketches Directed by Sam H. Harris

Scene 1: (A) The Catskills
Rip Van Winkle.....Joseph Macaulay
A Mountain Climber.....Oscar Shaw
(B) Times Square
Miss Bronx.....Margarita
Miss Riverside Drive.....Helen Lyons
Miss Fifth Avenue.....Phyllis Pearce
Miss Tenth Avenue.....Pansy Maness
Miss Broadway.....Claire Luce
Miss Greenwich Village.....Tamiris
(C) Little Old New York
A Lady of Quality.....Marian Gunn
A Colonial Sailor.....Wally Crisham
The Sailor's Sweethearts.....Deuel Sisters
A Tavern Girl.....Vivian Doyle
A Quaker Lady.....Peggy Fish
A Quaker.....Wynne Bullock
A Young Man.....Lawrence K. Downey
First Lady.....Claire Hooper
Second Lady.....Katherine Walsh
Market Woman.....June Elkin
Innkeeper.....Irving Rose
Link Boys.....Jerome Clifford, William Boren
Children.....Frances Mann, Mary Bay

Scene 2: In Front of the Curtains
"Sixteen, Sweet Sixteen"
Sung by Carl Randall and Girls

Scene 3: At Home—"The Motive"
By Bert Kalmar and Harry Ruby
The Maid.....Pansy Maness
The Inspector.....Joseph Macaulay
Assistant Inspector.....Paul McCullough
Carlton.....Oscar Shaw
Mrs. Carlton.....Helen Lyons
The Inspector's Wife.....Katherine Walsh

Scene 4: In Front of the Curtains
"Rigoletto a la Danse"
Danced by Bud and Jack Pearson

Scene 5: At the Window
Song—"Listening"
Sung by Grace Moore and Oscar Shaw

Scene 6: In Tokio
(Originally Conceived by Hassard Short. Costumes Devised by Adrian)
Song—"Tokio Blues"....Sung by Brox Sisters
The Dancers.....Tamiris and Margarita

Scene 7: In Front of the Curtains
Song—"A Couple of Senseless Censors"
Sung by Bobby Clark and Paul McCullough
Miss Inquisitive.....Helen Lyons
The Bathing Beauty.....Claire Luce

Scene 8: New York Harbor
"The Immigrant"
Song—"Don't Send Me Back"
Sung by Fannie Brice

Scene 9: "Ballet Dancers at Home"
Mrs. Ballerina.....Ula Sharon
Her Bally Husband.....Carl Randall

Scene 10: The Garden Club
"The Kid's First and Last Fight"
By Clark and McCullough and Bard and Pearl
Young Hamburger.....Bobby Clark
Hamburger's Friend.....Paul McCullough
A Fight Promoter.....Frank Allworth
A Trainer.....Irving Rose
Kid Taylor.....Henri Fermane
Two Lightweights...Joseph Weiner, Jules Leon
The Lightweight Seconds.....
.....W. Cathcart, T. O'Brien
Battling Bearcat.....Tom Roper
Bearcat's Second.....Hal Sherman
Referee.....Joseph Macaulay

Scene 11: In Front of the Curtains
Song—"Unlucky in Love"—Sung by Oscar Shaw

Scene 12: In Front of the Curtain
"Moving Picture Baby"
By Blanche Merrill and Leo Edwards
Sung by Fannie Brice

Scene 13: "Springtime"
Song—"Tell Her in the Springtime"
Sung by Grace Moore
The Dancer.....Ula Sharon

Scene 14: Hal Sherman
Dancing to Mr. Berlin's Old Songs

Scene 15: The Garden of Eden
"Adam and Eve"
By Bert Kalmar and Harry Ruby
Eve.....Fannie Brice
Adam.....Bobby Clark
Cain.....Harold Boyd
Abel.....Jack Pearson

Scene 16: (A) In Front of the Tableau Curtain
Song—"The Call of the South"
Sung by Oscar Shaw and Grace Moore and the Deuel Sisters, June Elkin, Evelyn Darville, Wynne Bullock, Joseph Macaulay, Lehman Byck, L. Downey

(B) The Levee
Song—"Bandanna Ball"
Sung by Fannie Brice and Company

Wynn's Panorama of Immortals

PART II

Scene 1: Alice in Wonderland
Song—"Come Along With Alice"
Sung by Brox Sisters

(A) Before the Looking Glass
Alice.....Ula Sharon

(B) Behind the Looking Glass
The Mad Hatter.....Carl Randall
The Dormouse.....Dawn Allen
The March Hare.....Frances Mann
The White Rabbit.....Viola Boles
The Walrus.....George Clifford
The Carpenter.....Pansy Maness
Tweedledum and Tweedledee.....
.....Bud and Jack Pearson
The Coquette.....Patty Parrish
The Sailor.....George Childs
The Duchess.....Dorothy Durland
The Red Queen.....Margarita
The White Queen.....Helen Lyons
The Queen of Hearts.....Tamiris
The King of Hearts.....Irving Rose

Scene 2: A Living Room
"What'll I Do"
By Bert Kalmar and Harry Ruby
The Butler.....Bobby Clark
First Caller.....Hal Sherman
Mr. Brown.....Oscar Shaw
Second Caller.....Irving Rose
Mrs. Brown.....Katherine Walsh
The Woman.....Dorothy Durland
The Cyclist.....Paul McCullough

Scene 3: In Front of the Curtains
Song—"I Want To Be a Ballet Dancer."
Sung by.....Fannie Brice
Aided by Bobby Clark and Corps de Ballet

Scene 4: A Lullaby
Song—"Rock-a-Bye Baby", a Lullaby, Sung by.....Grace Moore
At the Age of Four.....Peggy Hastings

Schooldays
The School Girl.....Patty Parrish

Her First Party
The Debutante.....Kathleen Ardelle

The Wedding
The Bride.....Marian Gunn
The Groom.....Wally Crisham
The Best Man.....George Clifford
The Young Mother.....Evelyn Darville

Scene 5: At the Circus
"Fools Rush In"
By Clark and McCullough
Man Who Wants the Bear Trained.....
.....Frank Allworth
Man Who Wants To Train the Bear.....
.....Paul McCullough
Man Who Does Train the Bear.....
.....Bobby Clark
The Bear That Should Have Been Trained
.....Irving Rose
The Bear That Was Trained.....By Himself
The Man Who Should Have Trained the Bear
.....F. T. Stevens

Scene 6: In Front of the Curtain
Song—"Wild Cats," Sung by.....Carl Randall
Danced by.....Claire Luce and Ensemble

Scene 7: The Battery
"Another Good Girl Gone Wrong"
By Gilbert Clark
The Girl.....Fannie Brice
The Man.....Oscar Shaw

Scene 8: In Front of the Curtains
Song—"Who," Sung by.....Brox Sisters

Scene 9: The Trees
Song—"In the Shade of a Sheltering Tree."
Sung by.....Oscar Shaw and Grace Moore
The Palm.....Elizabeth North
Under the Palm.....
.....Helen Lyons and Joseph Macaulay
The Pine.....Kathleen Ardelle
Under the Pine.....
.....Phyllis Pearce and Lawrence Downey
The Apple Tree.....Dorothy Fenton
Under the Apple Tree.....
.....Claire Luce and Wynne Bulloch
The Bamboo.....Billie Blythe
Under the Bamboo.....
.....Patty Parrish and Lehman Byck
The Weeping Willow Tree

Scene 10: A Salon of Louis' Palace
"The King's Gal"
By Ned Joyce Heaney
La Pompadour.....Fannie Brice
Her Gentleman-in-Waiting.....Jack Pearson
Louis XV.....Bobby Clark
Period—1760

Scene 11: The Runaway Four

Scene 12: The Banquet

T. O'Brien and W. Cathcart out of cast January, 1925.
Mildred Brown in cast December, 1924.

CLOSED MAY 9, 1925
187 Performances

M34

LIBERTY

Beginning Monday Evening, December 1, 1924
ALEX. A. AARONS AND VINTON FREEDLEY
—Present—
LADY, BE GOOD

The New Musical Comedy
Book by Guy Bolton and Fred Thompson
Book Staged by Felix Edwardes
Music by George Gershwin
Lyrics by Ira Gershwin
Dances and Ensembles Staged by Sammy Lee
The Settings Designed by and Executed Under the Direction of Norman Bel-Geddes

CAST OF CHARACTERS
(In the Order of Their Appearance)

Dick Trevor.....Fred Astaire
Susie Trevor.....Adele Astaire
Jack Robinson.....Alan Edwards
Josephine Vanderwater.....Jayne Auburn
Daisy Parke.....Patricia Clark
Bertie Bassett.....Gerald Oliver Smith
J. Watterson Watkins.....Walter Catlett
Shirley Vernon.....Kathlene Martyn
Jeff.....Cliff Edwards
Manuel Estrada.....Bryan Lycan
Flunkey.....Edward Jephson
Victor Arden.....Victor Arden
Phil Ohman.....Phil Ohman
Rufus Parke.....James Bradbury

LADIES OF THE ENSEMBLE

Mary Hutchinson, Lillian Michell, Esther Morris, Tony Otto, Peggy Hart, Dorothy, Hollis, Paulette Winston, Sylvia Shawn, Gertrude Livingstone, Janearl Johnson, Jessie Payne, Edna Farrell, Dorothy Hughes, Madeline Janis, Mildred Stevens, Dorothy Donovan, Frances Lindell, Peggy Pitou, Doris Waldron, Peggy Quinn, Ethel Lind, Elmira Lahmann, Irene Wiley, Grace Jones and Maxine Henry.

GENTLEMEN OF THE ENSEMBLE

Dan Sparks, Richard Devonshire, Alfred Hale, Jack Fraley, Harry Howell, Charles Bannister, Lionel Maclyn, Richard Renaud, Hal Crusins, Ward Arnold, Francis Murphy and Chas. LaValle.

SYNOPSIS: Act I—Scene 1: Sidewalk in Front of the Old Trevor Homestead, Beacon Hill, R. I. Scene 2: Entrance of the Vanderwater Estate. Scene 3: The Vanderwater Garden Party. (Three days elapse between Acts I and II.) Act II—Scene 1: The Anchorage Hotel, Eastern Harbor, Conn. Scene 2: Garden of the Hotel. Scene 3: The Eastern Harbor Yacht Club.

Glayds Lloyd replaced Kathlene Martyn May, 1925.
Cliff Edwards out June, 1925.
Barney Barnum and Bill Bailey joined June, 1925.
Horace Lintz replaced Bryan Lycan June, 1925.
Dena Sperry replaced Jayne Auburn July, 1925.
Edw. H. Wever replaced Alan Edwards July, 1925.
Sam Critcherson replaced Edward H. Wever July, 1925.
Dorothy Fletcher replaced Dena Sperry July, 1925.

M35

JOLSON'S

Beginning Tuesday Evening, December 2, 1924
THE MESSRS. SHUBERT
—Present—
The Spectacular Operetta
THE STUDENT PRINCE

In Heidelberg
Book and Lyrics by Dorothy Donnelly
Music by Sigmund Romberg
Book and All Ensembles Staged by J. C. Huffman
Dances by Max Scheck
Settings by Watson Barratt
Entire Production Under the Personal Supervision of J. J. Shubert

THE CAST

First Lackey.....Frank Kneeland
Second Lackey.....William Nettum
Third Lackey.....Lawrence Wells
Fourth Lackey.....Harry Anderson
Von Mark.....Fuller Mellish
Dr. Engel.....Greek Evans
Prince Karl Franz.....Howard Marsh
Ruder.....W. H. White
Gretchen.....Violet Carlson
Toni.....Adolph Link
Detlef.....Raymond Marlowe
Lucas.....Frederic Wolff
Von Asterberg.....Paul Kleeman
Nicolas.....Fred Wilson
Kathie.....Ilse Marvenga
Lutz.....George Hassell
Hubert.....Charles Williams
Grand Duchess' Anastasia....Florence Morrison
Princess Margaret.....Roberta Beatty
Captain Tarnitz.....John Coast
Countess Leyden.....Dagmar Oakland
Baron Arnheim.....Robert Calley
Premier Dancer.....Martha Mason
Rudolph Winter.....Lucius Metz
Freshman.....Elmer Pichler
Captain of the Guard.....C. Sparin

FLOWER GIRLS

Misses Alice Bussy, Edith Alexander, Viola Green, Sylvia LaMarde, Cleo Lombard, Florence Turner, Gertrude Clifford, Rosemary Otter, Patricia O'Connell.

WAITRESSES

Misses Marion Barclay, Peggy Hansel, Miriam Stockton, Jane Wayne, Olive Thornton, Isabelle Allen, Madeline Parker, Ann Webber, Phyliss Newkirk, Martha McDonald.

LADIES IN WAITING

Peggy Hansel, Isabelle Allen, Olive Thornton, Jane Waye, Phyliss Newkirk, Marion Barclay.

MAIDS

Rosemary Otter, Edith Alexander, Alice Bussy, Martha McDonald.

GUESTS AT THE PALACE

Marion Barclay, Miriam Stockton, Cleo Lombard, Jane Waye, Rosemary Otter, Olive Thornton, Peggy Hansel, Patricia O'Connell, Isabelle Allen, Ann Webber, Madeline Parker, Viola Green, Edith Alexander, Florence Turner, Gertrude Clifford, Sylvia LaMarde, Phyliss Newkirk, Alice Bussy, Martha McDonald.

WAITERS

Cliff Whitcomb, James Bitman, Michael Kavanaugh.

STUDENTS AT HEIDELBERG

SAXONS: M. C. Scott, Jerry Merrick, Harry Anderson, William Galpen, George Elliott, Arthur Singer, James Currier, O. A. Olson, Charles Packer, Arthur King, Willard Fry, A. Gellert, J. Spira, Jack Jordan, Elmer Pichler, Chester Bennett.

STUDENTS AT HEIDELBERG

RHEINISHERS: Donald Jackson, William Clark, William Rogers, Harvey Howard, William Ehlers, C. Sparin, Frank Miller, Tom Ryan, Eric Henning, John Merkle, John Helmken, Maurice Autier, F. Rasmussen, Clarence Scott, C. Pichler, Lawrence Wells, James Hallgreen.

GUESTS AT PALACE

Ambassadors, Officers, Soldiers, Gentlemen of the Court, Ladies of the Court, Ladies in Waiting, etc.

Time—Spring, 1860

SYNOPSIS OF SCENES: Prolog—Antechamber in the Palace at Karlsberg. Act I—Garden of the Inn of the Three Golden Apples. At the University of Heidelberg. Act II—Sitting Room of Prince Karl at Inn. Four Months Later. Act III—A Room of State in the Royal Palace at Karlsberg. Two Years Later. Act IV—Same as Act I. (Garden of the Inn.) The Next Day.

Lillian Carlson added to cast December, 1924.
Harry Bettman added to cast January, 1925.
Doreene Dukar added to cast March, 1295.
Donald Jackson replaced Lucius Metz March 28, 1925.
Viola Leach joined April, 1925.
Peggy Neal joined May, 1925.
James P. Judge replaced Chas. Williams May, 1925.
Robert Lee Allen replaced George Hassell June, 1925.
Allan Prior replaced Howard Marsh July, 1925.
Mary Burns replaced Ilse Marvenga July, 1925.
James Jolley replaced John Coast July, 1925.
Sylvia La Marde out of cast July, 1925.
Hazel La Mont, Alice Kennedy and Gertrude Toole added to cast July, 1925.
Eliz. Gergely replaced Mary Burns July, 1925.

M36

HARRIS

Beginning Tuesday Evening, December 23, 1924
TOM WILKES
—Presents—
THE DUNCAN SISTERS
—in—
Catherine Chisholm Cushing's
TOPSY AND EVA

A Musical Comedy
(Based on "Uncle Tom's Cabin")
Music and Lyrics by the Duncan Sisters
Staged Under the Direction of Oscar Eagle
Musical Numbers Staged by Jack Holland
Settings Designed by Dickson Morgan
Costumes Designed by Madam Keeler
Musical Numbers Under Direction of Jerome Stewardson

CAST OF CHARACTERS
(In the Order of Their Appearance)

Chloe.....Aimee Torriani
Harry.....Glory Minehart
Uncle Tom.....Basil Ruysdael
George Shelby.....Robert Halliday
Mrs. Shelby.....Helen Case
Helen, Ann, Jane, Bessie — Friends of Mariette — Renee Lowrie, Lea Swan, Edith Maybaun, Antoinette Boots
Augustine St. Clare.....Wilbur Cushman
Henrique.....Harriet Hoctor
Simon Legree.....Frank K. Wallace
Gee Gee.....Davis Goodman
Eliza.....Florence Martin
Mariette.....Nydia D'Arnell
Erasmus Marks.....Ashley Cooper
Ophelia St. Clare.....Myrtle Ferguson
Topsy.....Rosetta Duncan
Eva St. Clare.....Vivian Duncan
Danseuse Premiere.....Harriet Hoctor
Rastus.....Ross Himes
PLANTATION QUARTET — Philip Ryder, Harry Furney, Roy Collins and Floyd Carder.
OLD-FASHIONED GIRLS—Ernay Goodleigh, Alice Averill, Dixie Harkins, Renee Lowrie, Lea Swan, Antoinette Boots, Shirley Beauford, Jessie Pollard, Edith Maybaun, Natasha Verova, Lorraine Ray, Patricia Pattisson and Hazel Cushman.
PICKANINNIES—London Palace Theater Dancers especially contracted for the Duncan Sisters in "Topsy and Eva", direct from the Palace Theater, London, England—Billie Bart, Hettie Ward, Teresa McSpirit, Rosie Swettenham, Violet Little, Rosa Thompson, Ethel Swettenham, Minnie Shaw, Elsie Thompson and Kitty Dolan.

SYNOPSIS: Act I—Uncle Tom's Cabin on the Shelby Plantation, Kentucky. An October Afternoon. Act II—Courtyard of Augustine St. Clare Home in New Orleans. An April Evening. Act III—The Shelby Home in Kentucky. Early Evening.

TIME—In the Fifties.

Margretta Curry replaced Glory Minehart February, 1925.
Harriet Hoctor out of cast February 7 to 17, account injury.
Bradford Kirkbride substituted for Robert Halliday, out on account of injury, February 7 to 18.
Hal Sands, Elaine Palmer and Dan Brennan replaced Davis Goodman, Florence Martin and Ashley Cooper, respectively.
Roy Collins joined cast April, 1925.
Wilbur Cushman out of cast April, 1925.

CLOSED MAY 9, 1925
165 Performances

M37

44TH STREET

Beginning Thursday Evening, December 25, 1924
RUFUS LE MAIRE
—Presents—
A New Musical Comedy
BETTY LEE

Based on the Play "Going Some", by Paul Armstrong and Rex Beach
Book by Otto Harbach
Music by Louis Hirsch and Con Conrad
Lyrics by Irving Caesar and Otto Harbach
Dialog Directed by Bertram Harrison
Dances and Ensembles Staged by David Bennett
Scenes Designed by P. Dodd Ackerman
All Costumes Designed by Charles Le Maire

CAST OF CHARACTERS
(In the Order of Their Appearance)

Doc.....Jack Kearns
Slim.....Ed. Poole
Hypo.....William Brandt

Silent Pete.....Harry Sievers
Stover .....Howard Boulden
Willie Wolf.....James S. Barrett
Carara .....Paisley Noon
Mrs. Lila Keep.....Charlotte Woodruff
Jeanne Chapin.....Madeline Cameron
Berkley Fresno.....Alfred Gerrard
Betty Lee.....Gloria Foy
Maridetta .....Dorothy Barber
Wallingford Speed.....Hal Skelly
Lawrence Glass.....Joe E. Brown
Buck .....Clifford J. O'Rourke
Gabby Gallagher.....James Kearney
Culver Covington.....George Sweet
Skinner .....Anthony Hughes
Whitey .....Carlo
Conchita .....Kathryn O'Hanlon
Chico .....Theo. Zambouni

THE BETTY LEE GIRLS

Dorothy E. Fitzgibbon, Grace M. Smith, Olive Lindsay, Edna Luce, Ada Winston, Helen Orb, Betty Colker, Madeleine Dare, Verdi Milli, Lucille Arden, Kay Karyll, Florence Courtney, Neida Snow, Isobel Graham, Yvonne Kent, Claire Daniels, Frieda Fitzgerald, Kathleen McLaughlin, Ann Page, Elizabeth Wallace, Marjorie Bailey, Harriet Hasbrook, Nancy Lay, Marion Swords, Pearl Bennett, Jeanne West, Kathlyn Brown and Penelope Rowland.

SYNOPSIS: Act I—Courtyard of the Chapin Spanish Villa, Southern California. Act II—Japanese Teahouse, Chapin Estate. One day later. Act III—Another View of Japanese Teahouse. One week later.

Howard Boulden, Alfred Gerrard, Kathryn O'Hanlon and Theo. Zambouni out of cast January, 1925.

Augustus Minton, Carlos and Inez, Jerry Delaney and Marjorie Finley joined cast January, 1925.

Carol Babin added to cast February, 1925.

George Sweet replaced Hal Skelly February 17, 1925.

Harvey Dunn replaced George Sweet February 17, 1925.

Clifford J. O'Rourke out of cast, and Frank Hawley added to cast February, 1925.

Richy Craig replaced Harvey Dunn March, 1925.

Harvey Dunn replaced James Kearney.

Helen Renstrom replaced Charlotte Woodruff March, 1925.

CLOSED MARCH 21, 1925
98 Performances

M38

PROVINCETOWN

Beginning Monday Evening, December 29, 1924
THE EXPERIMENTAL THEATER, INC.,
—Presents—

PATIENCE

Or "Bunthorne's Bride"
A Comic Aesthetic Opera
Written by W. S. Gilbert
Composed by Arthur Sullivan
Directed by Robert Edmond Jones

CAST OF CHARACTERS

Patience, a Dairymaid.....Rosalind Fuller
Reginald Bunthorne, an Idyllic Poet.....Edgar Stehli
Archibald Grosvenor, an Idyllic Poet.....Stanley Howlett
Rapturous Maidens:
The Lady Jane.....Flavia Arcaro
The Lady Saphir.....Mary Blair
The Lady Angela.....Helen Freeman
The Lady Ella.....Norma Millay
Officers of Dragoon Guards:
Colonel Calverly.....George George
Major Murgatroyd.....John Rogers
Lieut., the Duke of Dunstable.....Kenneth Wheeler
An Estatic Maiden.....Juliet Brenon
1—Mr. Bunthorne's Solicitor.....Felton Elkins
Chorus of Rapturous Maidens:
Eloise Pendleton, Louise Bradley, Doris du Mont, Adelyn Endore, Elizabeth McCarthy, Marie Pinckard, Ruth Wilton.
Chorus of Officers of Dragoon Guards:
Louis Barre, Arthur Curran, Edward Franz, John Mahim, Samuel Rapport, Samuel Selden, James Shute, J. Hutchinson Thayer.

TIME—1881.

SYNOPSIS: Act I—Exterior of Castle Bunthorne. (Intermission, Eight Minutes.) Act II—A Glade.

Settings by Cleon Throckmorton and Mr. Jones, in the Manner of E. Burne-Jones
Musical Director and Conductor, Macklin Marrow
Costumes Designed by Millia Davenport
General Stage Manager, Harold McGee
Stage Manager of "Patience", Felton Elkins; Assistant Stage Manager, Samuel Selden

1—Replaced by James Shute January, 1925.

Harrison Dowd and Irving Bueller added to cast January, 1925.

Louis Barre out of cast January, 1925.

Kathryn Waugh and Ilse Bloede added to cast January, 1925.

Moved to Greenwich Village Theater January 12, 1925.

CLOSED MARCH 28, 1925
104 Performances

M39

FROLIC

Beginning Monday Evening, December 29, 1924
Engagement Extraordinary!
WENDELL PHILLIPS DODGE
Has the Honor To Present, for the First Time in America

YUSHNY'S SEENIAYA PTITZA

(Blue Bird Theater of Moscow and Berlin)
IN REPERTORY SEASON
Direct From Sensational Triumphs in European Capitals—Moscow, Berlin, Budapest, Vienna, London
Mons. Yasha Yushny, Conferencier

PARTICIPANTS

Mmes. W. Arenzwari, N. Sussannina, M. Yuriewa, O. Valeri, L. Kosmowskaya, E. Porfirieva, T. Taridina; Messieurs N. Dobrinin, P. Donskoy, M. E. Wadimoff, G. Nelidoff, Victor Chenkine, T. Riabinine, W. Svoboda, B. Libidins, E. Wadimoff, K. Shein, P. Oukrainsky, Y. Yushny.

Chef d'Orchestra, Mons. N. Gegotsky

M39a

FROLIC

Beginning Thursday Evening, January 29, 1925
S. HUROK, INC.,
Has the Honor To Present

YUSHNY'S THE BLUE BIRD

(The Russian Musical Revue of Moscow and Berlin)
IN REPERTORY SEASON
Second Edition
Mons. Yasha Yushny, Conferencier

PROGRAM

1. "La Dame de Pique". Tableau From the Opera of Tchaikowsky. Mmes. V. Arenzwari, N. Sussanina, J. Sharol, L. Kosmowskaya, E. Nienatschaiewa, E. Porfiriewa, O. Valeri, M. Mariewa, T. Taridina.
2. "Russian Inn". Victor Chenkin or J. Riabinine and Ensemble.
3. "Old Dutch Porcelain", Dance Duet. Mmes. L. Cosmowska, Porfiriewa.
4. "There Is Life Everywhere". Russian Prison Songs. Mme. Mariewa; Messrs. Chenkin, N. Dobrinine, E. Wachinoff, Riabinine.
5. "The Lady, the Coachman and Cupid". Mmes. Arenzwari, Valeri; Mrs. K. Shein.
6. "Death of Swan Dance". Mme. M. Yuriewa.
7. "Warrior Dance". V. Svoboda.
8. "Russian Peasant Girls". Mmes. Arenzwari, Sussanina, Kosmowskaya, Nienatschaiewa, Porfiriewa, Mariewa, Sharol; Mr. Shein.
9. "The Princess Who Never Smiled", a Fairy Tale. Mmes. Taridina, Sussanina, Kosmowskaya, Nienatschaiewa, Sharol, Porfiriewa; Messrs. G. Nelidoff, P. Donskoy, D. Libidins, P. Oukrainsky, E. Wadinoff, Riabinine, Dobrinine.
10. "Minuet Velasques". Mme. Yuriewa, Mr. Svoboda.
11. "The Evening Bells". Based on the Poem by Thomas Moore. Wachinoff.
12. "Tchastushky", Russian Factory Workers' Song. Mme. Arenzwari; Messrs. Nelidoff, Oukrainsky.
13. "In the Merry Month of May". Mme. Sussanina, Mr. Chenkin.
14. "The Loving Hairdresser". Mme. Porfiriewa; Messrs. Nelidoff, Donskoy.

CLOSED MACH 7, 1925
82 Performances

M40

WINTER GARDEN

Beginning Wednesday Evening, January 7, 1925
MESSRS. LEE AND J. J. SHUBERT
Present the World's Greatest Entertainer
AL JOLSON
In the New Musical Comedy

BIG BOY

By Harold Atteridge
Music by James F. Hanley and Joseph Meyer
Lyrics by Bud G. De Sylva
Staged by J. C. Huffman
Dances and Ensembles Arranged by Seymour Felix and Larry Ceballos
Dialog Directed by Alexander Leftwich
Art Direction by Watson Barratt
Mr. Jolson's Orchestrations by Alfred Goodman
Orchestra Under Direction of Alfred Goodman
Entire Production Produced Under the Personal Supervision of Mr. J. J. Shubert

CAST OF CHARACTERS
(In the Order of Their Appearance)

Mrs. Bedford.....Maude Turner Gordon
Phyllis Carter.....Edythe Baker
Joe Warren.....Hugh Banks
Tessie Forbes.....Flo Lewis
Annabelle Bedford.....Patti Harrold
Jack Bedford.....Frank Beaston
"Coley" Reid.....Ralph Whitehead
"Doc" Wilbur.....Leo Donnelly
Jim Redding.....Franklyn Batie
Judkins .....George Gilday
Steve Leslie.....Colin Campbell
Gus .....Al Jolson
Caroline Purdy.....Edith Scott
"Bully" John Bagby.....William L. Thorne
"Silent" Ransom.....George Spelvin
Tucker .....Franklyn Batie
Manager .....L. C. Sherman
Wainwright .....William L. Thorne
Legrande .....William Bonelli
Danny .....Irving Carter
Mr. Gray .....Charles Moran
Dolly Graham.....Frankie James
Tout .....Charles Moran
Dancers .....George Andre, Dorothy Rudac

DANCERS

Peggy Bernier, Elsie Carroll, Lee Cutler, Jewel Dalores, Helen Doyle, Millie Dupree, Ethel Fuller, Peggy Gillespie, Janice Glenn, Mabel Grete, Alma Hookey, Naoe Kondo, Dottie Mae, Dinky Ozmont, Thelma Robinson, Ruth Savoy, Rose Stone, Esther Tanney, Helen Wallace, Minnia White.

SHOW GIRLS

Marion Andre, Wyn Ayres, May Birt, Freddie Bond, Nancy Carroll, Terry Carroll, Flo Evers, Rose Gallagher, Louise Hersey, Madge Lorraine, Mary Phillips, Madeline Smith, Dorothy Wegman.

MEN

Adolphe Beck, Bobbie Brandeis, Irving Carter, Al Clair, Clifford Daly, Albert Ford, Harry Lake, Lewis Laub, Walter Lowery, Jack Ray, Ralph Reader, Walter Wandell.

JUBILEE SINGERS

William C. Elkins, Walter A. Gray, Wilbert B. Howard, George E. Jackson, Arthur H. Payne, Mose E. Ross, Arthur S. Shaw, Kelly Thompson, Casco Williams, Carl T. White.

SYNOPSIS: Act 1—Scene 1: The Grounds of the Bedford Home, Kentucky. Scene 2: Bedford Stables on the Estate. Scene 3: Portion of the Grounds. Scene 4: A Flashback of the Bedford Home and Plantation in the Year 1870. Scene 5: Portion of the Grounds. Scene 6: A Garden Fete. Act II—Scene 1: The Night Before the Kentucky Derby at Brown's Cafe, Louisville, Ky. Scene 2: Bedford Stables at Churchill Downs, Race Track. Scene 3: A Portion of the Grand Stand at Churchill Downs. Scene 4: The Kentucky Derby. Scene 5: Jockey's Locker Room. Scene 6: The Hunt Ball.

Lost three performances January 9 and 10, and 16 performances January 30 to February 9, account illness of Jolson.

CLOSED MARCH 14, 1925
(On Account of Illness of Jolson)
56 Performances

M41

CENTURY

Beginning Tuesday Evening, January 13, 1925
THE MESSRS. SHUBERT
—Present—

THE LOVE SONG

A New Operetta of the Second Empire, Based on Offenbach's Life and Music From the Hungarian and German by Eugene Ferago, Michael Nador, James Klein and Carl Bretschneider
The Adaptation and Lyrics by Harry B. Smith
Offenbach's Music Selected and Arranged, and Original Music Composed by Edward Kunneke
Staged by Fred G. Latham
Ballet by Alexis Kosloff
Dances and Ensembles by Max Scheck
Settings by Watson Barratt
Orchestra Under the Direction of Alfred Goodman
The Entire Production Under the Personal Direction of J. J. Shubert

CAST OF CHARACTERS
(In the Order of Their Appearance)

Pierre .....Cooper Lawley
Lizette .....Zella Russell
Herminie .....Evelyn Herbert
Petipas .....Harry K. Morton
Hortense .....Odette Myrtil
Offenbach .....Allan Prior
Bourbon .....William St. James
Colonel Bugeaud .....John Dunsmure
Eugenie De Montijo .....Dorothy Francis
Countess De Montijo .....Eda Von Bulow
Gypsy Girl .....Zola Talma
Spanish Dancer .....Isabelle Rodriguez
The Duke De Persigny .....John Moore
Prosper Merimee .....Harry Glover
Victorian Sardou .....J. W. Hull
The Emperor, Napoleon III.....Harrison Brockbank
Countess Castiglione .....Grace Carlyle
Lackey .....Walter Kelly
Duroc .....James Alderman
Babette .....Edna Starck
Margot .....Camille Robenette
Mme. De Marsac .....Vivian Marlowe
Mlle. Marceau .....Vera Hoppe
Jacques d'Alcain.....Master Charles Walters
GIRLS FROM THE BOUFFES PARISIENNES—
Fanchette .....Adele Howard
Corinne .....Laura Hastings
Lieutenant .....Donald Kinleyside
1st Officer .....Paul Keast
2d Officer .....W. L. Robertson
PEASANTS—Messrs. Stone, Moore, Gordon, Dettinger, Whited, Kelly, Moste.
SOLDIERS—Messrs. Harold, Moran, Archer, Ismailov, Deits, Van Rhyn, Norman, Greenwood, Burns, Miller, Hull, Clifford, Evans, Klug, O'Neil, Robertson, Keast, Webb, Doctoroff, Willis, Vecsey, Glover, Caruso, Snyder, Black, Townsend, Beck, Jacobson, Conway, Rennie, Raymond and Kellar.
LADIES OF HONOR—Bobby Muir, Fay Gilmore, Julia Strong, Evelyn Stone.
LADIES IN WAITING—Edna Starck, Margaret Draper, Eleanor Whitmore, Nancy Corrigan, Mary Arnoldi, Adele Howard, Jeanne Voltaire, Laura Hastings, Charlotte Sprague, Nikola Cunningham, Eleanor Wilson, Ethel Darcy.
GUESTS AT THE COURT—Vivian Marlowe, Berma Deane, Doris Stewart, Mirriam Franklin, Alvina Zolle, Louise Farrar, Beatrice Durant, Lunita Arnold, Catherine Smith, Marie Lavelle, Mary Graham, Antoinnette LaFarge, Nita Lamabrid, Vera Hoppe, Dorothy Harrington, Ila McCall, Virginia Allen, Camille Robinette, Inga Neilson, Florence Cazelle, Sophie Lubin, Helen Allerton, Shelton Bentley.
GIRLS FROM THE BOUFFES PARISIENNES—The Misses Corrigan, Whitmar, Farrar, Deane, Starck, Arnold, Voltaire, Hastings, Arnoldi, Strong, Draper, Howard.

SYNOPSIS: Act I—A Vineyard Near Prades in the Pyrenees. Act II—The Ballroom of the Tuileries. Act III—Offenbach's Studio.

Percy Hemus replaced John Dunsmure February, 1925.

Miriam Fine and Leonore Darcy joined cast February, 1925.

Francis Fay replaced Master Charles Walters February, 1925.

Vivian Bell, Muriel Seeley, Betty Lawrence added to cast March, 1925.

Ivan Arbuckle replaced John Moore April, 1925.

Irene Bennett joined May, 1925.

Marie Rohmere joined May, 1925.

CLOSED JUNE 6, 1925
157 Performances

M42

49TH STREET

Beginning Tuesday Evening, January 13, 1925
(First Public Performance January 15)
F. RAY COMSTOCK AND MORRIS GEST
Have the Honor To Present

BALIEFF'S CHAUVE-SOURIS

(The Bat Theater of Moscow)

In triumphant return to America with an entirely new program after extraordinary success at the Theatre Femina in Paris and the Strand Theater in London.

Engagement Limited to Eight Weeks

PROGRAM

1. STENKA RAZIN—A Famous Legend of the Volga.
   Mmes. Deykarhanova and Tchoukleva; Messrs. Anfimoff, Dalmatoff, Ermoloff, Marievsky, Okorotchenkoff, Sheftel, Stoianovsky, Touchnoff, Wurzel, Zotoff and Davidoff.
2. THE RENDEZVOUS OF LOVE—An Old Polka Based on the Embroidered Pattern of an Old Russian Cushion.
   Mme. Karabanova and M. Gorodetsky.
3. A WINTER EVENING—A Musical Tableau.
   Mmes. Birse and Ershova.
4. AMOUR ET HIERARCHIE (Love in the Ranks)—A Buffoonery of Ancient St. Petersburg.
   Mme. Fechner and Messrs. Dalmatoff, Gorodetsky, Ermoloff, Marievsky and Stoianovsky.
5. AN ANCIENT CAMEO—From Nikita Balieff's Collection.
   Mmes. Birse, Ershova, Karabanova, Kommissarjevskaya, Sperantseva and Tchoukleva.
6. THE SHEPHERDESS INTERLUDE—From Tchaikovsky's Opera, "The Queen of Spades".
   Mmes. Birse, Ershova, Fechner, Karabanova, Kommissarjevskaya and Zlatina and Messrs. Touchnoff and Gorodetsky.
7. THE ZAPOROZHTSI (The Dnieper Cossacks)—Based on the famous painting by Ilya Repin.
   Messrs. Anfimoff, Dalmatoff, Gorodetsky, Ermoloff, Marievsky, Okorotchenkoff, Sheftel, Stoianovsky, Tcherniavsky, Touchnoff, Wurzel, Zotoff and Davidoff.

INTERMISSION

8. THE ARRIVAL AT BETHLEHEM—Taken From "The Golden Legends" of Yvette Guilbert.
   Mmes. Deykarhanova, Kommissarjevskaya and Karabanova and Messrs. Dalmatoff, Okorotchenkoff and Wurzel.
9. SICILIANA—An Italian musical farce.
   Mme. Birse and Messrs. Anfimoff, Stoianovsky, Wurzel and Zotoff.
10. THE KING ORDERS THE DRUMS TO BE BEATEN—An Old French Ballade.
    Mmes. Deykarhanova, Karabanova and Kommissarjevskaya and Messrs. Dalmatoff and Zotoff.
11. A COUNTRY PICNIC IN A DISTANT PROVINCE OF RUSSIA.
    Mmes. Birse, Ershova, Savina, Tchoukleva and Zlatina and Messrs. Marievsky, Okorotchenkoff, Touchnoff, Sheftel, Wurzel and Zotoff.
12. THE BARNYARD.
    Entire Company.
13. THE FOUR CORPSES — A Tragi-Comic Opera.
    Mme. Klatina and Messrs. Anfimoff, Stoianovsky and Zotoff.

CHEF D'ORCHESTRE—M. ZLATIN.
CLOSED MARCH 7, 1925
69 Performances

M43

MARTIN BECK

Commencing Monday Evening, January 19, 1925
JOHN CORT
—Presents—

CHINA ROSE

(An Original Operetta)
Libretto by Harry L. Cort and Geo. E. Stoddard
Score by A. Baldwin Sloane
Staged by R. H. Burnside

CAST OF CHARACTERS
(In the Order of Their Appearance)

Bang Bang.....Alfred Kappeler
O Mi.....Viola Gillette
Fi Wun.....Mitt Manley
Wi Lee.....Geo. E. Mack
1—Pa Pa Wu.....Robinson Newbold
Sing Sing.....Billy Taylor
2—Lo .....Harry Clarke
Cha Ming.....J. Harold Murray
Ro See.....Olga Steck
2—Hi .....Harry Short
Wee Nee.....Alice Bell
3—Sis Ta.....Kathryn Miley

—Also—

Misses Leona, Lee, Seeley, George, Francis, Phillips, Abernathey, Gray, Joy, Reed, Rider, Barry, Hardy, Mercer, Steiner, Price, Meyers, Lewis, Gallagher, Merill, Britten, Le Vines, Hennesy, Douglas, Hawkes, Martin and Messrs. Logan, Lessman, Martin, Kessler, Douglass, Monty, Byrnes, Johnston, Eastman, Cowley, Sheldon, Werner, Niles Whitney, Mario, Treggett, Carmin, Rice, Cross, Finn.

SYNOPSIS: Act I—Exterior of Pagoda of Pa Pa Wu, Chinese Gardens, Morn. Act II—Scene 1: Slim Bamboo Forest, a Mountain Pass, Next Eve. Scene 2: Throne Room, Prince Cha Ming, Manchuria, Next Day.

Nita Martan will appear in role of Ro See at matinees.

1—Replaced by Jefferson DeAngelis February, 1925.

2—Harry Clark and Harry Short replaced by Joe McCarthy and Bobbie Moore February, 1925.

3—Replaced by Beth Hardy February, 1925.

Misses Leona, Lee, Francis, Phillips, Steiner, Price, Meyers, and Messrs. Rice, Carmin, Whitney, Niles, Sheldon, Lessman out of cast February, 1925.

Closed at Martin Beck Theater February 14, reopened at Wallack's February 23, 1925.

Moved to Knickerbocker Theater March 16, 1925.

Beth Hardy left cast, Mary Jeffrey taking her place.

Viola Gillette replaced by Henrietta Lee April, 1925.

Alice Bell out of cast May, 1925.

CLOSED MAY 9, 1925
120 Performances

M44

FULTON

Commencing Monday Evening, February 2, 1925
CHARLES DILLINGHAM
—Presents—
ELSIE JANIS
In Her Bird's Eye Revue

PUZZLES OF 1925

—With—
JIMMY HUSSEY
Musical Numbers Staged by Julian Alfred

ACT I

Scene 1: Opening
"We Beg To Announce".....Cyril Ritchard
Scene 2
"The Undecided Blues".....Elsie Janis and Jimmy Hussey
Written by Elsie Janis
Scene 3: "It Served Her Right"
By Bert Kalmar and Harry Ruby
The Stenographer.....Dorothy Appelby
The Doctor.....Lester Crawford
The Social Worker.....Helen Broderick
First Patient.....Jimmy Hussey
Second Patient.....Edward Hickey
Third Patient.....Herman Hyde
Fourth Patient.....Milton Bloom
Fifth Patient.....Phil Saxe
Sixth Patient.....Harold Saliers
Seventh Patient.....C. Roscoe Stanley
Scene 4: "Titina"
Written by Leo Daniderff
Cyril Ritchard, Irma and Dorothy Irving and Shirley Vernon
Scene 5: "Apres Zuloaga"
Settings and Costumes by James Reynolds
Gitanas...Helen McDonald and Eileen Seymour
Las Hanadas.....
Misses Morris, Brady, Greville and Errol

Pilar .....Janet Stone
Torero .....William Holbrook
Ballerinas .....Irma and Dorothy Irving
Scene 6: Cortez and Peggy
Scene 7: "The Sailors' Trundle"
A Policeman .....Walter Pidgeon
Liza .....Elsie Janis
Anti-Prohibitionist .....Georgie Hale
A Musician .....Borrah Minnevitch
Scene 8: "Just a Flower From an Old Bouquet"
Walter Pidgeon
Written by Lucien Denn
A Modern Miss .....Dorothy Appelby
Wild Rose .....Janet Stone
Cupid .....Mollie Dodd
Scene 9
Irish-Jewish Jubilee .....Jimmy Hussey
By Bert Kalmar and Harry Ruby
Scene 10: Finale—"You've Got To Dance"
Cyril Ritchard, Irma and Dorothy Irving and the Entire Company
ACT II
Scene 1: The Commanders
Under the Direction of Irving Aaronson
Scene 2: Helen McDonald and Eileen Seymour
Scene 3: DeHaven and Nice
Scene 4: "Judge Nott"
By Bert Kalmar and Harry Ruby
Judge Nott .....Jimmy Hussey
Attorney for Prosecution .....Lester Crawford
Attorney for Defense .....Edward Hickey
Prisoner .....Helen Broderick
Stenographer .....Shirley Vernon
Attendants of the Court .....Herman Hyde, Milton Bloom
Jury .....John D'Alessandro, Mack Walker, Stanley Johnston, C. Roscoe Stanley, Phil Saxe, Harold Salliers, Jimmy Taylor, Sal Cibelli, Thomas Neary, Charles Andrews, William Schesky
Scene 5
"When the Cat's Away" .....Dorothy Appelby
Written by Blanche Merrill
Scene 6
"Give the Little Kids a Chance" .....Doree Leslie, Mollie Dodd, Yvette Du Bois, Lucille Moore, Bobby Breslau, Jeanette Dietrich, Peggy Doran, Viola Clarens
Music by Raymond Hubbell
Scene and Costumes Designed by Max Ree
Scene 7
Helen Broderick Meets Lester Crawford
Scene 8: Song
"The Lady Osteopath" .....Helen Broderick
Written by Blanche Merrill
"Je Vous Aime" .....Elsie Janis and Walter Pidgeon
Written by Arthur Beiner
Scene 9
"Old Established Firm" .....Jimmy Hussey
Written by Blanche Merrill
Scene 10
"We're Jumping Into Something" .....Jimmy Hussey and Helen Broderick
Written by Blanche Merrill
Scene 11
"The Plasterers" .....O'Donnell, Blair and Company
Scene 12
"Doo-Dah" ...Misses Appelby, Stone and Vernon, and Messrs. Ritchard, Hale and Holbrook
Written by Bert Kalmar and Harry Ruby
Scene 12a .....Elsie Janis
Scene 12b .....Entire Company
Godee Montgomery added to cast February, 1925.
Danzi Goodell and Betty Gayle added to cast March, 1925.
CLOSED MAY 2, 1925
104 Performances

M45

KNICKERBOCKER

Beginning Monday Evening, February 16, 1925
B. C. AND F. C. WHITNEY
Present the Operetta
NATJA
Score Adapted From
TSCHAIKOWSKY
By Karl Hajos
Book and Lyrics by Harry B. Smith
Staged by Edgar MacGregor
Max Hirschfeld, Musical Director
CAST OF CHARACTERS
Catherine II, the Czarina .....Mary Mellish
Prince Potemkin, Governor of the Crimea .....George Reimherr
Count Panin, a Courtier .....Alexander Clark
Lieut. Vladimir Strogonoff of the Royal Guards .....Warren Proctor
Natja Narishkin .....Madeline Collins
Madame Mellin, Colonel of Hussars .....Claire Grenville
Princess Lubina, Major of Artillery .....Marguerite Austin
Baron Wronsky, Manager of the Imperial Opera .....Matthew Hanley
Ali, a Crimean Peasant .....John Willard
The Czarina's Maid .....Jamie Zucca
A Crimean Peasant .....Leon Kartavin
A Peasant Girl .....Theresa Fellegi
Pages ..... Betty Archer, Anne Tunney
Ladies in Waiting ..... Laura Saunders, Theola Vincent
Alternate for Natja, Yra Jeane
Alternate for Catherine, Fanille Davies
Court Ladies, Courtiers, Pages, Officers, Cossacks, Men and Women of the Crimea.
Period—The Reign of Catherine II.
The visit of the Czarina to the Crimea and the city built of scenery is founded on history.
SYNOPSIS: Act I—Reception Room in the Winter Palace in St. Petersburg. Act II—In the Crimea. On the Banks of the Dnieper. Act III—The Same.
CLOSED MARCH 14, 1925
32 Performances

M46

SHUBERT

Beginning Monday Evening, March 2, 1925
THE MESSRS. SHUBERT
(In Association With Eugene Howard)
—Present—
WILLIE HOWARD
—In—
SKY HIGH
A New Musical Play by Harold Atteridge and Captain Harry Graham
Music by Robert Stolz, Alfred Goodman, Carlton Kelsey and Maurie Rubens
Additional Lyrics by Clifford Grey
Staged by Fred G. Latham and Alexander Leftwich
Dances Staged by Seymour Felix
Settings by Watson Barratt
Orchestra Under the Direction of Alfred Goodman
Entire Production Under the Personal Direction of J. J. Shubert

CAST OF CHARACTERS
(In the Order of Their First Appearance)
Cloakroom Girl .....Dorothy McNulty
Barmaid .....Lily McNeil
Florence Horridge .....Joyce Barbour
Helen .....Marcella Swanson
Marian .....Emily Miles
Attendant .....Walter Johnson
Montague Lush .....Roland Hogue
Patricia Devere .....Dorothy Hathaway
Lord Brancaster .....Edward Douglas
Aggie .....Ann Milburn
Sammy Myers .....Willie Howard
Ratwell of Scotland Yard .....Bert Shadow
Mr. Gray .....Thomas Whitely
Delphine de Lavalliere .....Vannessi
Horace Deveridge .....James R. Liddy
Alfred Horridge, Esq. .....Florenz Ames
Dr. Carter .....Thomas Whitely
Mrs Horridge .....Volet Englefield
Duke of Dulchester .....Roland Hogue
Duchess of Dulchester .....Stella Shiel
Lily, a Manicurist .....Betty Pecan
Philips .....Walter Johnson

Ushers, Manicure Girls, Guests and Dancing Girls—Lucile Vinik, Elsie Frank, Norma Gould, Bella Heyman, Billie Smart, Billie Wagner, Carol Grey, Margy Lane, Ysabel Cayer, Gladys Smith, Mildred Morgan, Catherine Huth, Lorene Mumma, Betty Sheldon, Jeanne Tanny, Lucile Osborne, Emma Wyche, Margy Whitney, Emily Sherman, Emmy La Mar, Gene Phillips, Ethel Guerard, Beatrice Reiss, Marie Warner, Marcia Mack, Betty Lee, Ruth Mayon, Peggy Brown, Helen Veronica, Hazel Beamer, Edith Pierce, Dorothy McNulty, Charlotte Ayres, Dorothy Hathaway.

Johnnies, College Boys, Guests and Patrons—Wallace Milam, Allen Blair, Freddie Murray, Albert Royal, Joe Hughes, William Birdie, Arthur Appel, Jack Baker, John Creighton, William Brown, Hal Gibson, Charlie Dodge.

Specialty Dancers—Margy Whitney, Emma Wyche, Peggy Brown, Freddie Murray.

The Six Little Dippers—Ruth Mayon, Dorothy Hathaway, Ysabel Cayer, Dorothy McNulty, Hazel Beamer, Charlotte Ayers, Marjorie Lane.

SYNOPSIS OF SCENES: Act I—Foyer of the Majestic Music Hall, London. Act II—The Horridges' House, "The Pines", at Grouch End. Act III—Antoine's Beauty Shop in Bond Street.

Chas. Purcell replaced Jas. R. Liddy April, 1925.
Betty Pecan out of cast April, 1925.
Freddie Bond, Tania Smirnova, Dorothy Cola and Mazie White joined April, 1925.
Lily McNeil replaced Vannessi for several performances week of April 27, 1925.
Moved to Winter Garden March 19, 1925.
Moved to Casino June 15, 1925.
John Quinlan replaced Charles Purcell June, 1925.
Sherley Sherman replaced Joyce Barbour July, 1925.
Bert Shadow out of cast July, 1925.
Joe Tinsley added to cast July, 1925.

M47

COSMOPOLITAN

Beginning Tuesday Evening, March 3, 1925
Ziegfeld Production Presenting
LEON ERROL
—In—
The Musical Comedy
LOUIE THE 14TH
Staged by Edward Royce
American Adaptation and Lyrics by Arthur Wimperis From the German Book by Frank and Julius Wilhelm
Music by Sigmund Romberg
THE CAST
(In the Order of Their First Appearance)
Major the Hon. Harold Byngham, D. S. C., M. C. .....Hugh Wakefield
The Village Cure .....Frederick Graham
Captain Gallifet, French Cavalry Officer .....Joseph Lertora
Colette De Cassagnac, a Village Fruitseller .....Doris Patston
Bill, Spud, Bob ..... Doughboys: Charles Mast, Al Baron, Al Havrilla
Francois Pochard, Landlord of Little Blue Pig .....Edouard Durand
Captain William Brent, A. E. F. .....Harry Fender
Sergeant, A. E. F. .....Chas. Mast
Louie Ketchup, the Army Cook .....Leon Errol
Gabrielle Trapmann .....Ethel Shutta
General Chanson .....Alfred James
The Comptesse De Bellac, a Parisienne .....Judith Vosselli
Marie Pochard .....Simone DeBouvier
Patricia Brent .....Pauline Mason
Paul Trapmann, Newly Rich Oil Magnate .....J. W. Doyle
Madame Trapmann .....Catherine Calhoun Doucet
Dominique Dindon, a French Oil Magnate .....Frederick Graham
Aristide Brissac, a French Oil Magnate .....Alfred James
Florentine .....Florentine Gosnova
Evelyn .....Evelyn Law
The Major Domo .....Louis Casavant

The Ziegfeld Cosmopolitan Girls—Virginia King, Marguerite Boatwright, Catherine Littlefield, Gertrude McDonald, Louise Brooks, Anastasia Reilly, Mabelle Swor, Maryland Jarboe, Consuelo Owens, Elsie Behrens, Mabel Baade and Ruth Fallows.

The Ladies—Vera Colburn, Joan Clement, Anna May Deneby, Agatha DeBussy, Neel Francis, Helen Herendeen, Edna Johnson, Dorothy Lesley, Rona Lee, Nyo Lee, Betty Nevins, Teddy King, Fern Oakley, Dorothy Dickerson, Helen Haines, Therese Kelly, Marie Lambert, Lucy Monroe, Lelia McGuire, Elonora Ruggeri, Gertrude Selden, Claire Wayne, Gene Wayne, Lee Baron, Lorraine Webb, Helen Reinecke, Camille Griffith, Peggy Fears, Louise Scott, Pearl Sodders, Ida Barry, Jessie Madison, Julia Warren, Lilyan Dawn, Dorothy Dahm, Margaret Langhorne, Florence O'Neill, Ethel Kelly and Dorothy Brown.

The Gentlemen—Billy Walsh, George Plank, Carmine DiGiovanni, Sam Guncharoff, Albert Kouiznetzoff, Robert Walker, John Fiuco, Robert Moan, Moris Rubin, Al Small, Jack Rouger, Frank Vonne, Richard Powell, Norman Colvin, Murray Minehart, Haal Hennessy, Warren Crosby, Lawrence Chrow, Carl Rose, Morton Croswell, Owen Hervey, Leslie Kingdon, Jack Cronin, Al Wyatt, Ned Hamlin, Jack Leahy, William May, Al Stevens, Morris Wagman, Walter Costello, Al Havrilla and Al Baron.

(American, British and French Officers, Continental Tourists, Doughboys, Tommies, Poilus, French Villagers, Market Women, Flower Girls, Gypsies, Waiters, Maids, etc., etc.)

SYNOPSIS: Act I—Scene 1: The Market Place of Saint Ferlen. Scene 2: Country Lane Near Saint Ferlen. Scene 3: Exterior of "The Little Blue Pig". Act II—Scene 1: The Banquet Hall of the Chateau Trapmann. Scene 2: An Arbor in the Garden. Scene 3: The Garden of the Chateau.

Time—July, 1919 (After the Armistice)
Place—France

Line Basquette replaced Evelyn Law May, 1925.
Evelyn Law replaced Lina Basquette June, 1925.
Elsa Ersi replaced Judith Vosselli July, 1925.
Tom Lewis replaced John T. Doyle July, 1925.
Alois Havrilla replaced Harry Fender July, 1925.
Glen Dale replaced Alois Havrilla July, 1925.

M48

44TH STREET

Commencing Monday Evening, March 23, 1925
(Return Engagement)
THE MESSRS. SHUBERT
—Present—
EDDIE DOWLING
—In—
SALLY, IRENE AND MARY
A Joyous Musical Comedy of Youth. With the Original New York Cast, Including
LOUISE BROWN
Two Acts and Nine Scenes
Book by Eddie Dowling and Cyrus Wood
Lyrics by Raymond Klages
Music by J. Fred Coots
Musical Numbers Staged by Allan K. Foster
Staged by Frank Smithson
The Entire Production Under the Personal Supervision of J. J. Shubert
CAST OF CHARACTERS
Jimmie Dugan .....Eddie Dowling
Mrs. Dugan .....Josie Intropodi
Mary O'Brien .....Edna Morn
Mrs. O'Brien .....Ida Fitzhugh
Sally .....Louise Brown
Mrs. Clancy .....Gertrude Mudge
Irene .....Kathleen Mulqueen
Rodman Jones .....George Elsing
Mrs. Jones .....Grace Studiford
Clarence Edwards .....Herbert Hoey
Mr. Myers .....Patrick Henry
Percy Fitzgerald .....Burford Hampden
Al Cleveland .....Frank Connor
Sully .....D. J. Sullivan
Tony .....D. J. Sullivan
Mr. Mulcahey .....Eddie O'Connor
Dinty Moore .....Fred Packard
Frank .....William Mason
First Dresser to Girls .....Lois Arnold
Second Dresser to Girls .....Rebecca Ryeford
Detective of Hotel Astor .....Fred Stanton
Carriage Man .....Thomas Weldon
Kitty Kelly .....Monica Boulais
Mabel Riley .....Hazel Vernon
Marguerite Hoban .....Grace Divney
Mrs. Pomeroy Gilbert .....Frances Dewey
Mrs. Kelly Pool .....Rebecca Ryeford
Mrs. Fitzgibbons Pomeroy .....Lois Arnold
Mrs. Carter Smith .....Betty Dupre
Mrs. De La Croix .....Hazel Vernon
CLOSED APRIL 4, 1925
16 Performances

M49

LYRIC

Beginning Monday Evening, March 30, 1925
GEORGE McMANUS'
Cartoon Musical Comedy
BRINGING UP FATHER
A Travesty on Breaking Into Society
Book by Nat LeRoy. Lyrics by R. F. Carroll.
Music by Seymour Furth. Dances and Ensembles Staged by Wm. Koud.
Staged by Richard F. Carroll
Orchestra Under the Personal Direction of Seymour Furth
The Orchestrations by Chas. H. Smith
CAST OF CHARACTERS
Jiggs Mahoney Himself in Person .....Danny Simmons
Maggie, His Better Than Half .....Beatrice Harlowe
Kitty, a Chip of the Old Block .....Gertrude Lavella
Patsy Moore, Kitty's Sweetheart .....Leo Henning
Dinty Moore, Imprudent But Faithful .....James Collins
Eugenia Mendoza, a Lady of Title .....Mary Marlowe
Sandy MacPherson, a Brawny Scot .....Wm. Cameron
Captain Steve McKenna .....Ollie Mack
Commander of the Ship .....Wm. Tomkins
Captain of the Ship .....Jas. Sullivan
Dancers .....Hale and Mann
LADIES OF THE ENSEMBLE
Iris Navarro, Kaye Renard, Ethel Jones, Gloria Sylvia, Yvonne Bacon, Ruth Rider, Lee Arnold, Eva Barborik, Margaret Gordon, Marion Meredith, Jayne Fillat, June Preston, Marion Currie, Margie Henley, Babe Joyce, Charlotte Koar and Carol Rogers.
ACT I—In the Emerald Isle.
ACT II—Scene 1: On Board Yacht En Route for Spain. Scene 2: In Poppyland. Scene 3: Royal Purple. Scene 4: Interior of Castle in Spain.

CLOSED APRIL 18, 1925
24 Performances

M50

44TH STREET

Week Beginning Monday Evening, April 13, 1925
THE MESSRS. SHUBERT
—Presents—
THE MIKADO
By Arthur Sullivan
With English Text by W. S. Gilbert
Entire Production Staged by Milton Aborn
Conductor, Alfred Goodman
Art Director, Watson Barratt
Settings by Rollo Wayne
CAST
The Mikado of Japan .....William Danforth
Nanki-Poo, His Son, Disguised as a Wandering Minstrel and in Love With Yum-Yum .....Tom Burke
Ko-Ko, Lord High Executioner of Titipu .....Lupino Lane
Poob-Bah, Lord High Everything Else .....Stanley Forde
Pish-Tush, a Noble Lord .....Leo de Hierapolis
A Noble .....John Willard
Yum-Yum, Pitti-Sing, Peep-Bo ... Three Sisters, Wards of Ko-Ko: Marguerite Namara, Barbara Maurel, Elsa Petersen
Katisha, an Elderly Lady in Love With Nanki-Poo .....Sarah Edwards
Attendants to Ko-Ko .....Masters Schumazuni, Kushiki
Attendants to Yum-Yum .....Misses Yamardani, Miramuna
Ladies of the Mikado's Suite—Evelyn Stone, Faye Gilmore, Florence Poyet, Kathleen Talbot, Jane Wayo and Hedda Albrecht.
Ensemble of Schoolgirls, Nobles, Guards, Coolies
Lillian Clinton, Florence de Bardi, Hedda Albrecht, Cathleen Strickland, Clarice Olsen, Caroline Canilou, Pola Sheva, G. Rossi, Marie Kebar, Mildred Windell, Zenada Nicolina, Evelyn Stone, Irma King, Travis Thames, Sioux Scarberry, Claudia Ivanova, Annette Hawley, Lillian Sanders, Adele Savoye, Phillis Laurelle, Eugenie Gregory, Faye Gilmore, Henrietta Merriman, Elizabeth Pierce, Collene Craven, Martha Fiesell, Clarice Anderson, Rose Maynard, Margery Mackay, A. Talbot, Marion Cara, Antoinette La Farge, Annette Lang, Florence Poyet, Katherine Thompson, Jane Weye, Freda Leary, Margaret Hoase, Jean Ackerman and Mignon Spence.
B. Flack, G. L. Mortimer, Pat McCarthy, Elton Calkins, H. P. Cooke, Francis Rosner, Frank Baker, Isolf Fiane, J. E. Bardin, H. Roberts, B. O. Wally, Arthur Curran, Eugene Ring, Lester Niles, John Willard, Louis Olari, Hans Hamsa, Harry Lundquist, W. Dorman, Alex Bowman, Fred Burke, Imre Vecsey, Victor Rosales, I. Bogart, Byron Irving, Wm. Baden, Louis Smelensky, Charles Mansfield, Leon Kartavin, Geo. Foran, Marty Reese, S. A. Sabro, Sointri Syrjala, Jos. Wolff and Donald Murray.
SYNOPSIS: Act I—Courtyard of Ko-Ko's Official Residence. Act II—Ko-Ko's Garden.
Zenaida Nicolina added to cast May, 1925.
Ada Landis added to cast May, 1925.
Pierre Remington replaced Leo de Hierapolis May, 1925.
Paula Sheva replaced Elsa Petersen for a few performances May, 1925.
Sonia Shepard joined cast May, 1925.
Edward Orchard replaced Pierre Remington May, 1925.
CLOSED JUNE 6, 1925
65 Performances

M51

SHUBERT

Beginning Monday Evening, April 13, 1925
LAWRENCE J. ANHALT
—Presents—
Gilbert and Sullivan's Comic Opera
PRINCESS IDA
—With—
TESSA KOSTA
Cast of Characters in Order of Appearance
Florian .....Bertram Peacock
King Hildebrand .....Detmar Poppen
Cyril .....Scott Welsh
Hilarion, King Hildebrand's Son .....Sudworth Frasier
Arac, Guron, Scynthius, King Gama ... Sons of King Gama: Jerome Uhl, Jack Abbott, Karl Stall
Melissa, Lady Blanche's Daughter .....Robinson Newbold
Lady Psyche, Professor of Humanities .....Rosamonde Whiteside
Lady Blanche, Professor of Abstract Science .....Virginia O'Brien
Princess Ida, Gama's Daughter .....Bernice Mershon
Sacharisa, Chloe, Ada ... Girl Graduates: Tessa Kosta, Anne Meyer, Agusta Spette, Paula Ayers
And A VOCAL ENSEMBLE
Sopranos—Anne Tunney, Anne Austin, Clare Lipton, Bessie Mulligan, Ethel Pastor, Mabel Zoeckler, Sue Lake, Lorraine Brooks, Betty Archer, Marian Francis, Olga Brounoff, Gertrude Toule, Fanille Davies, Maisie Thomas, Estelle Heller and Robetta Curry. Contraltos—Virginia Webb, Helen Evens, Gertrude Otto, Ethel Myers, Grace Strassburger, Theola Vincent, Sidonie Sutro, Evelyn Stockton, Alva McGill and Ruth Bieber. Tenors—Walter Dahl, Jay Carr, Walter Holmes, Bert Crane, B. Carman, John O'Dare, John Ray, Mortimer Lincoln and Ted Ambrose. First Bass—John Mealey, John Wainman, Francis Baldwin and Cliff Dailey. Second Bass—Armin Eames, Carl Savage, Stanley Clark, Milton Karniol, Fred Frances, Sam Goodman and George Averill. Soldiers, Courtiers and Girl Graduates.
Scenery Especially Designed for This Production by John Wenger
SYNOPSIS: Act I—Pavilion in King Hildebrand's Palace. Act II—Gardens of King Gama's Castle Adamant. Act III—Courtyard of King Gama's Castle Adamant.
Symphony Orchestra Under Direction of Max Hirshfield
CLOSED MAY 16, 1925
40 Performances

M52

GAIETY

Commencing Monday Evening, April 13, 1925
AL AARONS
—Presents—
A Spring Musical Comedy
TELL ME MORE
Book by Fred Thompson and Wm. K. Wells.
Music by George Gershwin. Lyrics by B. G. De Sylva and Ira Gershwin. Book
Staged by John Harwood. Dances and Ensembles Staged by Sammy Lee
CAST OF CHARACTERS
Gertrude .....Ruth Raymond
Harry .....Eddie Dowling, Jr.
Kenneth Dennison .....Alexander Gray
Peggy Van De Leur .....Phyllis Cleveland
Billy Smith .....Andrew Tombes
Ronnie Reeves .....Emma Haig
Estelle .....Charlotte Esmone
Lucy .....Nita Jacques
Heather .....Marion Mueller
Toots .....Dolla Harkins
Edith .....Vivian Glenn
Pages .....Mary Jane, Dorothy Wilson
Mrs. Pennyfeather .....Florence Auer
Monty Sipkin .....Lou Holtz
Jane Wallace .....Esther Howard
Mrs. Wallace .....Maud Andrew
George B. Wallace .....Robert C. Ryles
Monsieur Cerise .....Eugene Redding

Cashier .....Cecil Brunner
Waiters .....Covan and Ruffin
Doorman .....Morton McConnachie
Specialty Dancers—Vivian Glenn, Mary Jane, Dorothy Wilson and Messrs. Covan and Ruffin.
Debutantes and Shop Girls—Sofia Howard, Mildred Brown, Maxine Marshall, Blossom Vreeland, Penelope Rowland, Gay Worrell, Jane Brew, Portland Hoffa, Betty Whitney, Margaret Lee, Ruth Mosley, Betty Waxton, Trudy Lake, Polly Luce, Virginia McCune, Betty Wright and Edna Locke.
Escorts—Frank Cullen, Richard Oakley, Robert Gebhardt, Robert Samuels, Kenneth Smith, George Hughes, Daniel Oltash and Willie Scholar.
SYNOPSIS: Act I—Scene 1: The Three Arts' Ball, Sutton Hall, New York City. Scene 2: A Corridor, Sutton Hall. Scene 3: Maison Elise, Fifth Avenue. Act II—Scene 1: The Balsams, Viewport, N. H. A Week Later. Scene 2: Lobby of the Hotel. Scene 3: Gardens of the Hotel.
Florence Auer out of cast May, 1925.
Mary Jane and Dottie Wilson out of cast June, 1925.
Geo. Ridgwell replaced Robt. C. Lyles June, 1925.

CLOSED JULY 11, 1925
100 Performances

M53

LONGACRE

Commencing Monday Evening, April 13, 1925
L. LAWRENCE WEBER
—Presents—
A New Musical Comedy
MERCENARY MARY

Music and Lyrics by William B. Friedlander and Con Conrad. Book by Isabel Leighton and William B. Friedlander. Based on a Farce by E. Nyitray and H. H. Winslow. Dances Created by William Seabury
Entire Production Staged by William B. Friedlander
CAST OF CHARACTERS
Jerry .....Allen Kearns
Norah .....Nellie Breen
Edith Somers .....Madeleine Fairbanks
Patrick O'Brien .....Jere Delaney
Lyman Webster .....John Boles
Judge Somers .....Frank Kingdon
June .....Margaret Irving
Mary Skinner .....Winnie Baldwin
Chris Skinner .....Louis Simon
Grandpa Skinner .....Sam Hearn
Bellamy Shepard .....G. Davison Clark
A Dancer .....Monya
The Guests—Joyce Booth, Shirley Dahl, Sally Doran, Florence Forman, Mary Grace, Madelyn Killeen, Virginia Marchant, Frances Marchant, Elizabeth Mears, Louise Mele, Blanche O'Donahoe, Anita Pam, Dorothy Roy, Cecelia Romeo, Clara Stone and Joan Carter-Waddell.
THE AMBASSADORS
Ira Jacobs, Conductor
The famous orchestra recording exclusively for Vocalion Red Records especially engaged for this production
Score arranged by Louis Katzmaan
SYNOPSIS: Act I—Scene 1: Outside the Gate of the Somers Estate. A Summer Afternoon. Scene 2: Inside the Gate. The Same Afternoon. Act II—Jerry's Apartment. An Evening, Several Days Later.
Betty Wright joined May, 1925.
Louise Mele replaced Madelyn Killeen May, 1925.
Eleanor Griffith replaced Winnie Baldwin June, 1925.
Juliette Day replaced Eleanor Griffith July, 1925.

M54

COLONIAL

Midnight Performance Every Wednesday
Commencing Saturday Evening, June 6, 1925
HARLEM PRODUCTIONS, INC.,
—Presents—
LUCKY SAMBO

A Musical Mirthquake of Laughter in Two Shocks and Thirteen Shivers
Book, Lyrics and Music by Porter Grainger and Freddie Johnson. Book Staged by Leigh Whipper. Numbers Staged by Freddie Johnson
CAST OF CHARACTERS
John Whitby .....Westley Hill
Mrs. Whitby .....Gertie Moore
June .....Monette Moore
"Doc" August .....Arthur Porter
Rufus Johnson .....Joe Byrd
Sambo Jenkins .....Tim Moore
Jack Stafford .....Freddie Johnson
Lena March .....Lena Wilson
Edith Simpson .....
"Happy" Williams
John Law .....Billy Ewing
Jim Nightengale .....Clarence Robinson
Hitt Keys .....Porter Grainger
Vera Blues .....Jean Starr
Nimble Foote .....Amelia Loomis
Minnie Tree .....Mildred Brown
Twilight Gadson .....Anna White
She Nuff .....Johnny Hudgins
Dancers .....Louis Keene, Mae Barnes
Singer .....Julia Mitchell
Place—Boley, Oklahoma Time—Present
Ladies of the Ensemble: Misses Julie Sanchez, Roberta Lowery, Edith Oliver, Dorothy Wilson, Edna Young, Grace Michael, Anna Moore, Alice Salmons, Creola Mays, Lottie Ames, Evelyn Keyes, Margaret Fiall, Elizabeth Still, Florence Laster, Jerry Wiley, Adelaide Jones.
Gentlemen of the Ensemble: Messrs. James Gaines, James Harrison, Edward Shinault, Abdeen M. Ali, Charley Saltus, Herbert Walker, David Robinson, Brownie Campbell.
SYNOPSIS: Act I—Scene 1: Front of Whitby's Hotel. Scene 2: Strivers' Row. Scene 3: Aunt Jemima's Cabin on Magnolia Plantation. Scene 4: Same as Scene 2. Scene 5: Hokum Oil Wells. Scene 6: Oil Boulevard. Scene 7: Lawn on Whitby Hotel. Act II—Scene 1: Lobby of Whitby Hotel. Scene 2: Same as Scene 6, Act I. Scene 3: The Jail at Boley. Scene 4: Running Thru Oklahoma. Scene 5: Same as Scene 2, Act I. Scene 6: Nightingale Cabaret.
Jean Starr, Amelia Loomis, Mildred Brown out of cast.
Louis Keene, Louis Metcalf and Leigh Whipper joined.

CLOSED JUNE 13, 1925
7 Performances

M55

GARRICK

Beginning Monday Evening, June 8, 1925
(Previously Presented for Special Performances May 17, 24, 26, 27, 29, June 3, 5)
THE THEATER GUILD
—Presents—
THE THEATER GUILD JR. PLAYERS
in the
GARRICK GAIETIES

Music by Richard Rodgers
Lyrics by Lorenz Hart
Production Directed by Philip Loeb
Settings and Costumes Designed by Carolyn Hancock
Orchestra Directed by Richard Rodgers
ACT I
"Soliciting Subscriptions"
In which we let you into one of the business secrets of an art theater. Sterling Holloway, James Norris, Romney Brent, June Cochrane.
"Gilding the Guild"
In which we introduce you to Betty Starbuck and the Guild Gaieties Chorus (the girls are all college graduates and have undergone a course in the higher mathematics, which accounts for their keeping time so well).
Betty Starbuck and Chorus
"The Guardsman"
By B. M. Kaye
(With apologies to Franz Molnar, Alfred Lunt, Lynn Fontanne and Dudley Digges.)
Alfred Lunt, the Actor .....Romney Brent
Lynn Fontanne, the Actress .....Edith Meiser
Dudley Digges, the Critic .....Philip Loeb
"Romantic You and Sentimental Me"
June Cochrane, James Norris, Edith Meiser and Sterling Holloway
"Working With a Scarf"
Eleanor Shaler
"Mr. and Mrs."
With apologies to Briggs and other American institutions—by Arthur Sullivan and Morrie Ryskind.
Edith Meiser and House Jamieson
"Butcher, Baker, Candlestick Maker"
(Scientific exposition of a remarkable case of pre-natal influence.)
Music by Mana-Zucca
Lyrics by B. M. Kaye
Staged by Edith Meiser
Marie .....Dorothea Chard
The Butcher .....Starr Jones
The Baker .....Felix Jacoves
The Candlestick Maker .....James Norris
The Little Man .....Willard Tobias
Sung by Harold W. Conklin
"Sh! Shh!"
By Louis Sorin and Sam Jaffe
Mabel .....Mary Marsh
Her Husband .....House Jamieson
Jack .....Edward Hogan
Maid .....Peggy Conway
"An Old-Fashioned Girl"
A song dealing with an extinct species, written by the Guild's antiquarian in feminalia, Miss Edith Meiser.
"April Fool"
One of those little things about spring which the children just can't resist.
Betty Starbuck, Romney Brent and Chorus
"Ruth Draper"
(Maybe)
Hildegarde Halliday
"Rancho Mexicano"
Music by Tatanacho. Settings and costumes by Covarrubias. Mexico is famous for its hot tamales, oil wells, revolutions, bandits and Covarrubias, who is now in New York engaged in putting Mexico on the map of Manhattan. In this sketch are two drunkards, indicating that the scene is not laid in the United States.
Two Drunkards .....Lee Strasberg and House Jamieson
Two Women Singing .....Louise Richardson and Frances Hyde
Three Men Singing .....Lee Strasberg, Harold W. Conklin and Edward Hogan
A Policeman .....Paul Jones
Two Dancers .....Rose Rolanda and Starr Jones
ACT II
"And Thereby Hangs a Tail"
By Morrie Ryskind and Philip Loeb
Lyrics by Lorenz Hart
Judge .....Lee Strasberg
District Attorney .....James Norris
Defendant .....Sterling Holloway
Special Counsel .....Philip Loeb
Scene—An African Courthouse
"Ladies of the Box Office"
In which we let you into more secrets of the American theater.
Betty Starbuck, Elizabeth Holman and June Cochrane
"Where Credit Is Due"
A Sketch by Milton Hocky and Howard J. Green
(Thru the courtesy of "The New Yorker")
Julia .....Peggy Conway
Jim .....Lee Strasberg
Fred .....Starr Jones
Marie, a Maid .....Sally Bates
"Manhattan"
With acknowledgment to Mayor Hylan for the use of New York and to "The Subway Sun".
June Cochrane, Sterling Holloway
"They Didn't Know What They Were Getting"
Awarded the Pulitzer Prize for debasing the morals of the community, with apologies to "They Knew What They Wanted". Mr. Sidney Howard, Mr. Richard Bennett, Miss Pauline Lord, Mr. Glenn Anders and Mr. Tazewell.
By B. M. Kaye
Tony .....House Jamieson
Amy .....Peggy Conway
Joe .....Edward Hogan
The Doctor .....Alvah Bessie
Two Scenes
"Do You Love Me"
We have consulted all the classical authorities on the subject, and find that no revue is complete without some reference to the rapidly disappearing emotion known as love. We bow to the tradition.
Louis Richardson, Edward Hogan and Girl Chorus
"Three Musketeers"
Romney Brent, Sterling Holloway, Philip Loeb
"On With the Dance"
June Cochrane and Chorus
Specialty Dances by Eleanor Shaler
"Fate in the Morning"
An example of the Buda-Pestiferous drama, inspired by "Fata Morgana". Miss Emily Stevens, Mr. Morgan Farley and "The Dogs! The Dogs!"
Miss Emily Stevens, Mathilde .....Sterling Holloway
Mr. Morgan Farley, George .....James Norris
The Dogs! The Dogs! .....Romney Brent
"The Guild Gilded"
Six Directors—Peggy Conway, Edward Hogan, Edith Meiser, House Jamieson, Alvah Bessie, Lee Strasberg and Company
OTHER PARTICIPANTS
Henriette Woodruff, Barbara Wilson, Brewster Board, Henry Geiger, William Johnstone, Sanford Meisner and Jack Quigley
The "Garrick Gaieties" acknowledges with gratitude the valued assistance of Mr. Herbert Fields in preparing this production.
Stage Manager, Harold E. Clurman
Assistant Stage Manager, Lillian Harris
Choruses Arranged by Eleanor Shaler

M56

NEIGHBORHOOD

Commencing Thursday Evening, June 18, 1925
THE GRAND STREET FOLLIES

Third Edition (1925)
Book and Lyrics by Agnes Morgan. Music by Lily Hyland. Settings by Russell Wright
Costumes by Russell Wright and Aline Bernstein. Dances Staged by Albert Carroll
1—A COMMITTEE MEETING
A Summer Winters .....Edgar Kent
Mrs. Longfellow Lowell .....Irene Lewisohn
Patrick McCall .....Whitford Kane
Maisie Maloney .....Helen Arthur
Mrs. Higgins .....Esther Mitchell
The Mothers of Ward 13, Borough of Manhattan...Polaire Weissman, Blanche Talmud, Madeline Ross, Helen Mack and Mae Noble
2—THEY KNEW WHAT THEY WANTED UNDER THE ELMS
Walter Huston, as Ephraim Cabot .....Otto Hulicius
Mary Morris, as Abbie .....Vera Allen
Ray Dooley, as the Baby .....Lois Shore
The Gorilla (in Person) .....George Bratt
Louis John Bartels, as the Showoff .....Junius Matthews
Vivienne Osborne, as Aloma .....Lily Lubell
Helen Hayes, as Cleopatra .....Paula Trueman
George Arliss, as Old English .....J. Blake Scott
Lenore Ulric, as Carla .....Ann Schmidt
Robert Armstrong, as the Pugilist .....George Hoag
Pauline Lord, as Amy .....Dorothy Sands
Holbrook Blinn, as Don Jose .....Marc Loebell
Joseph Schildkraut, as Benvenuto Cellini .....Albert Carroll
3—AT CIRO'S
Clifton Webb .....William Beyer
Mary Hay .....Sadie Sussman
Spanish Dancers .....Ann Schmidt, Blanche Talmud
4—"AMERICANA"
Gloria Swanson .....Lily Lubell
The Marquis .....Allen Vincent
Lillian Gish .....Paula Trueman
George Jean .....Philip Mann
5—DUNCAN SISTERS
Topsy .....Lois Shore
Eva .....Dorothy Sands
6—WHAT PRICE MORNING GLORIES?
The Captain .....Marc Loebell
The Sergeant .....Albert Carroll
The Girl .....Esther Mitchell
7—MR. AND MRS. GUARDSMAN
(Illustrating the Difficulties of Keeping in the Character When One Is Playing En Famille)
Lynn Fontanne, as the Actress .....Albert Carroll
Alfred Lunt, as the Prince .....Otto Hulicius
Helen Westley, as Mama .....Irene Lewisohn
(Written by Albert Carroll)
8—GALA PERFORMANCE OF THE OPERA "L'IRLANDESA ROSA DELL' ABIE"
With an All-Star Cast in Honor of the Consolidation of the Irish Free State and Palestine
Gigli, as Abie .....Thomas Tilton
Jeritza, as Rose .....Michel Barroy
Chaliapin, as the Jewish Father .....Junius Matthews
Scotti, as the Irish Father .....George Bratt
Galli-Curci, as Mrs. Cohen .....Lily Lubell
Pavlowa .....Albert Carroll
Mordkin .....J. Blake Scott
The Twins .....Paula Trueman, George Heller
Corps de Ballet .....Sadie Sussman, Paula Trueman, Ann Schmidt, Edla Frankau, Blanche Talmud, Esther Mitchell
Village Maidens .....Polaire Weissman, Madeline Ross, Helen Mack, Mae Noble, Vera Allen, Lois Shore, Dorothy Sands
Village Men .....Harold Minjer, Dan Walker, Marc Loebell, Geo. Heller, Wm. Beyer, Lewis McMichael, Geo. Hoag
(Words by Marc Loebell)
9—MIDNIGHT SHOW
Othello .....Ian Maclaren
Emperor Jones .....Otto Hulicius
Charleston Stepper .....Sadie Sussman
Cabaret Clogger .....Lily Lubell
Al Jolson .....Dan Walker
Florence Mills .....Albert Carroll
(Jazz Girls, Waitresses, Guests)
(Words and Music of the Al Jolson Song and Finale by Dan Walker)
ENSEMBLE
Lily Hyland .....Piano
Bela Lubiov .....Violin
Lajos Shack .....Cello
Salvatore Crestano .....Trumpet
Leo Walker .....Percussion
The Stage Is Under the Technical Direction of Stanley R. McCandless
Stage Manager, Ruth Vickers
Irene Lewisohn, Polaire Weissman and Ann Schmidt replaced by Agnes Morgan, Joanna Roos and Catherine Murphy July, 1925.

M57

APOLLO

Beginning Monday Evening, June 22, 1925
Seventh Annual
GEORGE WHITE'S SCANDALS

Book by William K. Wells and George White
Music by Ray Henderson
Lyrics by B. G. DeSylva and Lew Brown
Costumes and Curtains Made in Paris by Max Weldy From Designs by Erte
Additional Costume Materials by Dazian
Additional Costumes by Juliet
Orchestrations by Maurice De Pack
Scenes Painted by W. Oden Waller
Construction by T. R. McDonald Building Company
Additional Costume Sketches by Hugh Willoughby
Art Director, Gustave Weidhaus
Orchestra Under the Direction of William Daly
Perfume by Robert
Entire Production Staged by George White
ACT I
Scene 1
Prolog .....Norman Phillips, Jr.
Scene 2—"READ WHAT THE PAPERS SAY"
The Girl .....Dorothy McCarthy
The Boy .....Norman Phillips
Scene 3—DRAMA MIXED WITH REVUE
Maxwell Zunzer .....Harry Fox
Kathryn, His Wife .....Helen Morgan
Irving Yates, Alias Borden .....Harry Morrissey
Mrs. Brown .....Mrs. Norman Phillips
Dr. Brown .....Tom Patricola
Temptation .....Chris Crane
Gold .....Marjorie Shaw
Flaming Passion .....Marjorie Murray
Fruit .....Marion Courtney
Cupid .....James Miller
Scene 4—"THE WHOSIS WHATSIS"
Sung by .....McCarthy Sisters
And the Scandal Beauties
Dance by .....Helen Wehrle
Scene 5—"HOME COMING"
(In Three Episodes)
Announced by .....Alice Weaver
First Episode
The Boss .....Jim Carty
First Workman .....Gordon Dooley
Second Workman .....Fred Lyon
Workman's Wife .....Mrs. Norman Phillips
Second Episode
Husband .....Harry Fox
His Friend .....James Miller
Third Episode
Mother .....Mrs. Norman Phillips
Father .....Norman Phillips
Daughter .....Martha Morton
Money Lender .....Jim Carty
Scene 6—"FLY BUTTERFLY"
Sung by...Helen Hudson and the Elm City Four
Butterfly .....Alice Weaver
Dance by .....Albertina Rasch Ballet
Scene 7—"ALL ALONE"
Announced by .....Alice Weaver
Irving Berlin .....Gordon Dooley
Scene 8—"I WANT A LOVABLE BABY"
Sung by .....Helen Morgan
Heavy Spending Baby .....Fred Lyon
Fickle, Fickle Baby .....Joe Sullivan
Prehistoric Baby .....Jim Carty
Old-Fashioned Baby .....Harry Morrissey
Lovable Baby .....Tom Patricola
Scene 9—"ROSETIME"
Sung by .....Arthur Ball
The Girl Overhead .....Alice Weaver
Sixty Rosebuds .....The Girls
Dance by .....Helen Wehrle
Scene 10—"EVEN AS YOU AND I"
Sung by .....Harry Fox
Astor .....James Miller
Drake .....Fred Lyon
Statler .....Joe Sullivan
Ritz .....Jim Carty
Biltmore .....Norman Phillips
Mills .....Gordon Dooley
Scene 11—"ROOM ENOUGH FOR ME"
Sung by .....Arthur Ball
A Girl .....Georgia Lerch
Clasp on Old-Fashioned Bag .....Lean Williams
Looking Glass .....Marjorie Murray
Clasp on New Bag .....Clare and Jean Scott
And the Albertina Rasch Ballet
Scene 12—"THE LAST SHOT"
Col. Lord Baconfat .....Gordon Dooley
Mazda, His Wife .....Martha Morton
Capt. Twinklepink .....Fred Lyon
Private .....Norman Phillips
Messenger .....James Miller
Sheik Ali Yup .....Harry Morrissey
Scene 13—MILLER AND LYLES "A SENSIBLE CONVERSATION"
Scene 14—"BEWARE OF THE GIRL WITH A FAN"
Sung by...Helen Hudson and the Elm City Four
ACT II
Scene 1—"THE GIRL OF TOMORROW"
Sung by .....Arthur Ball
With the Albertina Rasch Girls
Scene 2—"THE JONESES"
Mrs. Jones .....Helen Hudson
Mr. Jones .....Harry Fox
Scene 3—"LOVELY LADY"
Sung by .....Gordon Dooley
Chorus Boys—Harry Fox, Norman Phillips, Arthur Ball, Fred Lyon, Jim Carty, Joe Sullivan, Harry Morrissey, Tom Patricola and James Miller.
Scene 4—DANCING TEACHERS' CONVENTION
Chairman .....Norman Phillips
Delegate From Hoboken .....Helen Wehrle
Delegates From Paris
Mlle. Mayonnaise .....Martha Morton
Monsieur De Brie .....Gordon Dooley
Delegate From the South .....Tom Patricola
Song—"We Want the Charleston"
Sung by .....McCarthy Sisters
Dance by .....Tom Patricola
Charleston Dance by the Sixty George White Girls
Scene 5—"THE NEW DIRECTOR"
The Director .....Norman Phillips, Jr.
The Wife .....Mrs. Norman Phillips
The Husband .....Norman Phillips
Scene 6—"SAY IT WITH A SABLE"
Sung by .....Helen Hudson
Salesman .....Fred Lyon
Rabbit .....Dolly Donnelly
Fox .....Kathryn Chapman
Panther .....Mary Chandler
Monkey .....Helen Titus
Sable .....Marjorie Murray
Seal .....Mildred Klaw
Ermine .....Marion Courtney
Chinchilla—The Misses Alice Wilkie, Chris Crane, Myrtle Hammerstead, Muriel Le Count, Mary Murray and Roberta Haynes.
Scene 7—"WHAT A WORLD THIS WOULD BE"
Sung by .....Harry Fox and Helen Morgan
First Episode—The New Cook
Cook .....Vada Alexander
Madame .....Mrs. Norman Phillips
Second Episode—Magic Hair Restorer
Barber .....Tom Patricola
Customer .....James Miller
Third Episode—The Pill of Youth
The Doctor .....Jim Carty
The Patient .....Norman Phillips and Junior
Fourth Episode—Two Good To Be True
The Husband .....Gordon Dooley
The Wife .....Martha Morton

Scene 8—STOCK COMPANY FROM CHARLESTON, S. C.
Announced by.....Alice Weaver
The Lover.....Jim Carly
The Daughter.....Sally Starr
The Father.....Tom Patricola
The Mother.....Dorothy McCarthy
Scene 9—MILLER AND LYLES
"CHIEF OF POLICE AND HIS HONOR THE MAYOR"
Scene 10—NEW RHYTHM BALLET
Solo Dancers—Jane Sels, Edna Bowman, Peggy Gallimore, Janet Flynn.
Dancers—Mary Parsons, Mildred Turner, Marion Dickson, Kathleen Lambly, Viola Hage, Ethel Sager, Anita Gordon, Betty Dillon, Harriet Dillen, Mary Norris, Dorris Bryant, Alice Thalman, Laura Phillips, Emily Johns, Dorothy Elfelt and Ruth Gordon.
Dances of the Albertina Rasch Girls Staged by Albertina Rasch
Scene 11—"CHEAP GUY"
In Order of Their Appearance—Tom Patricola, Harry Fox, Martha Morton, Gordon Dooley, Helen Hudson and Helen Morgan.
Dance by.....Tom Patricola
Scene 12—"THE ACTORS' PRAYER"
By the Principals
Scene 13—"THE GIRLS' PRAYER"
By the Sixty White Girls
FINALE
By the Entire Company

M58

WINTER GARDEN

Beginning Wednesday Evening, June 24, 1925
THE MESSRS. SHUBERT
—Present—
The World's Most Famous Revue
ARTISTS AND MODELS
PARIS EDITION
Skits and Sketches by Harold Atteridge and Harry Wagstaff Gribble
Lyrics by Clifford Grey
Music by Alfred Goodman, J. Fred Coots and Maurice Rubens
Art Direction by Watson Barratt
Dialogue Arranged by Alexander Leftwich
Dances Staged by Jack Haskell
Orchestra Under Direction of Alfred Goodman
The Entire Production Staged and Produced by Mr. J. J. Shubert
The Cast Including the Incomparable EIGHTEEN GERTRUDE HOFFMAN GIRLS
Direct From a Year at the Moulin Rouge, Paris, and a Year at the Hippodrome, London
(All Numbers by the Gertrude Hoffman Girls Staged by Miss Hoffman)
And Fifty Models From the Studios
ACT I
"ARTISTS AND MODELS"
Prolog.....Phil Baker
Scene 1—MAID OF THE MILKY WAY
Walter Woolf, Dorothy Van Heft and Gertrude Hoffman Girls
Scene 2—"LET ME DANCE"
Teddy Claire and the Misses Willems, Jarmann and Ensemble of Girls and Boys
Scene 3—THE ANNOUNCER
The Cast
What Follows.....Eric Titus
The Announcer.....Billy B. Van
His Assistant.....Murray Brown
Professor.....Andrew Jochim
Man in the Moon.....Teddy Claire
Mame.....Beatrice Swanson
Queen of the Air.....Llora Hoffman
Happiness Boys.....Caits Brothers
The Talker.....Phil Baker
Scene—Broadcasting Room
Scene 4—A FAST STEPPER
Teddy Claire
Scene 5—"CHARLESTON"
By the Gertrude Hoffman Girls
Scene 6—"WHAT WE SAY AND WHAT WE REALLY THINK"
The Cast
Announcer.....Andrew Jochim
A Hostess.....Stanley Rogers
The Daughter.....Aline MacMahon
The Father.....Herbert Ashton
The Son.....Teddy Claire
The Mother.....Llora Hoffman
Scene—A Drawing Room
Scene 7—"CELLINI'S DREAM"
Sung by Walter Woolf
JEWEL GIRLS
In the Box.....Mildred Douglas, Jane Dobbins and Pudgie Duker
Lavalier.....Yvonne Bacon, Gloria Christie and June Rogers
Fountain.....Maxine Morton, Margaret Dalby and Alice Fontaine
Earrings.....Ada Landis and Agatha Phillips
Comb....Jean English, Dorothy Drum, Kathleen Karr, Mary Kissell and Famous Models
Scene 8—THE DOLLS
"TAKE A LITTLE BABY HOME WITH YOU"
Jack Caits and the Misses Jarmann, Willems and Girls and Boys
Scene 9—"HELP WANTED"
The Cook.....Stanley Rogers
Mrs. Gray.....Lulu McConnell
Mr. Gray.....George Rosener
Mr. Jones.....Billy B. Van
Scene—The Gray's Home
Scene 10—"MOTHERS OF THE WORLD"
Sung by Llora Hoffman
—and—
Irish.....Margaret Merle
Japanese.....Gene Wallin
Russian.....Carol Maybury
Hawaiian.....Miriam Fine
Jewish.....Shari Hockman
Negro.....Betty Lawrence
Scene 11—A FEW MINUTES WITH MARGIE Brennan and Rogers
Scene 12—"WEBBING"
By the Gertrude Hoffman Girls
Scene 13—"THE OLD NEW YORKER"
The Cast
The Old New Yorker.....George Rosener
The Young Fellow From the West..Teddy Claire
Scene—Christmas Eve in Madison Square
Scene 14—THREE EPISODES OF LIFE
(a) A Mistake...Teddy Claire and Jane Carroll
(b) Fear.....Beatrice Swanson and Aline MacMahon
(c) Nerve.....Phil Baker, Lulu McConnell and Sid Silvers
Scene 15—"THE STAR"
"FOLLOW YOUR STAR"
Sung by Llora Hoffman and the Entire Ensemble
Scene 16—THE GERTRUDE HOFFMAN GIRLS Specialties
1 Buck Dance.....Margaret
2 Flicker Dance.....Ruth
3 Toe Jazz.....Ferral
4 Ballet.....Catherine
5 Peacock's Mirror.....Emma
6 Shimmy.....Harriett
7 Leopard's Dance.....Florence
Scene 17
Phil Baker, Assisted by Sid Silvers
Scene 18—"THE MAGIC GARDEN OF LOVE"
Walter Woolf With Beatrice Swanson, Ensemble and Models
Intermission
ACT II
Scene 1—"SPRING"
A Ballet Divertissement
Emma, Leon Barte and the Gertrude Hoffman Girls
Scene 2—"THE REWARD OF CRIME"
The Cast
Prisoner 642.....Billy B. Van
Aloma.....Jane Carroll
Alova.....Thelma Carlton
Guard.....Andrew Jochim
The Governor.....Herbert Ashton
Maids to Prisoner 642.....Agatha Phillips, Ada Landis, Julia Barker and Yvonne Bacon
Scene—A Deportation Station on a South Sea Isle
"POI BALL"
By the Gertrude Hoffman Girls
Scene 3—"USED BY EVERY AUTHOR"
The Cast
A Playwright.....George Rosener
An Actor.....Walter Woolf
Scene—The Dramatist's Study
Scene 4—"THE ROTISSERRIE"
Sung by Teddy Claire, Eleanor Willems, Sunshine Jarmann and
Winter Garden Broilers—Mildred Espy, Pudgie Duker, Jane Dobbins and Dorothea Weber
Scene 5
Out Front With Aline MacMahon
Scene 6—"YOU NEVER KNOW"
The Cast
The Father.....Herbert Ashton
Elise, the Maid.....Jane Carroll
The Mother.....Lulu McConnell
The Daughter.....Beatrice Swanson
Percy.....Teddy Claire
Scene—A Drawing Room
Scene 7—"THE PASTELS"
(Staged by Gertrude Hoffman)
Llora Hoffman, Leon Barte and the Gertrude Hoffman Girls
Scene 8—"WHAT WIVES MAY LOOK FORWARD TO IN THE NEAR FUTURE"
The Cast
The Lover.....Walter Woolf
The Wife.....Aline MacMahon
The Husband.....Phil Baker
Scene—The Husband's Home
Scene 9—"THE PROMENADE WALK AT THE BEACH"
Frances Willems and Girls
Scene 10—"ORIENTAL MEMORIES"
Sung by Walter Woolf With the Hoffman Girls and Models
Scene 11
The Caits Brothers
Scene 12—"SENSE OR CENSOR"
The Cast
Hot Stuff.....Herbert Ashton
His Secretary.....Andrew Jochim
Pamela Bogwrat.....Jane Carroll
Sol Vitals.....Jay Brennan
Trixie DisGruntle.....Stanley Rogers
Wm. Monday Brimstone.....George Rosener
Tom Peeper.....Herbert Corthell
Caroline Bluesox.....Llora Hoffman
The Tired Business Man.....Joseph Caits
A Critic.....Harry Caits
An Actor.....Walter Woolf
An Actress.....Aline MacMahon
Scene—The Master's Studio
Scene 13—"LUCITA"
Phil Baker, Hoffman Girls, Ensemble and Models
Scene 14—"WHAT THE WELL-DRESSED MAN WILL WEAR"
The Cast
Alice.....Stanley Rogers
Fred.....Jay Brennan
John.....Herbert Corthell
Scene—John's Home at Seven in the Morning
Scene 15—"FENCING"
By the Gertrude Hoffman Girls
"THE 18 GERTRUDE HOFFMAN GIRLS"
Louise Blackburne, Eileen Culshaw, Alberta Faust, Toots Gregory, Claire de Figaniere, Gladys Granzan, Ruth Zackey, Emma Kleigge, Harriett Fowler, Florence Kolinsky, Charlotte Suddaith, Dottie Ellis, Ferral Dewees, Dorothy Van Hest, Catherine Gallmore, Margaret Sloan, Sara Granzan, Thelma Kay. (These girls are pupils of the Hoffman-Hermann School, Century Theater, New York.)
DANCING GIRLS
Florence Quinn, Peggy Timmons, June Wall, Marian Case, Minerva Wilson, May Alexander, Margaret McKay, Mildred Espy, Dorothy Weber, Helen Murray, Grace Cantrelle, Mildred Douglas, Janice Glenn, Dorothea Hordern, Dorothy Burnell, Margie Hoffman, Marian Ross, May Judels, Pudgie Duker, Alice MacDonald, Florence Gunther.
MODELS
Ada Landis, Patricia De Long, Margie Minor, Agatha Phillips, Marguerite Dalby, June Rogers, Alice Fontaine, Dorothy Drumm, Evelyn Nelson, Morine Clark, Kathleen Karr, Yvonne Bacon, Jane Dobbins, Jean English, Helen Frederic, Mary Kissell, Jacquelin Surprise, Anges Schroeder, Maxine Morton, Gloria Christy.
THE BOYS
Jack Oakie, Arthur Craig, John Kenny, Frank Phillips, Leon Bartels, Billy DeWolf, Billy McKay, Gene Collins, Murray Browne, Al Allison, Penn Thornton, Lewis Walker.
Billy B. Van out of cast after first week.

M59

EARL CARROLL

Beginning Monday Evening, July 6, 1925
1925—THIRD EDITION—1926
EARL CARROLL VANITIES
An Utterly Unique and Different Form of Amusement
Music by Clarence Gaskill
Dialog by William A. Grew
Dances and Ensembles by David Bennett
Decorations by Willy Pogany
Costume Designing by Charles LeMaire
Art and Technical Direction by Bernard Lohmuller
Special Effects by Max Tauber
Special Ballets by M. Senia Gluck
Settings Designed and Executed by Karle O. Amend
Additional Sketches and Dialog by Jimmy Duffy, Arthur ("Bugs") Baer, Blanche Merrill, Julius Tannen, Lester Allen, Owen Murphy, Jay Gorney, Ted Healy, Don Lindley and Harry Jentes
Music Interpreted by Ross Gorman and His Earl Carroll Orchestra
Under the Direction of Donald Voorhees
Entire Production Staged Under the Personal Direction of Earl Carroll
LADIES OF THE CAST
Bobby Folsom, Betty Healy, Kathryn Ray, Marjorie Peterson, Vivian Hart, Adele Neff, Felicia Sorel, Pearl Eaton, Josephine Sabel, Celia Branz, Jeanette Gilmore, Jessica Dragonette, Julia Steger, Rose Adaire, Anita Banton, Marjorie Bailey, Suzanne Bennett, Marjorie Bolton, Edith Cardell, Marion Cardell, Aileen Carmody, Vivian Carmody, Gertrude Crouch, Dane Daniels, Marion Dale, Teddy Dauer, Marion Dowling, Evelyn France, Olivette Florentine, Eva Marie Gray, Bobby Galvin, Dorothy Gordon, Helen Herms, Agnes Horter, Marjorie Kelly, Mildred Kelly, Jewel Kota, Trudy Lake, Florence Lavalle, Polly Luce, Eva Lynn, Virginia Martin, Rita Mayer, Marcelle Miller, Marie Musselle, Margaret Miller, Lillian Moorehouse, Ruth Mees, Frances Norton, Natalie Norton, Vera O'Brien, Blanche O'Brien, Agnes O'Laughlin, Gladys Pender, Nellie Roberts, Irene Swor, Esther Tanya, Lillian Thomas, Lucille Upton, Velma Valentine, Peggy Watts, Rose Wenzel and Marguerite Young.
GENTLEMEN OF THE CAST
Julius Tannen, Ted Healy, Jack Norton, Wallace McCutcheon, M. De Jari, Oscar Lorraine, Van Lowe, M. Senia Gluck, Dave Chasen, Harold Yates, The Three Whirlwinds (Harry Avers, Frank Wisner, Buddy Carr), Dave Jones, Ross Gorman, Milton Suskind, Jack Harris, Saul Sharrow, Tony Coliccio, Jules Klein, Bernard Aquilino, Nicholas Kouloukis, Al Evans, Harold Noble, William McGill, Red Nichols, Don Lindley, Jack Koza, Milford Mole, Dave Grupp, Warren Hill, Basil Allis, Ross Hertz, Francis Thorne, Sid Daish, Herman Hoover, Pat Brown, Earl Taney, Kenneth Lackey and Richard Warren.
ACT I—Scene 1: The Doors Open. Scene 2: The Two Sisters. Scene 3: The Acrobats. Scene 4: A Bit of Spain. Scene 5: Twinkle Toes. Scene 6: Meeting the Waiters. Scene 7: Explaining the Idea. Scene 8: The Rotisserie. Scene 9: Pappy and Mammy. Scene 10: Venetian. Scene 11: Judgment Day. Scene 12: The Back Alley. Scene 13: All in White. Scene 14: All in Black. Scene 15: "Yes" and "No". Scene 16: The Barroom. Scene 17: The Birth of Light. Scene 18: The Tank Escape. Scene 19: A Moonlit Garden. Scene 20: Advertising Our Friends. Scene 21: In the Lamplight. Scene 22: Angles on the Triangles. Scene 23: A Few Old Songs, But Good. Scene 24: Le Ballet des Peintres. Scene 25: The Inside of a Cow. Scene 26: First Act Finale—And Why Not?
ACT II—Scene 1: At the Ampico. Scene 2: Canada Dry Splits. Scene 3: The Gate to the South. Scene 4: The Florida Land and Water Company. Scene 5: Two Soldiers. Scene 6: Advancement Militaire. Scene 7: Three-Ring Circus. Scene 8: The Mad Musician. Scene 9: Under the Trees. Scene 10: Down the Aisle With a Drum. Scene 11: In Pango-Pango. Scene 12: Dictated But Not Read. Scene 13: The Hanging Gardens. Scene 14: Still Running in Freeport. Scene 15: A Bit of Drama. Scene 16: Hitting on All Sixteen. Scene 17: Leon the 14th Butlers. Scene 18: The Stewdent Prince Boys. Scene 19: The Rose-Marie Mounted. Scene 20: The Whirlwinds. Scene 21: Pick Up Your Hat. Scene 22: The Grand Finale.
MUSICAL NUMBERS
ACT I
1. "This Is a Night Club".....Oscar Lorraine
2. "1-2-3-4".....Harold Yates and You
3. "Hot Off the Oven".....Jack Norton
4. "C-h-a-r-l-e-s-t-o-n".....Chickens and Chefs
5. "Coffee Pot".....Marjorie Peterson
6. "Venetian Nights".....Marjorie Peterson and Van Lowe
7. "Sentimental Sally".....Vivian Hart and M. de Jari
8. "The Drill".....By the Visions of Vanities
9. "Yes" and "No".....Bobby Folsom
10. "The Color Ballet".....M. Senia Gluck, Felicia Sorel, Van Lowe
11. Finale.....M. de Jari and Girls

ACT II
1. Piano Solo.....Milton Suskind, the Chickering Ampico
2. "Bottle of Canada Dry".....The Ushers
3. "Somebody's Crazy About You".....Bobby Folsom and Jeanette Gilmore
4. "Lonesome"...M. de Jari and Harold Yates
5. "Advancement".....M. de Jari
6. "The Bird Ballet".....M. Senia Gluck and Felicia Sorel
7. "Pango-Pango Maid".....Ted Healy, Marjorie Peterson, Felicia Sorel
8. "Thinking of You".....M. de Jari, Celia Branz, Jessica Dragonette
9. "Pot Pouri".....Ross Gorman
10. "I'm the Major Bozo".....Jack Norton
11. "He's a Stew".....Wallace McClutcheon
12. "The Northwest Mounted Police".....Ted Healy
13. "Shake Yourself Out of Here".....Entire Company

Entr'acte Music by Ross Gorman and His Earl Carroll Orchestra
Milton Suskind, piano; Jack Harris, violin; Saul Sharrow, violin; Tony Colicchio, violin and banjo; Jules Klein, cymbalon; Barney Aquilino, bass and reeds; Nicholas Koulukis, flute and piccolo; Al Evans, reeds; Harold Noble, reeds; William McGill, saxophone; "Red" Nichols, cornet; Don Lindley, trumpet (and arranger); Jack Koza, trumpet; "Miff" Mole, trombone, and Dave Grupp, drums.
Jack Norton, Josephine Sabel and Cardell Sisters out of cast July, 1925.
Ray Hughes, Dorothy Arden, Peggy Shannon and Doris Wilson added to cast July, 1925.

PLAYS WITH LENGTH OF RUNS

Exclusive of Plays That Had Not Closed Up to August 1, 1925

Dramatic

Name of Play	Performances
The Family Failing	1
A. W. O. L.	2
Don't Bother Mother	3
In the Near Future	3
"?"	3
Amoureuse and Un Caprice	4
The Bird Cage	4
Flesh	4
Ghosts	4
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A Bit o' Love	6
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Eve's Leaves	12
Nocturne	12
Thrills	12
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Beyond	14
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The Sapphire Ring	14
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The Rising Son	16
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Thoroughbreds	16
Two Married Men	16
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The Virgin of Bethulia	17
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Tangletoes	23
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Bluffing Bluffers	24
Close Harmony	24
Cock o' the Roost	24
The Devil Within	24
The Emperor Jones and The Dreamy Kid	24
Firmin Gemier Repertory	24
The Loves of Lulu	24
Madame Sans-Gene	24
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The Critic	38
The Blue Peter	39
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In His Arms	40
The Valley of Content	40
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Rosmersholm	47
The Small Timers	47
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The Handy Man	48
Havoc	48
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The Four-Flusher	65
Milgrim's Progress	66
Sweeney Todd	67
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Izzy	71
Starlight	71
Mismates	72
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The Second Mrs. Tanqueray	73
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New Brooms	88
The Fake	89
Simon Called Peter	93
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Night Hawk 120
Peter Pan 120
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Hell's Bells 139
The Wonderful Visit 141
The Best People 144
So This Is Politics 144
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The Dove 159
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Beggar on Horseback 224
The Harem 225
Fashion 226
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Fata Morgana 257
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The Firebrand 287
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Bringing Up Father	24
Princess April	24
Natja	32
Princess Ida	40
The Magnolia Lady	49
Big Boy	56
No Other Girl	56
The Mikado	65
Balieff's Chauve-Souris	69
Madame Pompadour	79
Dixie to Broadway	82
Yushny's Seenlaya Ptitza (The Blue Bird)	82
Be Yourself	92
The Chocolate Dandies	96
Betty Lee	98
Tell Me More	100
Annie Dear	103
Patience	104
Puzzles of 1925	104
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China Rose	120
Innocent Eyes	126
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Grand Street Follies of 1924	171
The Grab Bag	184
Music Box Revue	187
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Artists and Models of 1924	258
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Play	Opening Date
AMBASSADOR	
The Dream Girl	Aug. 20, 1924
Princess April	Dec. 1, 1924
Bluffing Bluffers	Dec. 22, 1924
The Virgin of Bethulia	Feb. 23, 1925
Candida	Mar. 9, 1925
APOLLO	
George White's Scandals (6h Edition)	June 30, 1924
The Sap	Dec. 15, 1924
The Valley of Content	Jan. 13, 1925
The Four-Flusher	Apr. 13, 1925
George White's Scandals (7th Edition)	June 22, 1925
ASTOR	
Havoc	Oct. 6, 1924
Artists and Models of 1924	Oct. 15, 1924
O Nightingale	May 4, 1925
The Rat	May 11, 1925
NORA BAYES	
Schemers	Sep. 15, 1924
My Son	Oct. 27, 1924
MARTIN BECK	
Madame Pompadour	Nov. 11, 1924
China Rose	Jan. 19, 1925
Cape Smoke (The Witch Doctor)	Feb. 16, 1925
BELASCO	
Tiger Cats	Oct. 21, 1924
The Harem	Dec. 2, 1924
BELMONT	
Conscience	Sep. 11, 1924
Mrs. Partridge Presents	Jan. 5, 1925
BIJOU	
The Mask and the Face	Sep. 10, 1924
The Busybody	Sep. 29, 1924
Clubs Are Trumps	Oct. 14, 1924
Comedienne	Oct. 21, 1924
Minick	Nov. 24, 1924
Episode	Feb. 4, 1925
Night Hawk	Feb. 24, 1925
What Women Do?	July 20, 1925
BOOTH	
Dancing Mothers	Aug. 11, 1924
Minick	Sep. 24, 1924
The Guardsman	Nov. 24, 1924
Paolo and Francesca	Dec. 2, 1924
The Complex (spec. mats.)	Mar. 3, 1925
Odd Man Out	May 25, 1925
BROADHURST	
Beggar on Horseback	Feb. 12, 1924
Izzy	Sep. 16, 1924
The Red Falcon	Oct. 7, 1924
Dixie to Broadway	Oct. 29, 1924
Simon Called Peter	Jan. 5, 1925
The Depths	Jan. 27, 1925
Badges	Feb. 23, 1925
Starlight	Mar. 3, 1925
Taps	Apr. 14, 1925
Man or Devil	May 21, 1925
EARL CARROLL	
Kid Boots	Dec. 31, 1923
Keep Kool	Sep. 1, 1924
Great Music	Oct. 4, 1924
Desire Under the Elms	Jan. 12, 1925
Earl Carroll Vanities of 1925	July 6, 1925
CASINO	
I'll Say She Is!	May 19, 1924
Artists and Models of 1924	Feb. 9, 1925
Sky High	June 15, 1925
CENTURY	
The Miracle	Aug. 18, 1924
Cyrano de Bergerac	Dec. 22, 1924
The Love Song	Jan. 13, 1925
CHANIN'S 46th ST.	
Is Zat So?	Feb. 7, 1925
CHERRY LANE	
The Way of the World	Nov. 17, 1924
Loggerheads	Feb. 9, 1925
Wild Birds	Apr. 19, 1925
GEORGE M. COHAN	
The Haunted House	Sep. 2, 1924
Hell's Bells	Mar. 2, 1925
Desire Under the Elms	June 1, 1925
COLONIAL	
The Chocolate Dandies	Sep. 1, 1924
The Rat	Feb. 10, 1925
Lucky Sambo	June 6, 1925
COMEDY	
Nerves	Sep. 1, 1924
The Easy Mark	Sep. 22, 1924
The Farmer's Wife	Oct. 9, 1924
Lass o' Laughter	Jan. 8, 1925
A Good Bad Woman	Feb. 9, 1925
Processional	Feb. 23, 1925
Ostriches	Mar. 30, 1925
Thrills	Apr. 16, 1925
CORT	
Fashion	July 14, 1924
The Tantrum	Sep. 4, 1924
The Far Cry	Sep. 30, 1924
The Second Mrs. Tanqueray	Oct. 27, 1924
Carnival	Dec. 5, 1924
The Stork	Jan. 26, 1925
The Undercurrent	Feb. 3, 1925
"?" (spec. mats.)	Feb. 10, 1925
White Collars	Feb. 23, 1925
Bachelor's Brides	May 28, 1925
Spooks	July 6, 1925
COSMOPOLITAN	
Louie the 14th	Mar. 3, 1925
DALY'S 63RD ST.	
White Cargo	Dec. 24, 1923
Hell's Bells	Jan. 26, 1925
The Dunce Boy	April 1, 1925
The Big Mogul	May 11, 1925
Charley's Aunt	June 1, 1925
MAXINE ELLIOTT	
Havoc	Sep. 1, 1924
Dancing Mothers	Sep. 22, 1924
ELTINGE	
Plain Jane	Aug. 25, 1924
High Stakes	Oct. 6, 1924
Dawn	Jan. 3, 1925
The Piker	Jan. 15, 1925
The Fall Guy	Mar. 10, 1925
EMPIRE	
The Swan	Aug. 25, 1924
Grounds for Divorce	Sep. 23, 1924
Isabel and Shall We Join the Ladies?	Jan. 13, 1925
The Dove	Feb. 11, 1924
44TH STREET	
Marjorie	Sep. 15, 1924
Betty Lee	Dec. 25, 1924
Sally, Irene and Mary	Mar. 23, 1925
The Mikado	Apr. 13, 1925
48TH STREET	
Expressing Willie	Apr. 16, 1924
Candida	Dec. 12, 1924
The Habitual Husband	Dec. 24, 1924
The Wild Duck	Feb. 24, 1925
Pierrot the Prodigal (spec. mats.)	Mar. 6, 1925
The Servant in the House (spec. mats.)	Apr. 7, 1925
A Bit o' Love (spec. mats.)	May 12, 1925
Spooks	June 1, 1925
Engaged	July 6, 1925
49TH STREET	
The Werewolf	Aug. 25, 1924
Badges	Dec. 3, 1924
Balieff's Chauve-Souris	Jan. 13, 1925
Processional	Mar. 9, 1925
O Nightingale	Apr. 15, 1925
The Loves of Lulu	May 11, 1925
Lady of the Rose	May 19, 1925
52ND STREET	
Made for Each Other	Sep. 29, 1924
The Easy Mark	Oct. 11, 1924
The Emperor Jones and The Dreamy Kid	Feb. 11, 1925
The Blue Peter	Mar. 24, 1925
Rosmersholm	May 5, 1925
The Bird Cage (spec. mats.)	June 2, 1925
Engaged	June 18, 1925
FRAZEE (See also Wallack's)	
Sweeney Todd	July 18, 1924
The Little Angel	Sep. 27, 1924
Shipwrecked	Nov. 12, 1924
FROLIC	
Yushny's Seenlaya Ptitza (Blue Bird)	Dec. 29, 1924
Puppets (The Knife in the Wall)	Apr. 11, 1925
FULTON	
Top Hole	Sep. 1, 1924
In His Arms	Oct. 13, 1924
New Brooms	Nov. 17, 1924
Puzzles of 1925	Feb. 2, 1925
GAIETY	
Rain	Sep. 1, 1924
Close Harmony	Dec. 1, 1924
The Youngest	Dec. 22, 1924
Loggerheads	Mar. 6, 1925
Tell Me More	Apr. 13, 1925
GARRICK	
Fata Morgana	Mar. 3, 1924
The Guardsman	Oct. 13, 1924
They Knew What They Wanted	Nov. 24, 1924
Processional	Jan. 12, 1925
Ariadne	Feb. 23, 1925
Processional	Apr. 6, 1925
The Guardsman	Apr. 20, 1925
Garrick Gaieties (spec. perfs.)	May 17, 1925
Garrick Gaieties	June 8, 1925
GLOBE	
Keep Kool	July 7, 1924
Stepping Stones	Sep. 1, 1924
The Grab Bag	Oct. 6, 1924
The Youngest	Mar. 16, 1925
The Little Minister	Mar. 23, 1925
Aren't We All?	Apr. 13, 1925
GREENWICH VILLAGE	
Fashion	Mar. 31, 1924
All God's Chillun Got Wings	Aug. 18, 1924
The Saint	Oct. 11, 1924
Desire Under the Elms	Nov. 11, 1924
Patience	Jan. 12, 1925
Love for Love	Mar. 31, 1925
A. W. O. L. (spec. mats.)	June 3, 1925
GUILD	
Caesar and Cleopatra	Apr. 13, 1925
HARRIS	
Plain Jane	June 23, 1924
Be Yourself	Sep. 3, 1924
Dawn	Nov. 24, 1924
Topsy and Eva	Dec. 23, 1924
White Collars	May 11, 1925
HUDSON	
Cobra	Apr. 22, 1924
High Stakes	Sep. 9, 1924
The Fake	Oct. 6, 1924
The Bully	Dec. 25, 1924
Out of Step	Jan. 29, 1925
Houses of Sand	Feb. 17, 1925
The Devil Within	Mar. 16, 1925
The Backslapper	Apr. 11, 1925
His Queen	May 11, 1925
The Morning After	July 27, 1925
IMPERIAL	
Rose-Marie	Sep. 2, 1924
JOLSON	
Firmin Gemier Repertory	Nov. 10, 1924
The Student Prince	Dec. 2, 1924
KLAW	
The Green Beetle	Sep. 2, 1924
The Rising Son	Oct. 27, 1924
Simon Called Peter	Nov. 10, 1924
They Knew What They Wanted	Jan. 12, 1925
KNICKERBOCKER	
Hassan	Sep. 22, 1924
Top Hole	Oct. 13, 1924
Peter Pan	Nov. 6, 1924
Natja	Feb. 16, 1925
China Rose	Mar. 16, 1925
Trelawney of the Wells	June 1, 1925
LENOX LITTLE	
Cain	Apr. 8, 1925
Three Doors	Apr. 23, 1925
LIBERTY	
Cock o' the Roost	Oct. 13, 1924
Lady, Be Good	Dec. 1, 1924
LITTLE	
Pigs	Sept. 1, 1924
Don't Bother Mother (spec. mats.)	Feb. 3, 1925
LONGACRE	
Cobra	Aug. 18, 1924
The Desert Flower	Nov. 18, 1924
The Mongrel	Dec. 15, 1924
Two Married Men	Jan. 13, 1925
Milgrim's Progress	Jan. 26, 1925
The Dark Angel	Feb. 10, 1925
Mercenary Mary	Apr. 13, 1925
LYCEUM	
Fata Morgana	Apr. 14, 1924
The Best People	Aug. 19, 1924
Ladies of the Evening	Dec. 23, 1924
LYRIC	
Bringing Up Father	Mar. 30, 1925
Aloma of the South Seas	Apr. 20, 1925
HENRY MILLER	
So This Is Politics (Strange Bedfellows)	June 16, 1924
Mme. Simone Repertory	Oct. 20, 1925
The Man in Evening Clothes	Dec. 5, 1924
Quarantine	Dec. 16, 1924
The Poor Nut	Apr. 27, 1925
MOROSCO	
Keep Kool	May 22, 1924
No Other Girl	Aug. 13, 1924
That Awful Mrs. Eaton!	Sept. 29, 1924
The Firebrand	Oct. 15, 1924
MUSIC BOX	
Earl Carroll Vanities of 1924	Sept. 10, 1924
Music Box Revue	Dec. 1, 1924
NATIONAL	
Bye Bye, Barbara	Aug. 25, 1924
Bewitched	Oct. 1, 1924
Ashes	Oct. 20, 1924
Silence	Nov. 12, 1924
The Bride Retires	May 16, 1925
NEIGHBORHOOD	
The Grand Street Follies of 1924	May 20, 1924
The Little Clay Cart	Dec. 5, 1924
Exiles	Feb. 19, 1925
The Legend of the Dance and Sooner and Later	Mar. 31, 1925
The Critic	May 8, 1925
The Cricket on the Hearth (spec. perfs.)	May 24, 1925
The Grand Street Follies of 1925	June 18, 1925
NEW AMSTERDAM	
Plain Jane	May 1, 1924
Ziegfeld Follies	June 24, 1924
PLAYHOUSE	
The Show-Off	Feb. 5, 1924
A Good Bad Woman	June 22, 1925
PLYMOUTH	
What Price Glory?	Sept. 5, 1924
PRINCESS	
The Wonderful Visit	May 14, 1924
My Son	Sept. 17, 1924
Alloy	Oct. 27, 1924
The Steam Roller	Nov. 10, 1924
Jack in the Pulpit	Jan. 6, 1925
S. S. Glencairn	Jan. 12, 1925
Ghosts (spec. mats.)	Feb. 9, 1925
The Complex	Mar. 14, 1925
Flesh	May 7, 1925
The Family Failing (spec. mats.)	June 9, 1925
PROVINCETOWN	
Fashion	Feb. 3, 1924
The Crime in the Whistler Room	Oct. 9, 1924
S. S. Glencairn	Nov. 3, 1924
The Emperor Jones	Dec. 15, 1924
Patience	Dec. 29, 1924
Beyond	Jan. 26, 1925
Diff'rent and The Triumph of the Egg	Feb. 10, 1925
Michel Auclair	Mar. 4, 1925
Ruint	Apr. 7, 1925
The Cricket on the Hearth	May 28, 1925
The Brothers Menaechmus	June 8, 1925
PUNCH AND JUDY	
Judy Drops In	Oct. 4, 1924
Blind Alleys	Nov. 17, 1924
S. S. Glencairn	Dec. 6, 1924
The Emperor Jones	Jan. 12, 1925
The Small Timers	Jan. 17, 1925
Nocturne (spec. mats.)	Feb. 16, 1925
Nocturne	Mar. 9, 1925
The Handy Man	Mar. 30, 1925
REPUBLIC	
Abie's Irish Rose	July 17, 1922
RITZ	
Hassard Short's Ritz Revue	Sep. 17, 1924
Old English	Dec. 23, 1924
SELWYN	
Charlot's Revue of 1924	Apr. 21, 1924
Kid Boots	Sept. 1, 1924
Two by Two	Feb. 23, 1925
Puppets (The Knife in the Wall)	Mar. 9, 1925
The Sapphire Ring	Apr. 15, 1925
The Gorilla	Apr. 28, 1925
SHUBERT	
Marjorie	Aug. 11, 1924
Greenwich Village Follies	Sept. 16, 1924
The Magnolia Lady	Nov. 25, 1924
Othello	Jan. 10, 1925
Sky High	Mar. 2, 1925
Beggar on Horseback	Mar. 23, 1925
Princess Ida	Apr. 13, 1925
39th STREET	
Easy Street	Aug. 14, 1924
The Easy Mark	Aug. 26, 1924
Havoc	Sept. 22, 1924
Izzy	Oct. 6, 1924
Parasites	Nov. 19, 1924
Is Zat So?	Jan. 5, 1925
Milgrim's Progress	Feb. 9, 1925
Tangletoes	Feb. 17, 1925
The Handy Man	Mar. 9, 1925
White Cargo	Mar. 30, 1925
TIMES SQUARE	
Charlot's Revue of 1924	Sept. 1, 1924
Dear Sir	Sept. 23, 1924
The Busybody	Oct. 11, 1924
Annie Dear	Nov. 4, 1924
She Had To Know	Feb. 2, 1925
Mismates	Apr. 13, 1925
Kosher Kitty Kelly	June 15, 1925
VANDERBILT	
Dr. David's Dad	Aug. 13, 1924
Thorobreds	Sept. 8, 1924
Lazybones	Sept. 22, 1924
My Girl	Nov. 24, 1924
WALLACK'S (See also Frazee)	
Artistic Temperament	Dec. 9, 1924
Milgrim's Progress	Dec. 22, 1924
China Rose	Feb. 14, 1925
Hell's Bells	Feb. 24, 1925
In the Near Future (spec. mat.)	Mar. 10, 1925
Eve's Leaves	Mar. 25, 1925
Starlight	Apr. 11, 1925
Three Doors	May 14, 1925
The Right To Love	June 8, 1925
All Wet	July 6, 1925
WINTER GARDEN	
Passing Show of 1924	Sept. 3, 1924
Greenwich Village Follies	Nov. 24, 1924
Big Boy	Jan. 7, 1925
Sky High	Mar. 19, 1925
Artists and Models, Paris Edition	June 24, 1925

MANAGERS WITH PLAYS PRESENTED

AARONS, AL
Tell Me More

AARONS, ALEX. A., and VINTON FREEDLEY
Lady, Be Good
ACTORS' THEATER, THE (Equity Players)
A Bit o' Love
Candida
Expressing Willie
The Habitual Husband
Pierrot the Prodigal
The Servant in the House
The Wild Duck
ALLOY PRODUCTIONS, INC. (Lee Kugel)
Alloy
ALL WET COMPANY
All Wet
AMES, WINTHROP
Beggar on Horseback
Minick
Old English
AMES & BOSTWICK, INC.
Jack in the Pulpit
ANDREWS, LYLE D.
My Girl
ANHALT, LAWRENCE J.
Princess Ida
ARCH PRODUCTIONS, INC.
Kosher Kitty Kelly
ART THEATER, THE
The Dunce Boy
Nocturne
The Small Timers
BACKER, GEORGE
Great Music
The Steam Roller
BARON, HENRY
The Bride Retires
Comedienne
BARRIE, INC.
The Undercurrent
BECK, MARTIN, and CHARLES DILLINGHAM
Madame Pompadour
BELASCO, DAVID
The Dove
The Harem
Ladies of the Evening
Tiger Cats
BELMORE PRODUCTIONS, INC.
Dr. David's Dad
BENDER AND STORM
Don't Bother Mother
BEURY, JAMES P.
Bluffing Bluffers
I'll Say She Is
BLUM, GUSTAV, INC.
My Son
BOHEMIANS, THE, INC.
Greenwich Village Follies
BOOTHE, EARLE (in association with Shuberts)
Is Zat So?
BRADY, WILLIAM A.
Simon Called Peter
That Awful Mrs. Eaton!
A Good Bad Woman (in association with A. H. Woods)
BRADY, WILLIAM A., JR.
Nerves
Ostriches (in association with Dwight Deere Wiman)
BROADHURST, GEORGE
Izzy
The Red Falcon
BROOKS, WALTER
Plain Jane
BRYANT, LESTER
Spooks
CARROLL, EARL
The Rat
Vanities of 1924
Vanities of 1925
White Cargo
CARYL, WILLIAM
Top-Hole
CHERRY LANE PLAYERS
The Way of the World
Wild Birds
CHOOS, GEORGE
The Busybody
The Sapphire Ring
COLLINS, RAY
Eve's Leaves
COMLY, SAM, INC.
The Handy Man
COMSTOCK, F. RAY, and MORRIS GEST
Balieff's Chauve-Souris
The Miracle
CORT, JOHN
China Rose
COSMOS STAGE AND SCREEN PRODUCTIONS, INC.
Paolo and Francesca
CRAVEN, FRANK
New Brooms
CROMWELL, JOHN, INC.
Bewitched
DERWENT, CLARENCE
The Family Failing
DILLINGHAM, CHARLES
Aren't We All?
The Little Minister
Madame Pompadour (in association with Martin Beck)
Peter Pan
Puzzles of 1925
Stepping Stones
DISABLED AMERICAN VETERANS
Blind Alleys
DODGE, WENDELL PHILLIPS
Sweeney Todd
Yushny's Seeniaya Ptitza (Blue Bird)
DRAMATISTS' THEATER, THE, INC.
Cock o' the Roost
Out of Step
DUGAN, WILLIAM F., and JOHN MEEHAN (in association with A. J. Jones and Morris Green)
The Tantrum
DUGAN PRODUCING CORPORATION
Thrills
EGAN, FRANK
Starlight (in association with Charles Frohman, Inc.)
White Collars
EMBASSY PRODUCTIONS, INC.
Marjorie
EQUITY PLAYERS, INC. (See The Actors' Theater)
ERLANGER, A. L.
Hassan
EXPERIMENTAL THEATER, THE
Beyond
Patience
FAGAN, MYRON C.
Mismates
FROHMAN, CHARLES, INC.
The Best People
Carnival
Grounds for Divorce
Isabel and Shall We Join the Ladies?
The Swan
Starlight (in association with Frank Egan)
GAIGE, CROSBY
Silence
GALLAHER, DONALD
The Gorilla
GANTVOORT, HERMAN
Hell's Bells
GEORGE, GRACE
She Had to Know
GEST, MORRIS, and F. RAY COMSTOCK
The Miracle
GOLDEN, JOHN
Pigs
GOODMAN, PHILIP
Dear Sir
GORDON, CHARLES K.
Cape Smoke
GORDON, KILBOURN
The Green Beetle
GREENWICH VILLAGE PLAYHOUSE
Love for Love
HAMMERSTEIN, ARTHUR
Rose-Marie
HAMMERSTEIN, THEODORE, and ADOLPHE MAYER, INC.
Bye Bye, Barbara
HAMPDEN, WALTER
Cyrano de Bergerac
Othello
HARDCASTLE, B. T.
The Wonderful Visit
HARLEM PRODUCTIONS, INC.
Lucky Sambo
HARRIS, MRS. HENRY B.
The Bully
HARRIS, WILLIAM, JR.
Two Married Men
HARRIS, SAM H.
In His Arms
Lazybones
Music Box Revue
Rain
Thoroughbreds
HAST, WALTER
Clubs Are Trumps
HERNDON, RICHARD
"?"
HILL, GUS
Bringing Up Father
HILLIARD, MACK
The Four-Flusher
HILL-STRAUSS, INC. (in association with J. M. Welch)
Milgrim's Progress
HOPKINS, ARTHUR
Close Harmony
The Second Mrs. Tanqueray
What Price Glory?
HOWARD, EUGENE (in association with Shuberts)
Sky High
HUROK, S., INC.
Yushny's Seeniaya Ptitza (Blue Bird)
HURTIG, JULES
Badges
INDEPENDENT THEATER, THE, INC.
The Easy Mark
JONES, A. L., and MORRIS GREEN
No Other Girl (in association with A. H. Woods)
The Tantrum (in association with William F. Dugan and John Meehan)
KANE, WHITFORD, and BARRY MACOLLUM
Loggerheads
KELLY, MARGOT
The Loves of Lulu
KETTERING PRODUCTIONS, THE, INC.
Easy Street
KLAUBER, ADOLPH (In association with Arch Selwyn)
The Depths
KLAW, MARC, INC.
The Rising Son
KUGEL, LEE (Alloy Productions, Inc.)
Alloy
KUSSELL, DANIEL
Shipwrecked
LATIN PLAYERS OF LAFAYETTE COLLEGE, THE
The Brothers Menaechmus
LE MAIRE, RUFUS
Betty Lee
LESLIE, LEW
Dixie to Broadway
LEWIS and GORDON
The Haunted House
LIEB, HERMAN
Charley's Aunt
LINDSEY, WALTER O.
The Right To Love
McCLINTIC, GUTHRIE
Mrs. Partridge Presents
McLELLAN, GEORGE B.
The Fall Guy (In association with Shuberts)
The Werewolf
McNUTT, PATTERSON
The Poor Nut
MACNABB, ROBERT L.
What Women Do?
MACOLLUM, BARRY, and WHITFORD KANE
Loggerheads
MANHATTAN LITTLE THEATER CLUB, THE
Cain
MAYER, ADOLPHE, and THEODORE HAMMERSTEIN, INC.
Bye Bye, Barbara
MEARS, JOHN HENRY
Judy Drops In
MEARS and DICKEY
The Backslapper
MEEHAN, JOHN, and WILLIAM F. DUGAN (In association with A. J. Jones and Morris Green)
The Tantrum
MILLER, HENRY
The Magnolia Lady
The Man in Evening Clothes
MILTON, ROBERT
The Dark Angel
The Far Cry
The Youngest
MINDLIN, MICHAEL
Houses of Sand
Odd Man Out (Mindreyer Productions, Inc.)
MOROSCO, OLIVER
Artistic Temperament
His Queen
MULLIGAN, CHARLES J., and PAUL M. TREBITSCH
Night Hawk
MUNSELL, WARREN P.
The Mongrel
MUTUAL THEATRICAL SOCIETY, THE, INC.
In the Near Future
NADEL, E. K.
Keep Kool
NEIGHBORHOOD PLAYHOUSE
The Critic
Exiles
Grand Street Follies of 1924
Grand Street Follies of 1925
The Little Clay Cart
The Legend of the Dance and Sooner and Later
NICHOLS, ANNE
Abie's Irish Rose
Mme. Simone Repertory
White Collars
NICOLAI, GEORGE H., and JACK M. WELCH
The Sap
NOD PRODUCTIONS, INC.
The Big Mogul
PEMBERTON, BROCK
The Little Angel
Puppets
The Mask and the Face
PROVINCETOWN PLAYHOUSE
All God's Chillun Got Wings
A. W. O. L.
The Crime in the Whistler Room
Desire Under the Elms
Diff'rent and the Triumph of the Egg
The Emperor Jones
Fashion
Michel Auclair
Ruint
The Saint
S. S. Glencairn
PLAYERS, THE
Trelawney of the Wells
PLAYERS' ALLIANCE, THE
Ghosts
PLOHN, EDMUND
Tangletoes
RAYE and COMPANY, INC.
Bachelor's Brides
REED, CARL
Aloma of the South Seas
So This Is Politics (Strange Bedfellows)
REED, FLORENCE
Ashes
REED PRODUCTIONS, INC.
The Complex
ROCK and HORAN
The Devil Within
ROSE, UPSON
Made for Each Other
RUSSIAN CHAMBER THEATER
The Cricket on the Hearth
SAVAGE, HENRY W.
Lass o' Laughter
SCHWAB, LIVERIGHT and MANDEL
The Firebrand
SCHWAB, LAURENCE, and FRANK MANDEL
The Stork
SELWYNS, THE
Andre Charlot's Revue of 1924
SELWYN, ARCH (In association with Adolph Klauber)
The Depths
SELWYN, EDGAR
Dancing Mothers
Quarantine (In association with Charles L. Wagner)
SHUBERTS, THE
Artists and Models of 1924
Artists and Models, Paris Edition (1925)
Big Boy
The Desert Flower (In association with A. H. Woods)
The Dream Girl
The Fall Guy (In association with George B. McLellan)
Havoc
Is Zat So? (In association with Earle Boothe)
The Love Song
Man or Devil?
The Mikado
The Passing Show of 1924
Sally, Irene and Mary
Sky High (In association with Eugene Howard)
The Student Prince
Taps
SHUBERT, LEE
Episode
The Farmer's Wife
Firmin Gemier Repertory
Parasites
The Virgin of Bethulia
SHORT, HASSARD
Ritz Revue
SIMMONS, L. M.
The Morning After
STAGERS, THE
The Bird Cage
The Blue Peter
Engaged
Rosmersholm
STEWART and FRENCE, INC.
The Show-Off
STILLMAN, HENRY (See the Art Theater)
THEATER GUILD, THE
Ariadne
Caesar and Cleopatra
Fata Morgana
Garrick Galeties
The Guardsman
Processional
They Knew What They Wanted
TIMBERG, HERMAN
Schemers
TOWNLY, BARRY
Princess April
TREADWELL, SOPHIE
O Nightingale
TRIMBLE, JESSY
Two by Two
UNITED ARCADES, INC.
Flesh
VON TILZER, ALBERT
Three Doors
WAGNER, CHARLES L., and EDGAR SELWYN
Quarantine
WEBER, L. LAWRENCE
Cobra
Mercenary Mary
WEINBERGER, HARRY
The Emperor Jones and the Dreamy Kid
WEISER, JACOB A.
Lady of the Rose
WELCH, JACK M., and GEORGE H. NICOLAI
The Sap
WELCH, J. M. (In association with Hill-Strauss, Inc.)
Milgrim's Progress
WHITE, GEORGE
Scandals (6th Edition)
Scandals (7th Edition)
WHITNEY, B. C.
The Chocolate Dandies
Natja (In association with F. C. Whitney)
WIMAN, DWIGHT DEERE, and WILLIAM A. BRADY, JR.
Ostriches
WILKES, TOM
Topsy and Eva
The Valley of Content
WILMER and VINCENT
Be Yourself
Dawn
WOODS, A. H.
Conscience
The Desert Flower (In association with Shuberts)
The Fake
A Good Bad Woman (In association with William A. Brady)
High Stakes
No Other Girl (In association with A. L. Jones and Morris Green)
The Piker
WYNN, ED
The Grab Bag
ZIEGFELD, FLORENZ
Annie Dear
Kid Boots
Louie the 14th
Ziegfeld Follies

AUTHORS WITH PLAYS PRODUCED

ABBOTT, GEORGE, and JAMES GLEASON—The Fall Guy.
ANDERSON, MAXWELL, and LAURENCE STALLINGS—What Price Glory?
ANDERSON, SHERWOOD, and RAYMOND O'NEILL—The Triumph of the Egg.
ARMONT and BOSQUET—Comedienne.
BAHR, HERMAN—The Mongrel.
BAKER, MELVILLE—The Swan.
BARON, HENRY—The Bride Retires.
BARRIE, J. M.—The Little Minister, Peter Pan, Shall We Join the Ladies?
BARRY, PHILIP—The Youngest.
BARRY, TOM—Dawn.
BECQUE, HENRY—La Parisienne.
BENET, STEPHEN VINCENT, and JOHN FARRAR—Nerves, That Awful Mrs. Eaton!
BESIER, FERDINAND—The Bird Cage.
BEYERLEIN, FRANZ ADAM—Taps.
BISCH, LOUIS E.—The Complex.
BOLTON, GUY—Grounds for Divorce (Translation).
BOSQUET and ARMONT—Comedienne.
BRADLEY, MRS. TRIMBLE, and GEORGE BROADHURST—Izzy, The Red Falcon.
BRAMSON, MME. KAREN—Tiger Cats (Translation).
BROADHURST, GEORGE, and MRS. TRIMBLE BRADLEY—Izzy, The Red Falcon.
BROWN, MARTIN—Cobra, Great Music.
BUCHANAN, THOMPSON, and JOHN MEEHAN—Bluffing Bluffers.
BURNET, DANA—The Habitual Husband.
BURTON, G. MARION—Houses of Sand.
BURRELL, JAMES L. A.—Fata Morgana (Translation).
BYRON, LORD—Cain.
CARRE, MICHEL, FILS—Pierrot the Prodigal.
CARTER, EDITH, and NAN MARRIOTT WATSON—Lass o' Laughter.
CHATTERTON, RUTH—The Man in Evening Clothes (Translation).
CHIARELLI, LUIGI—The Mask and the Face.
CLARK, CALVIN, and JULIE HELENE PERCIVAL—The Bully.
CLEMENS, LeROY, and JOHN B. HYMER—Aloma of the South Seas.
CLEMENTS, JOHN, and P. L. WESTERVELT—Made for Each Other.
COLTON, JOHN, and CLEMENCE RANDOLPH—Rain.
CONGREVE, WILLIAM—The Way of the World, Love for Love.
CONNELLY, MARC, and GEORGE S. KAUFMAN—Beggar on Horseback.
CONNERS, BARRY — Hell's Bells, Strange Bedfellows.
CRAVEN, FRANK—New Brooms.
CREMIEUX, BENJAMIN—Naked.
CROTHERS, RACHEL — Expressing Willie.
CULLINAN, RALPH—Loggerheads.
DAVIS, DORRANCE—The Busybody.

DAVIS, OWEN—The Haunted House, Lazybones.
DE COSTA, LEON—Kosher Kitty Kelly.
DE GORSSE, HENRY, and LOUIS FOREST—Le Procureur Hallers.
DE MUSSET, ALFRED—Un Caprice.
DE PORTO-RICHE, GEORGES—Amoureuse.
DERWENT, ELFRIDA and CLARENCE—The Family Failing.
DEWING, A. B., and COURTENAY PAGE—Don't Bother Mother.
DICKENS, CHARLES—The Cricket on the Hearth.
DICKEY, PAUL, and MANN PAGE—The Backslapper.
DICKSON, W. LEE, and LESLIE HICKSON—Clubs Are Trumps.
DUGAN, WILLIAM—FRANCIS—Thrills; with JOHN MEEHAN—The Tantrum.
DUNN, CAESAR—The Four-Flusher.
ELKINS, FELTON, and SALISBURY FIELD—A. W. O. L.
ELLIS, EDITH—White Collars.
ELY, LEWIS B., and SAM FORREST—Thoroughbreds.
EMERY, GILBERT—Episode.
ENTRIKIN, KNOWLES — The Small Timers.
ERVINE, ST. JOHN, and H. G. WELLS—The Wonderful Visit.
EYRE, LAURENCE—The Steam Roller.
FAGAN, MYRON C.—Mismates.
FALLER, JAMES—"?"
FARRAR, JOHN, and STEPHEN VINCENT BENET—That Awful Mrs. Eaton', Nerves.
FARRERE, M. CLAUDE—L'Homme Qui Assassina.
FERBER, EDNA, and GEORGE S. KAUFMAN—Minick.
FERNALD, CHESTER BAILEY—The Mask and the Face.
FIELD, SALISBURY, and FELTON ELKINS—A. W. O. L.
FLAVIN, MARTIN—Lady of the Rose.
FLECKER, JAMES ELROY—Hassan.
FODOR, LASZLO—The Stork.
FORD, HARRY CHAPMAN — Eve's Leaves.
FOREST, LOUIS, and HENRY DE GORSSE—Le Procureur Hallers.
FORREST, SAM, and LEWIS B. ELY—Thoroughbreds.
FOX, PAUL, and GEORGE TILTON—Odd Man Out.
FRIEDMAN, ARMIN, and LOUIS MERZ—Dr. David's Dad.
FRONDAIE, M. PIERRE — L'Homme Qui Assassina (Translation).
FROST, WALTER ARCHER — Cape Smoke (The Witch Doctor).
GALSWORTHY, JOHN—Old English, A Bit o' Love.
GANDERA, FELIX—The Bride Retires.
GARREN, JOSEPH J., and CARRINGTON NORTH—Dr. David's Dad (Translation).
GEORGE, GRACE—She Had to Know (Translation).
GERALDY, PAUL—She Had to Know.
GILBERT, W. S.—Engaged.
GLEASON, JAMES, and GEORGE ABBOTT—The Fall Guy; with RICHARD TABER—Is Zat So?
GOETZ, CURT—Isabel.
GOLDKNOPF, ABRAHAM—In the Near Future.
GOODE, REGINALD—Ashes.
GOODHUE, WILLIS MAXWELL—All Wet.
GOODMAN, JULES ECKERT, and EDWARD KNOBLOCK—Simon Called Peter.
GORDON, LEON—The Piker, White Cargo.
GREW, WILLIAM A.—The Sap.
GROPPER, MILTON HERBERT—Ladies of the Evening.
GOULDING, EDMUND, and EDGAR SELWYN—Dancing Mothers.
GRAY, DAVID, and AVERY HOPWOOD—The Best People.
HAMILTON, COSMO—Parasites.
HAMMOND, EDWARD, and MAX MARCIN—Badges.
HASENCLEVER, WALTER—Beyond.
HAWTHORNE, RUTH, and MARY KENNEDY—Mrs. Partridge Presents.
HECHT, BEN—The Stork.
HICKSON, LESLIE, and W. LEE DICKSON—Clubs Are Trumps.
HOLLISTER, LEN D. and LEONA STEPHENS—The Morning After.
HOOKER, BRIAN—Cyrano De Bergerac.
HOPWOOD, AVERY — The Harem (Translation); with DAVID GRAY—The Best People.
HORAN, CHARLES—The Devil Within.
HOWARD, SIDNEY—They Knew What They Wanted; with EDWARD SHELDON—Bewitched.
HUGHES, HATCHER—Ruint.
HYMER, JOHN B., and Le ROY CLEMENS—Aloma of the South Seas.
IBSEN, HENRIK—Ghosts, Rosmersholm, The Wild Duck.
JACOBUS, J.—The Little Angel (Adaptation).
JEROME, JEROME K.—Man or Devil.
JESSE, F. TENNYSON—Quarantine.
JOYCE, JAMES—Exiles.
KAUFMAN, GEORGE S., and MARC CONNELLY—Beggar on Horseback; KAUFMAN and EDNA FERBER—Minick.
KELLY, GEORGE—The Show-Off.
KENNEDY, CHARLES RANN — The Servant in the House.
KENNEDY, MARY, and RUTH HAWTHORNE—Mrs. Partridge Presents.
KETTERING, RALPH THOMAS—Easy Street.
KLINE, A. A.—Out of Step.
KNOBLOCK, EDWARD, and JULES ECKERT GOODMAN—Simon Called Peter.
LAKATOS, LASZLO—The Sapphire Ring.
LAMB, A. J.—Flesh.
LARRIC, JACK—The Easy Mark.
LAWRENCE, VINCENT—Two Married Men.
LAWSON, JOHN HOWARD—Processional.
LEIGHTON, ISABEL—The Sapphire Ring (Translation).
LENORMAND, M. H. R.—L'Homme Et Ses Fantomes.
L'ESTRANGE, DAVID—The Rat.
LEWISOHN, IRENE—Sooner and Later.
LIGHTNER, FRANCES—Puppets (The Knife in the Wall).
LONGSON, LILA—What Women Do?
LONSDALE, FREDERICK—Aren't We All?, The Fake.
LOTHAR, RUDOLPH—The Werewolf.
McCORMICK, LANGDON—Shipwrecked.
McMASTERS, WILLIAM H.—The Undercurrent.
McNALLY, WILLIAM J.—A Good Bad Woman.
McNUTT, PATTERSON, and ANNE MORRISON—Pigs.
MACK, WILLARD — The Dove, High Stakes.
MALCOLM, CHARLES HORACE—Bachelor's Brides.
MARCIN, MAX—Silence; with EDWARD HAMMOND—Badges.
MAYER, EDWIN JUSTUS—The Firebrand.
MEEHAN, JOHN, and WILLIAM F. DUGAN—The Stork; MEEHAN and THOMPSON BUCHANAN—Bluffing Bluffers.
MERLIN, F. S., and EDWARD E. ROSE—Three Doors.
MERZ, LOUIS, and ARMIN FRIEDMAN—Dr. David's Dad.
MILNE, A. A.—Ariadne.
MIRANDE, YVES, and ANDRE PICARD—The Man in Evening Clothes.
MOLIERE—Le Bourgeois Gentilhomme.
MOLNAR, FERENC—Carnival, The Swan.
MOLNAR, FRANZ—The Guardsman.
MONTGOMERY, VICTORIA, and ALICE F. SIDMAN—Blind Alleys.
MOREAU, ADRIEN, and VICTORIEN SARDOU—Madame Sans-Gene.
MORGAN, AGNES—The Legend of the Dance.
MORRIS, GORDON—Jack in the Pulpit.
MORRISON, ANNE, and PATTERSON McNUTT—Pigs.
MOWATT, ANNA CORA—Fashion.
MUELLER, HANS—The Depths.
MULLALY, DON — Conscience, The Desert Flower.
MURPHY, RALPH, and FRED WALL—The Handy Man.
NEWING, DeWITT—The Big Mogul.
NICHOLS, Anne—Abie's Irish Rose.
NORTH, CARRINGTON, and JOSEPH J GARREN—Dr. David's Dad (Translation).
NUGENT, J. C., and ELLIOTT—The Poor Nut, The Rising Son.
OLIVER, ROLAND—Night Hawk.
O'NEILL, EUGENE—All God's Chillun Got Wings, Desire Under the Elms, The Dreamy Kid, The Emperor Jones, S. S. Glencairn.
O'NEILL, RAYMOND, and SHERWOOD ANDERSON—The Triumph of the Egg.
ORKOW, B. HARRISON — Milgrim's Progress.
ORME, MICHAEL—Tiger Cats.
PAGE, COURTENAY, and A. B. DEWING—Don't Bother Mother.
PAGE, MANN, and PAUL DICKEY—The Backslapper.
PARKER, DOROTHY, and ELMER RICE—Close Harmony.
PERCIVAL, JULIE HELENE, and CALVIN CLARK—The Bully.
PHILLPOTTS, EDEN—The Farmer's Wife.
PICARD, ANDRE, and YVES MIRANDE—The Man in Evening Clothes.
PINERO, ARTHUR WING—Second Mrs. Tanqueray, Trelawney of the "Wells".
PIRANDELLO, LUIGI—Naked.
PITT, GEORGE DIBDIN—Sweeney Todd.
PLAUTUS—The Brothers Menaechmus.
PURCELL, GERTRUDE—Tangletoes.
RANDOLPH, CLEMENCE, and JOHN COLTON—Rain.
RICE, ELMER L.—The Mongrel; with DOROTHY PARKER—Close Harmony.
RICHMAN, ARTHUR—The Far Cry, Isabel.
RITZ, ROBERT—Alloy.
ROBERTSON, MARGUERITE — Paolo and Francesca.
ROBINSON, THOMAS P. — Artistic Temperament.
ROSE, EDWARD E., and F. S. MERLIN—Three Doors.
ROSTAND, EDMUND—Cyrano De Bergerac, L'Aiglon.
SARDOU, VICTORIEN, and ADRIEN MOREAU—Madame Sans-Gene.
SELWYN, EDGAR, and EDMUND GOULDING—Dancing Mothers.
SHAKESPEARE—Merchant of Venice, Othello, Taming of the Shrew.
SHAW, GEORGE BERNARD—Caesar and Cleopatra, Candida.
SHELDON, EDWARD, and SIDNEY HOWARD—Bewitched.
SHERIDAN, RICHARD BRINSLEY—The Critic.
SHERMAN, ROBERT J.—Spooks.
SHUDRAKA, KING—The Little Clay Cart.
SIDMAN, ALICE F., and VICTORIA MONTGOMERY—Blind Alleys.
SIROVICH, DR. WILLIAM IRVING—Schemers.
SPENCE, RALPH—The Gorilla.
STANLEY, MARTHA—My Son.
STARLING, LYNN—In His Arms.
STALLINGS, LAURENCE, and MAXWELL ANDERSON—What Price Glory?
STEPHENS, LEONA and LEN D. HOLLISTER—The Morning After.
STILLMAN, HENRY—Nocturne.
SWAN, MARK—Judy Drops In.
TABER, RICHARD, and JAMES GLEASON—Is Zat So?
THOMAS, BRANDON—Charley's Aunt.
THURSTON, E. TEMPLE—The Blue Peter.
TILTON, GEORGE, and PAUL FOX—Odd Man Out.
TOTHEROH, DAN—Wild Birds.
TREADWELL, SOPHIE—O Nightingale.
TREVELYAN, H. B.—The Dark Angel.
TURNER, JOHN HASTINGS — His Queen.
TURNER, JOHN, and EUGENIE WOODWARD—Two by Two.
UNGER, GLADYS—Starlight, The Virgin of Bethulia, The Werewolf (Translation).
UPRIGHT, BLANCHE—The Valley of Content.
VADJA, ERNEST—Grounds for Divorce, The Harem, The Little Angel, Fata Morgana.
VADJA, JOHN S.—The Little Angel (Translation).
VILDRAC, CHARLES—Michel Auclair.
VOLLMER, LULA—The Dunce Boy.
VOLLMOELLER, KARL—The Miracle.
WALL, HARRY—Havoc.
WALL, FRED, and RALPH MURPHY—The Handy Man.
WATSON, NAN MARRIOTT, and EDITH CARTER—Lass o' Laughter.
WEDEKIND, FRANK—The Loves of Lulu.
WELLS, H. G., and ST. JOHN ERVINE—The Wonderful Visit.
WESTERVELT, P. L., and JOHN CLEMENTS—Made for Each Other.
WHITE, SHELDON—The Right To Love.
WILBRAHAM, EDWARD—Ostriches.
WILLARD, JOHN—The Green Beetle.
WILSON, EDMUND—The Crime in the Whistler Room.
WOODWARD, EUGENIE, and JOHN TURNER—Two by Two.
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Slasle, Noble—M13
Smith, Harry B.—M41, M45
Smith, Paul Gerard—M7
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The Billboard Index

OF BURLESQUE SHOWS

SEASON 1924-1925

Compiled By ALFRED NELSON

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The Billboard Index of Burlesque Shows aims to present the roster of the Burlesque Shows which appeared in New York City during the past season. A list of these shows arranged by circuits and in the order of their showing at certain theaters is presented, together with a complete list of players who appeared in these shows. The latter list is arranged in alphabetical order. The compiler of these lists will welcome the pointing out of any errors and will gladly correct those detected if brought to his attention in subsequent issues of The Billboard.

HOW TO USE THE BILLBOARD INDEX OF BURLESQUE SHOWS

If you wish information about a Burlesque Show presented in New York City during the past season, consult the ALPHABETICAL LIST OF BURLESQUE SHOWS, where it will be found in its alphabetical order, under the heading of the Circuit it played on. Then consult the LIST OF BURLESQUE SHOWS PRESENTED IN NEW YORK, where it will be found under the number it is designated by in the ALPHABETICAL LIST OF BURLESQUE SHOWS.

If information about a player in Burlesque is desired, consult the ALPHABETICAL LIST OF BURLESQUE PLAYERS, where the player's name will be found listed in its proper alphabetical order. The number opposite the player's name designates the show in which he or she appeared. This in turn can be located by this number in the LIST OF BURLESQUE SHOWS PRESENTED IN NEW YORK. In all cases the letter before a number stands for the Circuit on which the show played. Thus: C stands for Columbia Circuit, M for Mutual Circuit.

ALPHABETICAL LIST OF BURLESQUE SHOWS

Arranged alphabetically and by circuits

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Go to It..... C24
Golden Crooks..... C19
Good Little Devils..... C12
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Happy Moments..... C 2
Harry Steppe and His Big Show..... C 6
Hippity Hop..... C22
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BURLESQUE SHOWS

Arranged by Circuits and in Order of Opening Date

COLUMBIA CIRCUIT

Shows Arranged in Order of Their Opening Date at the Columbia Theater, New York, Unless Otherwise Noted

C1

PEEK-A-BOO

—Produced by—
JEAN BEDINI
Week of August 18, 1924
THE CAST:

Jean Bedini, Harry and Willie Lander, Harry Peterson, Ed Quigley, Jessie Reco, Peggy Mayo, Nelle Nelson, Gordon and Germaine and Dorine Glover.

The "Jazz-A-Ganza" dancing girls, direct from London, England, include Jean Lake, Deicie Howard, Marjorie Daw, Nan Bedini, Billy Weyman, Vera Calver, Marjorie Sussex, Eva Steppe, Jessie Ruddock, Cecil Norick, Pat Steppe, Babe Hayes, Trixie Tatton, Winifred Sussex, Vera Leon, Myra McKenzie, Mary King, Pat Mangan.

C2

HAPPY MOMENTS

—Produced by—
SIM WILLIAMS
Week of August 25, 1924
THE CAST:

Frank Cook, Pauline Glenmar, Gertrude Avery and Her Boys, Floyd F. Hallicy, Pliny Rutledge, Florence Allison, Lew White, Herman Fay, Cleora and Bono, Bobby Fay, Lucille Dermott.

Gladys Gray, Mildred Norman, Bobby Fay, Babe Renard, Rose Lockwood and Carmen Dervin.

Nina Latoret, Martha Fontaine, Rut Clark, Florence Breese, Hazel Griffith and Lucille De Mott.

Mildred Fyles, Alice McLeod, Marie Harris, Millie Julian, Nellie Mayo and Dolly Castle.

C3

MOLLIE WILLIAMS AND HER SNAPPY REVUE

—Produced by—
MOLLIE WILLIAMS
Week of September 1, 1924
THE CAST:

Mollie Williams, Fred Harper, Bobby Wilson, Ray Loretta, John Mack, Lillian Pearl, Al Morton, Andrew Mayo, Eve Mack, Ella Corbett and Bebe Almond.

THE CHORUS:

Dinky Dare, Dixie Mayo, Frances Wilson, Dollie Bird, Loretta Bird, Claire Sawyer, Irene Bird, Juva Dean, Birdie Bird, Blanche DuBois, Betty Gordon, Helen Quinn, Margie White, Sidonia Waiss, Billie Bennett, Sylvia Clark and Marlene Salazar.

C4

FRED CLARK'S LET'S GO

—Produced by—
FRED CLARK
Week of September 8, 1924
THE CAST:

Manny King, Nan Polan, Walter (Pep) Smith, Mae Janese, Jim Buckley, Florence Kane, Andy Price, Helen Flynn, Rosalie Brumm and George Stevens with his wrestling bear, "Little Jim".

THE CHORUS:

Marge Mason, Eva Beechey, Mary Carney, Rose Price, Anna Mack, Peggie Newman, Polly Hyatt, Ethel Wayne, Jewel Sexton, Kay Ellis, Mabelle Lord, Betty Myers, Rosalie Brumm, Billie Clark, Peggy Marshall, Paulette Lorayne, Jean Swanson and Ethel Maye.

C5

COME ALONG

—With—
JAMES C. MORTON
—Produced and Presented by—
FRED CLARK
Week of September 15, 1924
THE CAST:

James C. Morton, Alice Lawler, Sidney Green, Alfred Morton, Betty Burroughs, Burton Carr, Mamie Morton, Edna Morton, Josephine Les Gellis, Mary Scovell, Lucia Scovell, Les Gellis Brothers, Lillian McDonald, Joe Benn, Elsie Cobb and Bee Loudiz.

C6

HARRY STEPPE AND HIS BIG SHOW

—Produced by—
CAIN & DAVENPORT
Week of September 22, 1924
THE CAST:

Harry Steppe, Harry O'Neal, Vic Casmore, Solly Hite, Mabel Reflow, George Rose, Rose Duffin, Lola Pierce, Rube Walman, Carmen Sisters and George McClennon.

THE CHORUS:

Edna Williams, Anita White, Nettie Walman, Dolly Brannagan, Beatrice Sheer, Carmin Connolly, Dixie Simmons, Ray Fox, Toots Steward, Vivian Powell, Rose Carmen, Josie Carmen, Hilda Rlier, Madeline Aldredge, Mammie Burns, Francis Gracer, Ida Davis, Stella Godin.

C7

THE MARION SHOW

—Presented by—
DAVE MARION
Week of September 29, 1924
THE CAST:

Dave Marion, Charles McNally, Dave Burt, Richie Covey, Ed Begley, Frank Parish, Steve Peru, Abe Gore, Frank Du Tell, Ben Grinnell, Bobby Taylor, Jr.; Emanuel Kramer, Frank Hilderbrand, Charles Pierce, Josephine Sabel, Winnie Clifton and Irene Cornell.

THE CHORUS:
Helen Logan, Helen Page, Nellie Mack, May Csuray, Mae Kramer, Mary Rinkis, Geraldine Stratford, Jacqueline Gillette, Dolly Adams, Lillian Howard, Trixie Stewart, Alice Stewart, Mildred Richmond, Juanita Evans, Anna Hall, Pauline Claire, Gladys Norton and Muriel Clark.

C8
"SLIDING" BILLY WATSON SHOW
—Presented by—
"SLIDING" BILLY WATSON
Week of October 6, 1924
THE CAST:
Franz Marie Texas, Mlle. Babette, Marie Vernon, Clare Evans, Paul H. West, Murray Harris, Frank Mallahan, Oliver De Grant, Jasper Stroupe, Creedon and Taye, Tiny Eddie, Chas. Eddie, Chick Eddie, Little Anna Propp and "Sliding" Billy Watson.
THE CHORUS:
Constance Walker, Mary Murray, Mildred Doyle, May Gilmore, Jane Stroupe, Agnes Evans, Margie Wilkins, Ann Marsh, Marion Paulson, Buddy Hindson, Stella Gray, Kitty Durand, Helen Thompson, Betty Clarke, Rose Freeman, Frances Bergere, Evelyn May, Ella Germaine, Jeane White and Louise Perry.

C9
BARNEY GERARD'S NEW SHOW
Week of October 13, 1924
THE CAST:
Jos. K. Watson, Will H. Cohan, Walter Johnson, Bob Manning, Gladys Darling, Ada Lum, Olive DeClair, Rastus Wilson, Casey Jones, Diamond and Wallman and Joseph Murphy.
THE CHORUS:
Jackie Saunders, Julia Douglas, Abbe Dokistrom, Wanda Dudley, Gloria Fay, Violet Fay, Peggie White, Dorothy Manning, Louise Russell, Ann Greeley, Lillian Howard, Amy Douglas, Charlotte Middlemore, Elsie Grossman, Dorris Green, Betty Orr, Geraldine Dempsey and Marcella Kurdy.

C10
TOWN SCANDALS
—Presented by—
IRONS & CLAMAGE
Week of October 20, 1924
THE CAST:
Harry Le Van, Lettie Bolles, Estelle (Arab) Nack, Manny Kohn, Thelma Harris, Jim De Pinto, Johnny Kane, Helen Curtis, Corinne Wilson, Joe Van, Joe Yule, Angeleo Armento, Herman Equilli, Alfred Equilli and James Rooney.
THE CHORUS:
Ruth Kelly, Florence West, Hazel Bernard, Joyce Burke, Margie Le Van, Mildred Powers, Hinda Wasau, Florence Well, Kitty Lamont, Mae Shaw, Joan Allen and Wanda Devon.
THE SIX ENGLISH THRILLERS:
Mickey Sweeney, Leona White, Elsie Regan, Hazel Hansen, Flo Winters and Neil Carter.

C11
JIMMIE COOPER REVUE
—Presented by—
JIMMIE COOPER
Week of October 27, 1924
THE WHITE CAST:
Jimmie Cooper, Jack Reddy, Harry Myers, Hal Willis, Sam Aero, Jean Vernon, Midgie Gibbons, Helen Davis, Betty Delmonte and Jene Conroy.
SPECIALTIES:
The Seven Pashas, whirlwind Arabian acrobats; Julian Arthur's Band, 10 jazzy jazz musicians.
THE COLORED CAST:
Jazz Lips Richardson, Octavia Sumler, Sam Cross, John Dancer, Dandy Brown, Jennie Dancer, Man Tan Moreland and Susaye Brown.
THE CHORUS:
Doris Erickson, Billie Millscot, Florence Marshall, Ruby La Marr, Ruth Barker, Harriet Emerson, Martha Wallace, Rose Morford, Ann Wallace, Dolly Clark, Josephine Tully, Cecilia Healy, Babe Mason, Margie Page, Patsy Simonds, Ethel Edwards and Helen Gibson.

C12
GOOD LITTLE DEVILS
—Presented by—
BARD & PEARL
Week of November 3, 1924
THE CAST:
Mary Ellis, Bobby Vail, Allan Mackenzie, Mae Daly, Edward Bisland, Jewel Servany, Anthony Ambrose, Charlie Abot, Leona Earl, Eddie Akin, Edna Green, Harry May and Garnet Servany.
THE CHORUS:
Toots Heidt, Irene Heidt, Flo Morgan, Gladys Reid, Jane Fillet, Louise Tichen, Lucille Vogt, Loraine Page, Sylvia Abotte, Jean Wood, Frieda Mack, Bobbie McCarron, Maud Burness, Theresa Barron, Louise Mattis, Darline Stoddard, Zoe Garland and Dolly Hale.

C13
COLLINS AND PILLARD
—In—
HOLLYWOOD FOLLIES
—Produced by—
JOSEPH HURTIG
Week of November 10, 1924
THE CAST:
Marty Collins, Jack Pillard, Al Stern, Jimmy Connors, Jacque Wilson, Juliet Belmont, Mae Kennedy, Margie Williams, Ray Vee, Joe Bush, Fred Adolson, Paddy Cliff and William Riley.
THE CHORUS:
Jerry Hodgson, Ruth Hallam, Kitty Smith, Edna Zarra, Irene Zarra, Pearl Morris, Yvonne La Tour, Florence Adonia, Rose Collins, Estelle Pillard, Margie Williams, Mickey Meade, Betty Rough, Ruth Lee, Nora Peat, Beulah Hollin, Billie Lamona, Winifred Weston, Anna Britton, Eva Brown, Vic Guyer, Geraldine Corry, Mabel Lynest and Irene Newman.

C14
GEORGE NIBLO AND HELEN SPENCER
—In—
STEP ON IT
—Presented by—
HURTIG & SEAMON
Week of November 17, 1924
THE CAST:
George Niblo, Marty Semon, Jim Hall, Harry Bart, Morris Lloyd, Ben Joss, Peggy Durae, Jessie Rece and Helen Spencer.
THE CHORUS:
Pillard, Hall, Casper, Russo, Bart, Baron, Kirby, Phillips, Goodale, Grue, Williams, Steele, Johnston Sisters, La Due and Herman Martin.

C15
LENA DALY
and Her
MISS TOBASCO COMPANY
—Presented by—
LENA DALEY
Week of November 24, 1924
THE CAST:
Lena Daley, Lou Denny, Eddie Shubert, Billy (Bumps) Mack, Sid Gold, Jimmy Van, Martha White, Hazel Miller, Rita and Doris.
THE CHORUS:
Viola Wilson, Flo Cox, Peggy Waldeck, Agnes Anderson, Betty Wilhart, Edith Flenner, Emma Earle, Margie Kay, Patricia Jackson, Leota Hullinger, Ebba Mack, Rebe Markert, May West, Buster Brown, Nina Stevens, Josephine Winters and Arline Truppel.

C16
RUNNIN' WILD
—Presented by—
ED. E. DALEY
Week of December 1, 1924
THE CAST:
John O. Grant, Edith Bates, Bernie Green, Babe Healy, Jimmie Gallivan, Sam Micals, Audrey McVey, Mildred Holmes, Tommy Seymour, Billy Foster and Loretta Bayes.
THE CHORUS:
Loretta Bayes, Mae Finch, Eva Brown, Mildred Gilmore, Audrey McVey, Esther Brandon, Betty Blakely, Lillian Gordon, Agatha LaFoen, Emerita Belmont, Josephine Achard, Flo McDonald, Gene Gray, Peggy DeRemer, Dottie Mason, Ester Dodge, Anita Barlow and Cecelle Driscoll.

C17
THE FAST STEPPERS
Presented Week of December 8, 1924
THE CAST:
Eddie Dale, Charley Daley, Mark Germaine, Dorothy Alexander, Vic Kennedy, Fred Taylor, Eddie McKenna, Tommy Gordon, Marie Bergman, Billy Peterson, Evelyn Cunningham, Ethel McLean, Olive La Compte, Budde Cort and Billie Walker.
THE CHORUS:
Ethel McLean, Mabel Poore, Marie Williams, Helen Leroy, Billie Walker, Dorothy Johnson, Betty Rubens, Budde Cort, Edythe Black, Hedge Gallagher, Helen Dundin, Rita Bowers, Helen Kaplan, Louise Russell, Ethel McAdams, Buster Green, Dorothy Bosche and May Burns.

C18
STEP THIS WAY
—With—
I. B. HAMP
—Presented by—
JACOBS & JERMON
Week of December 15, 1924
THE CAST:
I. B. Hamp, Gertrude Reck, Al Golden, Beulah Venitta, Bernice La Barr, Fred Binder, Arthur Young, Ben Fox, Le Van Sisters and the Six Rockets.
THE CHORUS:
Irene Canter, Irene Clark, Mae Le Van, Lilly Le Van, Sylvia Bradre, Elizabeth Rocket, Nanie Rocket, Erma Rocket, Lorreta Rocket, May Osborn, Bee Ford, Gertie Rocket, Nita Noto, Peggy Hollis, Helen Dundon, Anna Rocket, Kitty Roth and Edna Pierce.

C19
BILLY ARLINGTON
—With—
GOLDEN CROOKS
—Presented by—
JACOBS & JERMON
Week of December 22, 1924
THE CAST:
Billy Arlington, Walter La Foye, Billy Joseph, Carl Taylor, Girlie Knight, Ede Mae, Louise Wright, Cliff Clifford, Pete Frazier, Frank Auteressi, Joseph Hendricks, Winnie Finnel and John Treitas.
THE CHORUS:
Florence Collins, May Winters, Mabel Lynn, Marion Johnson, Bernice Gilbert, Jean Spooner, Genevieve Phillips, Billy Dugane, Winnie Finnel, Hazel Griffin, Pauline Homler, Marion Nevins, Millie Evens, Elizabeth La Foye, Lillian Brooks, Daisy Ford, Helen Long and Charlotte Lewis.

C20
WINE, WOMAN AND SONG
—Presented by—
LEWIS TALBOT
Week of December 29, 1924
THE CAST:
Bert Bertrand, Harry (Shuffle) Le Van, Nate Busby, Charles Cole, Eddie Welsh, Edgar Rand, Ralph Pepper, Gertrude Ralston, Agnes Dempsey, Dotty Bates and Hattie Telford.
THE CHORUS:
Georgie Miller, Jane Parke, May Anderson, Ethel Purdy, Jerry Rogers, Kitty Rogers, Billy Zorn, Olive Bliss, Iris Evans, Marie Wilson, Hattie White, Kitty Fields, Bebe Hedlok, Pearl Smith, Edna Bernard, Alma Montague, Kiki Brazil, Ruby Vaughan, Marie Nugent, Georgine Smyth, Fern Dennis, Elvira Rush, Pauline Russell and Ida Roberts.

C21
RED PEPPER REVUE
—Presented by—
WILLIAM K. WELLS
Week of January 5, 1925
THE CAST:
Jack T. Edwards, Eddie Beck, Ralph Singer, James Holly, Morton Beck, Frankie La Brack, Nellie Dunn, Mabel Best, Ruth Rosemond, Mabel Haley, Arthur Page and William E. Browning.
THE CHORUS:
Cleo Pennington, Olga Williams, Belle Dixon, Mary Macklin, Elsie Berger, Billie Gallagher, Vivian Hope, Rita Armour, Iona Thurston, Hazel Burt, Mary Walton, Kitty Gilbert, Virginia Haven, Vera Keyes, Grace Moxey, Rose Prevost, Helen Raymond, Dorothy Jay, Dorothy Friel and Peggy Long.

C22
HIPPITY HOP
—Presented by—
PECK & KOLB
Week of January 12, 1925
THE CAST:
Abe Reynolds, Lew Lewis, Duke Rogers, Thad De Monica, Andy White, Lui Ring, Kay Norman, Lora Carol, Betty O'Day and Grace Cameron.
THE CHORUS:
Catherine Scott, Thelma Mattson, Betty O'Day, Germaine Faire, Violet Dale, Viola Suess, Bessie Shaw, Irene Perry, Dora Mason, Odetta Vladmar, Carmen Devero, Mae Russell, Joy Roseland, Evelyn De Mont, Babe Arnold, Grace Tyson, Flo Lewis and Helen May.

C23
JACK REID'S RECORD BREAKERS
—Presented by—
JACK REID
Week of January 19, 1925
THE CAST:
Jack Reid, Kitty Warren, Helen Kay Booth, Rose Sharon, Frank Tunney, Joe Lang, Joe Melino, Billy Cumby, Billy Roscoe and Lew Howard.
THE CHORUS:
Peggy Williams, Marie Tunney, Jarvis Kern, Edna James, Catherine Seecamp, Peggie Lewis, Norinne O'Connor, Catherine Hunt, Marguerite Cook, Mae Ritchie, Kathryn Merrill, Beatrice LeRoy, Dovey Aylor, Violet Lester, Estelle Rogers, Pearl McTerry, Babe Hart and Elsie Clark.
THE SPECIALTIES:
Johaan Fraanks and Models: Ray Comedy Circus, with William Donahue, international clown, and bucking mules, ponies and dogs; Naomi and her Brazilian Nuts.

C24
GO TO IT
—Presented by—
WILLIAM S. CAMPBELL
Week of January 26, 1925
THE CAST:
Althea Barnes, Louise Gardner, Helen Du Ross, Gene Shuler, Tommy Levene, Wally Jackson, Jack Keane, Violet Sharp, Jake Kogan, John Marshall, Andy Francis, John Ross, Robert Sandberg, Peggy Moran and Tereta Schaffer.

C25
BATHING BEAUTIES
—Presented by—
RUBE BERNSTEIN
Week of February 2, 1925
THE CAST:
Jack Hunt, Clyde Bates, Dudley Farnsworth, Ray Walzer, Marie Hart, Hazel Romaine, Vinnie Phillips and Kittie Madison.
THE SPECIALTIES:
Kathleen French and Dorothy Barrett, "French Airplane Girls".
THE CHORUS:
Anna Trotman, Kate Morrisey, Helen Dillon, Marie Hunt, Shirley Doyle, Margaret Solomon, Margaret Bird, Louise Baldwin, Anna Messier, Billy Dove, Mae Foley, Vera Holmes, Jackie Newton, Violet Devere, Teddy Smith, Flo Allen, Helen Walzer and Aline Green.

C26
TAKE A LOOK
—Featuring—
CY PLUNKETT, EVYLEEN RAMSAY, GEORGE SCHRECK
Presented Week of February 9, 1925
THE CAST:
Cy Plunkett, Evyleen Ramsay, George Schreck, Charles Harris, Jack Erickson, Helen Mason, Flossie De Vere, Salvator Zito, Dave Perry and Bill Perry.
THE CHORUS:
Rose Wells, Harriet White, Arline MacDonald, Diana Manor, Anna Reben, Claire Morton, Violet Kreig, Peggy Morris, Alice Wells, Virginia Parks, Dorothy Wells, Edith Howard, Margie Knight, Katherine Kennedy, Hester Van Cor, May Kennedy, Maud Kirby and Frankie Dale.

C27
MONKEY SHINES
—With—
GEORGE SHELTON, AL TYLER, WALLY SHARPLES
—Presented by—
CLARK & McCULLOUGH
Week of February 16, 1925
THE CAST:
George Shelton, Al. Tyler, Wally Sharples, Babe Shaw, Maybelle Yorke, Cy Landry, Beatrice Tracey, Lloyd Peddrick and George Hazzard.
THE CHORUS:
Violet Pardue, Corrie DeBrauw, Peggie Trevor, Poppy Robbins, Marie Wilson, Estelle Johnson, Nancy Kaye, Anna Aherns, Lillian Elliott, Gertrude Delaney, Marie Ansell, Adele Sidler, Evelyn Gordon, Alberta Brock, Helen Reymond, Margie Warren, Maude Fields, Evelyn Dalton.

C28
STOP AND GO
—With—
JOHN BARRY
—Presented by—
JOHN G. JERMON
Week of February 23, 1925
THE CAST:
John Barry, Burton Carr, Jean Bodeni, Helen Carlson, Ethel DeVeaux, Anne Myers, Mabel Clifford, Bob Startzman, Dick Erford, Mr. Simmons, Veoletta and Raymond's Dancers.

C29
SILK STOCKING REVUE
—With—
FRANK X. SILK
—Produced by—
THE LATE HARRY HASTINGS
—Presented by—
MRS. HARRY HASTINGS
Week of March 2, 1925
THE CAST:
Frank X. Silk, Paul Orth, Joe Lock, Armand Monte, Johnny Dove, Busch Sisters, Bob Carney, Jean Carr, Helen Kennedy, Ruth Gibbs and Frank Martin.

C30
FOLLIES OF THE DAY
—With—
TOMMY (BOZO) SNYDER ELSA MAY, SAM GREEN, HARRY SEYMOUR
—Presented by—
BARNEY GERARD
Week of March 9, 1925
THE CAST:
Tommy (Bozo) Snyder, Elsa May, Sam Green, Harry Seymour, Bert Mathews, Wallace Nash, Clyde Tedford, Al. Bohne, Ernest Holder, John R. Williams, Scotty Weston, Frank Juban, Joseph Murphy, Beth Clark, Marie Tyler and Avalon Four.
THE CHORUS:
Fanny Snyder, Lola Daniels, Bertha Waldo, Dorothy De Palmer, Gladys Curry, Vivian White, Helen Darrington, Billie West, Annette Harper, Bessie Lesse, Hilda Mack, Fay Stone, Adeline Cornell, Helen Walsh, Eline Thomas, Nell Kelly, Sally McNish and Kathryn Fredericks.

C31
BROADWAY BY NIGHT
—With—
JOE WILTON
—Presented by—
JOE WILTON
Week of March 16, 1925
THE CAST:
Joe Wilton, Bob Capron, Jack Cameron, Mildred Cecil, Leo Lee, Phil Fletcher, Bob Bennett, Ella Johnson, Carrie Allen.
Specialists—Jim and Jack, dancing demons.

C32
THE TALK OF THE TOWN
—With—
EDDIE HALL
—Presented by—
HARRY M. STROUSE
Week of March 23, 1925
THE CAST:
Eddie Hall, Charles J. Fagan, Harry Welsch, Sid Easton, Britt Stegall, Walter T. Deering, Red Davenport, Ed Bigelow, Nora Billings, Etna Moore, Patsy Gilson, Kitty Glasco.
THE CHORUS:
Ponies—Harriett (Frisco) Lee, Trixie Welch, Peggy Stegall, Estelle Marcelle, Claire Moran, Billie White. Mediums—Kitty Sheridan, May Gibson, Lora Reeves, Elenor Mullen, Jean Miller, Dot Williams. Show Girls—Julia Ryan, Dorothy Maxwell, Marie West, Alice Ray, Mazie Hunt, Edna Robie.

C33
FRANK HUNTER
—With—
BEST SHOW IN TOWN
Production and Numbers Staged by William Brandell
A Brandell & Travers Attraction
Week of March 30, 1925
THE CAST:
Frank Hunter, Walter ("Boob") McManus, Inez de Verdier, Lydia Harris, Rose Bernard, Mae Percival Shirley Belmont, George C. Mack, Harry Kilby and the Six Sunshower Girls.
THE CHORUS:
Tiny Blue, Ruth Bennett, Bobby McManus, Una Chadwick, Irma Holden, Ella Merer, Peggy Delmar, Kathryn Thorne, Alma Breault Ethel Swanson, Dolly Voldez.
SIX SUNSHOWER GIRLS—Eva Belmont, Bunny Newlin, Allen Raddigan, Eva Davenport, Peggy Satler, Grace Wyotte.

C34
NIFTIES OF 1925
—With—
DANNY MURPHY
—Presented by—
HURTIG & SEAMON
Week of April 6, 1925
THE CAST:
Danny Murphy, Jack Coyle, Sam Bramsky, Will Rogers, Harry Leff, Violet McKee, Mabel White, Elsie Gregory, Lillian Frier.
Specialists—Honor and Smiles.
THE CHORUS:
Misses Marshall, Jackson, Amber, Kirtland, O'Connors, Phillips, Miller, Gilbert, Alderson, Clark, Griffin, Beatty, Dobbs, Livingston, Allen, Bernard, Lamont, Hall.

C35
SEVEN-ELEVEN
—Presented by—
HURTIG & SEAMON
Week of April 13, 1925
Hezekiah Jones, a Policeman.....Horace Fredericks
Rufus Brown, Baggage Master.....Billy Mitchell
Tindy Grey, Baggage Smasher.....Al Young
Hotstuff Jackson, Financier.....Garland Howard
Mose Brown, Steward of The Natches.....
.....John Turner
Lillian Green, Telephone Operator.....Frances Smith

Cleo Zell, a Jazz Baby Doll.....Mae Brown
Gunga Din, a Hindu Faker.....Al Young
Go Kum, a Chinese Laundry Man....Sam Cook
Diamond Joe, a Bookmaker...John Kinneybrew
Sweet Singing Eddie.....Eddie Grey
Jack Stovall, Dumb But Lucky..Speedy Smith
Lieutenant Haywood, of the Home Guard.....
.....James Rutherford
Dolly Wares, a Cigaret Girl.....Mary Scott
Hattie Blue, Cashier.....Elvira Johnson
Shaker Foot, a Bellboy.....Cecil Graham
Shaker Hip, a Bellboy.....Billy Mitchell
Bright Eyes.....Lola Waters
Hotel Maid.....Nellie Jones

Passengers, Roustabouts, Highyellows and Browns, Dancers and Clowns—Dorothy Brown, Ratta Bell, Rebecca Richardson, Mary Evans, Marie Rich, Ruth Johnson, Naomi Watson, Mae Cooper, Elizabeth Jackson, Billy King, Beatrice Rutledge, Peggy Waters, Hazel Diaz, Viola Wilson, Leon Morgan, Bessie Williams, Estelle Brown, Mickey Fergerson, Laura Elliot, Rose Somerville, Celeste Allen, Percy Wade, Slick Chester, George Myrick, Earl West, John Gillard, Thomas Newby, Raymond Campbell, Wm. Clark.

"Seven-Eleven" Quartet—John V. Turner, Eddie Grey, Mary Scott, Elvira Johnson.

Scene 1: Boat Landing, New Orleans. Early Morning. Scene 2: Sweet Singing Eddie and Bright Eyes. Scene 3: Street Leading to Needmore Hotel. Scene 4: Lobby of the Needmore.

C36

HAPPY GO LUCKY

—Presented by—
BERNARD & LORRAINE
Week of April 20, 1925
THE CAST:

Jean McCoy, Ralph Walton, Sid Lorraine, Emily Keller, Dubert Armstrong, William Turner, Nell Gilbert, Willie McCabe, Dick Turner, Eleanor Van.

SPECIALTIES—Nell Gilbert and Eleanor Van, Ralph Walton, Turner Brothers, Nell Gilbert and Emily Keller, Walton and McCabe, Dubert Armstrong and the Gilbert Sisters, Jean McCoy, Jean McCoy and Warren Hewitt, Ralph Walton and Dick Turner.

THE CHORUS:

Jean Caryle, Dorothy Lyons, Helen Drew, Pauline Berg, Edna Hale, Marion Baum, Jessie Lorraine, Babe Bernard, Rosalie Fanstill.

MUTUAL CIRCUIT

Shows Arranged in Order of Their Opening Date at the Prospect Theater, New York, Unless Otherwise Noted

M1

MAX FIELDS AND HIS KUDDLING KUTIES

—Produced by—
FIELDS & WEST
Week of August 25, 1924
THE CAST:

Max Fields, Ed Griffin, Florence Drake, Frank Anderson, Pep Bedford, Frank McKay, Geo. Wallace, Wm. Sexton, Harry West and Anna Fink.

M2

MISS NEW YORK, JR.,

—Produced by—
BILLY (GROGAN) SPENCER
Week of September 1, 1924
THE CAST:

Billy Spencer, Art Mayfield, Anna Armstrong, Ida Blanchard, Babe Quinn, Fred Reese, Nat Anson.

THE CHORUS:

Marie Lambert, Isabel Lambert, Ella Mayfield, Florence Costello, Agnes Gegztes, Billy Hickey, Nadine Boyd, Gladys Reese, Rose Minder, Madge Netteiton, Jo Keenan, Dolly Ashton, Jane Hamon, Peggy Freeman, Julie La Shane, Elsie Valentine, Jackie Revord, Dorothy Brown.

M3

SPEEDY STEPPERS

—Produced and Presented by—
THAYER & SACKS
Week of September 8, 1924
THE CAST:

Mike Sacks, Lee Hickman, Tom Briskey, Billy Dale, Dave Harris, Claire Volpi, May Thayer, Marie Gerard, Gladys Dale, Edna Thayer and Thelma Benton.

THE CHORUS:

Edna Thayer, Marie Gerard, Thelma Benton, Gladys Dale, Anna Devoe, Margaret O'Neil, Edith Forbes, Eleanor Mitchell, Irene Harold, Bertha Lloyd, Lea Sherman, Lou Henley, Devina MacKenzie, Doris Gilbert, May Newman and Flo Walker.

M4

MAIDS FROM MERRYLAND

Produced and Presented Under the Direction of
SAM RAYMOND
Week of September 15, 1924
THE CAST:

Lew Rose, Harry Harrigan, Tom Fairclough, Ed DeVeld, Mlle. Valeska, Grace Harvard, Grace Tremont and Frances Brownie.

THE CHORUS:

Geraldine Berdeau, Anna Jordan, June White, Bessie Evans, Bunnie Le Fort, Marion Tucker, Eleanor Munay, Eva Hellesnes, Jane Young, Margaret Munsey, Rose Argo, Jean Argo, Gertrude Christie, Billie Claire, Madeline McEvoy and Flo Walter.

M5

GUS FAY AND HIS GAYETY GIRLS

Week of September 22, 1924
THE CAST:

Gus Fay, Joe Moss, Henri Kellar, Harry Watson, Evelyn Buttler, Fanny Vedder and Madaline Rice.

THE CHORUS:

Babe Le Vere, Gertrude LeBrenz, May Allen, Daisy Russell, Betty Lewis, Edna Dayton, Patsy Woods, Vivian Jewel, Lenore Clark, Alma Bedell, Bebe White, Florence Woodeer, Toddy Stone, Poppy Stone, Jessie Clarke and Little Gertie Sanders.

M6

SMILES AND KISSES

—Presented by—
BEN A. LEVINE
Week of September 29, 1924
THE CAST:

Jessie Gay, Rose Hemley, Tiny Hemley, Hubert McDonald, Harry Young, Morey Barton and George Leon.

M7

HELLO, JAKE, GIRLS

—Presented by—
AL SINGER
Staged by Harry (Hello, Jake) Fields
Week of October 6, 1924
THE CAST:

Harry Jones, Violet Hilton, James Rooney, Tom McKenna, Harry Fields, Frances Ryer, Harry Jones, McGilley, Dixie Mason, Jokie Boy.

THE CHORUS:

Beatrice Jowett, Vivian Robinson, Pearl Fisher, Leota McLaughlin, Violet Gillett, Hazel Harmon, Millie Kennedy, Helen Lines, Sedel Mansfield, Peggy Lockhart, Dorothy White, Kathryn Kravitz, Mary Issley, Helen Brice, Mary Monohan and Kathlyn Day.

M8

NAUGHTY NIFTIES

—Presented by—
GUS KAHN
Week of October 13, 1924
THE CAST:

Ed Jordon, Dick Hahn, James X. Francis, Jack Holiday, Edna Somers, Pearl Briggs and Helen Harris.

THE CHORUS:

Rose Allen, Helen Gillis, Frances Murphy, Lorraine Deland, Lillion Paulise, Elizabeth Laihonen, Helen Ritts, Peggy Daniels, Billie Williams, Daisy Wayne, Rhea Burk, Mabel Andrus, Maud Gray, Fay Andrus, Ethel Clark and Bernice Gillis.

M9

MOONLIGHT MAIDS

—Presented by—
SAM KRAUS
Week of October 20, 1924
THE CAST:

Billy Hagan, Anna Toebe, Kitty Starr, Diane Morgan, Harry Levine, George B. Hall, Art Brooks.

THE CHORUS:

Carrie Strong, Irene Samuels, Ada Schwartz, Dolly Ward, Dot Williams, Elsie Dainton, Flo Stockwell, Toots Hall, Cleo Dumont, Ruth Levine, Annie Smith, Anna King, Alice Carlton, Frances Kaye and May Brooks.

M10

HURRY UP

—Presented by—
OTTO KLIEVES
Week of October 27, 1924
THE CAST:

Harry Pepper, George Brennan, Bernie Clark, Jackie Addison, Jessie MacDonald, Ambark Ali, Al H. Fox, Vi Penny and Frank Devitt.

THE CHORUS:

Marie Clifford, Lucy Ali, Ethel Fox, Fannie Adams, Anna Gordon, Jean La Vea, Eileen Sweeney, Bobbie Everett, Margery Mann, Ruth Taylor, Jerry Signor, Susan Vernon, Zea Valencia, Bobby Maynard, Juanita Bonney, May Rose.

M11

BILLY GILBERT AND HIS WHIZ BANG BABIES

—Presented by—
BILLY GILBERT
Week of November 3, 1924
THE CAST:

Ruth Shepard, Jack Guth, Alice Carmen, Harry Guth, Belle Barron, Steve Mills, Sam Bo Cohen, Jack Leonard and Billy Gilbert.

THE CHORUS:

Myra Byrnes, Rae Shattuck, Violet Hart, Mabel Sutton, Vera Walters, Dot Marshall, Jacqueline Ford, Belle Thompson, Dot Mills, Flo Cohen, Loretta Lee, Frances Valentine, Alice Lee, Blanche Brown, Pinky Holmes and Ethel Alberts.

M12

KANDY KIDS

—With—
Johnny Weber and Sammy Spears
—Presented by—
JAKE POTAR
Week of November 10, 1924
THE CAST:

Syd Burke, Mattie DeLece, Elsie Raynor, Billy Reed, Warren Boyd, George Bray, Sammy Spears and Johnny Weber.

THE CHORUS:

Flo Bennett, Billie Boyett, Margie Boyd, Louise Cramer, Adele Cormier, Jackie Diamone, Rose Lee, Elsie Garring, Irma Garring, Susie Lee, Babe Russel, Dorothy Taylor, Gladys Taylor, Babe Spears, Elene Walker and Edna Warren.

M13

STOLEN SWEETS

—With—
Marjorie Penetti and Frank Penny
—Presented by—
EDDIE SULLIVAN
Week of November 17, 1924
THE CAST:

Marjorie Penetti, Frank Penny, Morris Levine, Billy Wainwright, Andy Smith, Marion La Mar and Lila Dalton.

THE CHORUS:

The Misses Jackson, Woodall, Childs, Flaubert, Clinton, Lasner, King, Ruby, Maurine, Brown, Conroy, McNab, Lawry, Mills, Daly and Sparrow.

M14

LEW KELLY AND HIS NEW SHOW

—Presented by—
LEW KELLY
Week of November 24, 1924
THE CAST:

Lew Kelly, Cress Hillary, Caroline Ross, Billy Maxwell, Mary Lane, Frank Flynn, Gertrude Lynch, Al Sherwood, Frank Young, Dot La Mont and Pauline Hartman.

THE CHORUS:

Edna Seward, Peggy Murphy, Rita Kelly, Billy Dudley, Mabel Whalen, Babe Nord, Jaque Bradley, Pee Wee Powers, Pauline Hartman, Elmo Snoen, Jeanette Dyer, Thelma Miller, Fanny Mulaney, Maxine Cross, Sadie Willis and Dorothy James.

M15

THE MERRY MAKERS

—With—
HARRY STRATTON
Week of December 1, 1924
THE CAST:

Harry Stratton, Charles (Red) Marshall, Harry Hollis, John Quigg, Ruth Olsen, Alice Guilmette and Rae Le Anse.

M16

STEP ALONG

—Presented by—
MORRIS & BERNARD
Week of December 8, 1924
THE CAST:

Max Coleman, Bennie Moore, Mina Bernard, Claire Stone, Virginia Beattie, Chester Griffin, Peter Wells, Marion O'Neil, Bee Wilson, Beatrice Jowett, Rose DeMarr and Ruth Southern.

THE CHORUS:

Marion O'Neil, Beatrice Jowett, Ruth Southern, Marie Ambry, Helen Griffin, Rose DeMarr, Jean Alpine, Beatrice Wilson, Dottie Reed, Mabel Marsh, Helen Ridgeway, Ruth Keenan, Dixie Renault, Billie Ward, Jessie Clark and Madge Daly.

M17

STEPPING OUT

—With—
Frank (Rags) Murphy, Jack Quinn and Bob Robinson
—Presented by—
I. M. WEINGARDEN ENTERPRISES
Week of December 15, 1924
THE CAST:

Frank (Rags) Murphy, Jack Quinn, Bob Robinson, Trixie Saul, Florence King, Opal Taylor and Earl B. Miller.

THE CHORUS:

Edith Shaefer, Marian Currie, Catherine Kelly, Alberta Summers, Adeline Cease, Pearl Gerhards, Grace Moxie, Ruth Mayer, Trixie Shaefer, Dorothy Lyons, Enza Coudy, Bobby Weir, Louise Creamer, Thelma Hane, Eva West, Bonnie Ford.

M18

Frank Harcourt and His Own Show

RED HOT

—Produced and Presented by—
FRANK HARCOURT
Week of December 22, 1924
THE CAST:

Frank Harcourt, Libbie Hart, Vivian Lawrence, Dolly LaSalle, Mattie Sullivan, Francis T. Reynolds, Abe Gore, Bert Lester.

THE CHORUS:

Mary Carrino, Viola Salin, Shirley King, Margaret Evers, Billee Williams, Dot Martin, Marietta Sharkey, Ida Spelman, Babe Lawrence, Margy Henley, Frances Ross, Mathilda Sully, Mildred Sharkey, Winona Lawaha, "Toots" Charles, Ethel Blum.

M19

AL REEVES BEAUTY SHOW

—Presented by—
AL REEVES
Week of December 29, 1924
THE CAST:

Al Reeves (himself), Stella Morrissey, Jack Ormsby, Charles (Bimbo) Davis, Mark Thompson, Bobby Dixon, Jackie Mason, Bebe Montclaire.

THE CHORUS:

Ciccele Wayne, Henrietta Manzella, Marie Mason, Violet Mason, Carolyn Logan, Jimmie Gay, Esther Crone, Loretta Love, Babe Brooks, Cathryn Harkins, Mildred Hill, Cathryn Clark, Rosalyn Manzella, Agnes Logan and Marie Gundle.

M20

BANDBOX REVUE

—With—
Mitty De Vere and the Morette Sisters
—Presented by—
MANHEIM PRODUCTIONS, INC.,
Week of January 5, 1925
THE CAST:

Mitty De Vere, the Morette Sisters, Chuck (Slaps) Wilson, Gus Flaig, Roy Sears, Arlene Johnson, Ann Darling and Jeanne Wilson.

THE CHORUS:

Peggy McCarthy, Avis Whitefield, Grace Keeler, Peggy Rector, Gertrude Omond, Atha Howard, Isabelle Darling, Nellie Pearl, Harriet McAllister, Rose Gordon, Kitty Harkins, Vivian LaTino, Ester Crone, Alice Green.

M21

LAFFIN' THRU

—With—
Charles (Klutz) Country and Joe Penner
—Sponsored by—
S. W. MANHEIM
Week of January 12, 1925
THE CAST:

Merril Sevier, Cecil Phelps, Irene Dixon, Dot Sevier, Ruth Ellis, Joe Penner and Charles (Klutz) Country.

THE CHORUS:

Margaret Conroy, Evelyn Williams, Mickey Stevens, Peggy Paine, Hannah Lange, Norma Lentz, Marion Andrews, Lula Schorder, Teddy Scherder, Tess Heffner, Frances Gray, May Hogan, Irene Wealth, Vera Devere, Ellet Davis and Helen Miller.

M22

GIGGLES

—Produced and Presented by—
JOSEPH LEVITT
Week of January 19, 1925
THE CAST:

Edgar Bixley, Bert Marks, Lew Harris, Ike Wallman, Emma Kohler, Bessie Rosa and Flo Hapman.

THE CHORUS:

Rose Sullivan, Margie Armer, Bessie O'Day, Loretta Griffin, Naomi Garrett, Catherine Exton, Gussie Goldberg, June Phillips, Rene De Marse, Gladys Gilbert, Isabelle Wiles, Grace Wallace, Marie Garden, Theresa Arnold, Sara Bartley and Violet Gadwill.

M23

BOBBED-HAIR BANDITS

—Produced and Presented by—
CHESTER (RUBE) NELSON
Week of January 26, 1925
THE CAST:

Chester (Rube) Nelson, Lou Newman, Gertrude M. Parish, Wee Mary McPherson, Walter Austin, Tommy Donnelly and Hope Emerson.

THE CHORUS:

Helen Johnson, Helen Gladding Lee Bowers, Dot Gray, Mildred Heller, Violet Underwood, Anna Ward, Gertrude Scanlon, Nellie Stanley, Dell Evans, Sadie Hudson, Elsie Peddrick, Helen Livingston, Peggy Cleveland, Essie Ferrill and Bobby Spencer.

M24

THE LOVE MAKERS

—Presented by—
SAM HOWE THEATRICAL PRODUCING COMPANY, INC.,
Week of February 2, 1925
THE CAST:

Sam Howe, Jules Jacobs, Geo. Hamilton, Happy W. Smith, Tim Benson, Helen Dale, Dolly Lewis, Pauline Elliott, Irene Fey, William Colton.

THE CHORUS:

Rose White, Alys Hird, Mae Stevenson, Eleanore Stanton, Beatrice Reese, Mildred Hamlin, Cinderella Wilson, Jeanne Slater, Juanita Carroll, Lee Gorman, Muriel Clark, Kitty Durand, Ruth Boyd, Mildred Ferguson and Josephine Keller.

M25

Harry Bentley and His

STEP LIVELY GIRLS

—Presented by—
JULIUS MICHELS AND HARRY BENTLEY
Week of February 9, 1925
THE CAST:

Harry Bentley, George Fares, Bud Purcell, Jack Ryan, May Belle, Myrtle Andrews and Elsie Burgher.

THE CHORUS:

Mabel Maynard, Rae Wilder, Ethel Mershon, Inez Clifford, Frances Peters, Dorothy Lee, Kate Francis, Ernie Murphy, Dannie White, Anna Romain, Celie Ryan, Jessie White, Florence Koster, Hazel Nelson, Kate Rausch and Bettye Rhodes.

M26

VIOLA ELLIOTT AND HER BASHFUL BABIES

—Presented by—
JOE PERRY
Week of February 16, 1925
THE CAST:

Viola Elliott, Ethel Bartlett, Mary Delight, Jimmy Lennon, Harry N. Rose, Lloyd Collyer and Bob Nugent.

THE CHORUS:

Emily Austin, Mary Anderson, Margie Carron, Buddy Damsy, Marian Farnham, Tootsie Kurns, Sally Martin, Betty Richter, Helen Harris, Jackie Keller, Vera McGovern, Billy Whitney, Dotty Purcell, Ruth Harmon and Evelyn White.

M27

MINNIE BUD HARRISON AND HER BEAUTY PARADERS

—Presented by—
EDWARD F. RUSH
Week of February 23, 1925
THE CAST:

Minnie Bud Harrison, Hap Fryer, Joe Forte, Bobby Ryan, Aline Rogers, Bernie Bernard, Velma Dean and Fay Shirley.

THE CHORUS:

Blanche Du Bain, May Leona, Madline Brown, Billie Geard, Peppy Lewis, Kathrine Blair, Adele Grove, Viola Dean, Mary Victoria, Stella Davis, Pauline Harvy, Ena Fields, Daisy Belford, Rose Bell, Mary Sanboy and Edan Moore.

M28

'ROUND THE TOWN

—Presented by—
ED RYAN
Week of March 2, 1925
THE CAST:

Pauline Russell, May Raymond, Mabel Lee, Gladys Clark, Lottie Lea, Henri Kellar, Al Martin and Sam Raynor.

M29

SNAP IT UP

—With—
Art Mayer, Bill Davis and Bunny Dale
—Staged and Directed by—
BILL DAVIS
Week of March 9, 1925
THE CAST:

Arthur Mayer, Bill Davis, Bunny Dale, George Bartlett, Dottie Bennett, Vera Seamon and Johnny Baker.

THE CHORUS:

Rubye De Milo, Helen Watson, Hilda Watson, Rene Turner, Irene Young, Grace Burke, Gladys Bartlett, Jane Collins, Sophia Babitz, Kitty Doraine, Babe Ward, Helen Brown,

Peggy Carlton, Ethel Spears, Mary White and Mary West.

M30

FRANCES FARR
—in—
MAKE IT PEPPY
—Produced and Presented by—
FRANK DAMSEL
Week of March 16, 1925
THE CAST:

Frances Farr, Dorothy Owens, Jeanette Buckley, Frank Damsel, Eddie M. Lloyd, Edward Johnson and Al Hiller.

THE CHORUS:

Helen Brundage, Betty Hurley, Allma Hendrix, Peggy Moore, Helen Dean, Margie Thomas, Betty Dean, Patsy Wallace, Rosemary Wigmore, Grace Noel, Alice Blackburn, Frances Hanes, Irene North, Mary Pieloch, Mabel Funston and Mabel Boyer.

M31

GIRLS FROM THE FOLLIES
—Presented by—
HARRY ROSE
Week of March 23, 1925
THE CAST:

Irene Cassini, Ethel Bernard, Mabel McCloud, Gene Dover, Bill Pitzer, Lew Lederer and Billy Kelly.

THE CHORUS:

Misses McGovern, Carr, Murray, Weisse, Rinaldo, Grossman, De Von, Pearson, Aldridge, O'Boyle, Broyd, Hart, Edward, La Rose, Latham and Clark.

M32

SPEED GIRLS
With Nellie Nice
—Presented by—
THE VENUS COMPANY
Week of March 30, 1925
THE CAST:

Harry Seyon, Henel Manning, Bee Bell, Nellie Nice, Date Curtis, Ed Douglas and Ray Read.

THE CHORUS:

Anna Lang, Bobby White, Dot Read, Cleo Douglas, Billie Roades, Babe Mayson, Ruth Seyon, Violet Kaplin, Buddy Blake, Laura Masner, Louise Wiswell, Alma King, Alice Manning, Ruth Hyatt, Tillie Hart and Jean Netter.

ALPHABETICAL LIST OF BURLESQUE PLAYERS

A

Abot, Charlie—C12
Abotie, Sylvia—C12
Achard, Josephine—C16
Adams, Dolly—C7
Adams, Fanny—M10
Adolson, Fred—C13
Addison, Jackie—M10
Adonia, Florence—C13
Aero, Sam—C11
Aherns, Anna—C27
Akin, Eddie—C12
Alberts, Ethel—M11
Aldredge, Madeline—C6
Alexander, Dorothy—C17
Ali, Ambark—M10
Ali, Lucy—M10
Allen, Carrie—C31
Allen, Celeste—C35
Allen, Flo—C25
Allen, Joan—C10
Allen, Rose—M8
Allison, Florence—C2
Almond, Bebe—C3
Alpine, Jean—M16
Ambry, Marie—M16
Ambrose, Anthony—C13
Anderson, Agnes—C15
Anderson, Frank—M1
Anderson, Mary—M26
Anderson, May—C20
Andrews, Marion—M21
Andrews, Myrtle—M25
Andrus, Fay—M8
Andrus, Mabel—M8
Ansell, Marie—C27
Anson, Nat—M2
Argo, Jean—M4
Argo, Rose—M4
Arlington, Billy—Armento, Angelo—C10
Armer, Margie—M22
Armour, Rita—C21
Armstrong, Anna—M2
Armstrong, Dupert—C36
Arnold, Babe—C22
Arnold, Therese—M22
Arthur's, Julian, Band—C11
Ashton, Dolly—M2
Austin, Emily—M26
Austin, Walter—M23
Auteressi, Frank—C19
Avalon Four—C30
Avery, Gertrude—C2
Aylor, Dovey—C23

B

Babette, Mlle—C8
Babitz, Sophie—M29
Baker, Johnnie—M29
Baldwin, Louise—C25
Barker, Ruth—C11
Barlow, Anita—C16
Barnes, Althea—C24
Barrett, Dorothy—C25
Barron, Belle—M11
Barron, Theresa—C12
Barry, John—C28
Bartlett, Ethel—M26
Bartlett, George—M29
Bartlett, Gladys—M29
Bartley, Sarah—M22
Barton, Morey—M6
Bates, Clyde—C25
Bates, Dotty—C20
Bates, Edith—C16
Baum, Marion—C36
Bayes, Loretta—C16
Beattie, Virginia—M16
Beck, Eddie—C21
Beck, Gertrude—C18
Beck, Morton—C21
Bedell, Alma—M5
Belford, Daisy—M27
Bedford, Pep—M1
Bedini, Jean—C1
Bedini, Nan—C1
Beechy, Eva—C4
Begley, Ed—C7
Bell, Be—M32
Bell, Ratta—C35
Bell, Rose—M27
Belle, May—M25
Belmont, Edith—C33
Belmont, Emerita—C16
Belmont, Juliette—C13
Belmont, Shirley—C33
Benn, Joe—C5
Bennett, Billie—C3
Bennett, Bob—C31
Bennett, Dottie—M29
Bennett, Flo—M12
Bennett, Ruth—C33
Benson, Tim—M24
Bentley, Harry—M25
Benton, Thelma—M3
Berard, Edna—C20
Berdeau, Geraldine—M4
Berg, Pauline—C26
Berger, Elsie—C21
Bergere, Frances—C8
Bergman, Marie—C17
Bernard, Babe—C36
Bernard, Bernie—M27
Bernard, Ethel—M31
Bernard, Hazel—C10
Bernard, Mina—M16
Bernard, Rose—C33
Bertrand, Bert—C20
Best, Mabel—C21
Bigelow, Ed—C32
Billings, Nora—C32
Binder, Fred (Falls)—C18
Bird, Birdie—C3
Bird, Dollie—C3
Bird, Irene—C3
Bird, Loretta—C3
Bird, Margaret—C25
Bisland, Edward—C12
Bixley, Edgar—M22
Black, Edythe—C17
Blackburn, Alice—M30
Blair, Kathrine—M27
Blake, Buddy—M32
Blakely, Betty—C16
Blanchard, Ida—M2
Blier, Hilda—C6
Bliss, Olive—C20
Blue, Tiny—C33
Blum, Ethel—M18
Bodeni, Jean—C28
Bohne, Al—C30
Bolles, Lettie—C10
Bonney, Juanita—M10
Booth, Helen Kay—C23
Bosche, Dorothy—C17
Bowers, Lee—M23
Bowers, Rita—C17
Boy, Jokie—M7
Boyd, Margie—M12
Boyd, Nadine—M2
Boyd, Ruth—M24
Boyd, Warren—M12
Boyer, Mabel—M30
Boyette, Billie—M12
Bradley, Jaque—M14
Bradre, Sylvia—C18
Bramsky, Sam—C34
Brandon, Esther—C16
Brannagan, Dolly—C6
Bray, George—M12
Brazil, Kiki—C20
Breault, Alma—C33
Breeze, Florence—C2
Brennan, George—M10
Brice, Helen—M7
Briggs, Pearl—M8
Briskey, Tom—M3
Britton, Anna—C13
Brock, Alberta—C27
Brooks, Art—M9
Brooks, Babe—M19
Brooks, Lillian—C19
Brooks, May—M9
Brown, Blanche—M11
Brown, Buster—C15
Brown, Dandy—C11
Brown, Dorothy—M2
Brown, Dorothy—C35
Brown, Estelle—C35
Brown, Eva—C16
Brown, Helen—M29
Brown, Madline—M27
Brown, Mae—C35
Brown, Susaye—C11
Brownie, Frances—M4
Browning, William—C21
Brumm, Rosalie—C4
Brundage, Helen—M30
Buckley, Jeanette&—M30
Buckley, Jim—C4
Burgher, Elise—M25
Burk, Rhea—M8
Burke, Grace—M29
Burke, Joyce—C10
Burke, Syd—M12
Burness, Maud—C12
Burns, Mammie—C6
Burns, May—C-17
Burroughs, Betty—C5
Burt, Dave—C7
Burt, Hazel—C21
Busch Sisters—C29
Busby, Nate—C20
Bush, Joe—C13
Buttler, Evelyn—M5
Byrnes, Myra—M11

C

Calver, Vera—C1
Cameron, Grace—C22
Cameron, Jack—C31
Campbell, Raymond—C35
Canter, Irene—C18
Capron, Bob—C31
Carlson, Helen—C28
Carlton, Alice—M9
Carlton, Peggy—M29
Carmen, Alice—C11
Carmen, Josie—C6
Carmen, Rose—C6
Carmen Sisters—C6
Carney, Bob—C29
Carney, Mary—C4
Carol, Lora—C22
Carr, Burton—C28
Carr, Jean—C29
Carrino, Mary—M18
Carroll, Juanita—M24
Carron, Margie—M26
Carter, Neil—C10
Carsyle, Jean—C36
Casmore, Vic—C6
Cassini, Irene—M31
Castle, Dolly—C2
Cease, Adeline—M17
Cecil, Mildred—C31
Chadwick, Una—C33
Charles, Toots—M18
Chester, Slick—C35
Christie, Gertrude—M4
Claire, Billie—M4
Claire, Pauline—C7
Clark, Bernice—M10
Clark, Bob—C30
Clark, Billie—C4
Clark, Cathryn—M19
Clark, Dolly—C11
Clark, Elsie—C23
Clark, Ethel—M8
Clark, Gladys—M28
Clark, Irene—C18
Clark, Jessie—M16
Clark, Murial—M24
Clark, Ruth—C2
Clark, Sylvia—C3
Clark, William—C35
Clarke, Betty—C8
Clarke, Jessie—M5
Cleora and Bono—C2
Cleveland, Peggy—M23
Cliff, Paddie—C13
Clifford, Cliff—C19
Clifford, Inez—M25
Clifford, Mabel—C28
Clifford, Marie—M10
Clifton, Winnie—C7
Cobb, Elsie—C5
Cohan, Will H.—C9
Cohen, Flo—M11
Cohen, Sam Bo—M11
Cole, Charles—C20
Collins, Florence—C19
Collins, Jane—M29
Collins, Marty—C13
Collins, Rose—C13
Collyer, Lloyd—M26
Colton, William—M24
Connolly, Carmin—C6
Connors, Jimmy—C13
Conroy, Jene—C11
Conroy, Margaret—M21
Cook, Frank—C2
Cook, Marguerite—C23
Cook, Sam—C35
Cooper, Jimmie—C11
Cooper, Mae—C35
Corbett, Ella—C3
Cormer, Adele—M12
Cornell, Adeline—C30
Cornell, Irene—C7
Corry, Geraldine—C13
Cort, Buddy—C17
Costello, Florence—M2
Condy, Enza—M17
Country, Charles (Klutz)—M21
Covey, Richie—C7
Cox, Flo—C15
Coyle, Jack—C34
Creamer, Louise—M12—M17
Creedon and Taye—C8
Crone, Ester—M20—M19
Cross, Maxine—M14
Cross, Sam—C11
Csuray, May—C7
Cumby, Billy—C23
Cunningham, Evelyn—C17
Currie, Marion—M17
Curry, Gladys—C30
Curtis, Date—M32
Curtis, Helen—C10

D

Dainton, Elsie—M9
Dale, Billie—M3
Dale, Bunny—M29
Dale, Eddie—C17
Dale, Frankie—C26
Dale, Gladys—M3
Dale, Helen—M24
Dale, Violet—C22
Daley, Charley—C17
Daley, Lena—C15
Dalton, Evelyn—C27
Dalton, Lila—M13
Daly, Mae—C12
Daly, Madge—M16
Damsel, Frank—M30
Dancer, Jennie—C11
Damsy, Buddy—M26
Dancer, John—C-11
Daniels, Lola—C30
Daniels, Peggy—M8
Dare, Dinky—C3
Darling, Anne—M20
Darling, Gladys—C9
Darling, Isabelle—M20
Darrington, Helen—C30
Davenport, Eva—C33
Davenport, Red—C32
Davis, Charles (Bimbo)—M19
Davis, Ellen—M21
Davis, Helen—C11
Davis, Ida—C6
Davis, Stella—M27
Davis, William—M29
Daw, Marjorie—C1
Day, Kathlyn—M7
Dayton, Edna—M5
Dean, Betty—M30
Dean, Helen—M30
Dean, Juva—C3
Dean, Velma—M27
Dean, Viola—M27
De Braw, Corin—C27
Declair, Olive—C9
Deering, Walter T.—C32
De Grant, Oliver—C8
Deland, Lorraine—M8
Delaney, Gertrude—C27
De Lee, Mattie—M12
Delight, Mary—M26
Delmar, Peggy—C33
Delmonte, Betty—C11
De Marr, Rose—M16
De Marse, Renee—M22
De Mila, Ruhye—M29
De Monica, Thad—C22
DeMont, Evelyn—C22
De Motte, Lucille—C2
Dempsey, Agnes—C20
Dempsey, Geraldine—C9
Dennis, Fern—C20
Denny, Lew—C15
De Palmer, Dorothy—C30
De Pinto, Jim—C10
De Remer, Peggy—C16
Dervin, Carmen—C2
De Veaux, Ethel—C24
De Velde, Ed—M4
De Verdier, Inez—C33
De Vere, Flossie—C26
De Vera, Milly—M20
Devere, Vera—M21
Devere, Violet—C25
Devero, Carmen—C22
Devina—M3
Devitt, Frank—M10
Devoe, Anna—M3
Devon Wanda—C10
Diamond and Waldman—C9
Diamone, Jackie—M12
Diaz, Hazel—C35
Dillon, Helen—C25
Dixon, Belle—C21
Dixon, Bobby—M19
Dixon, Irene—M21
Dodge, Ester—C16
Dokistrom, Abbe—C9
Donahue, William—C23
Donnelly, Tommy—M23
Doraine, Kitty—M29
Douglas, Amy—C9
Douglas, Ed—M32
Douglas, Julia—C9
Dove, Billy—C25
Dove, Johnny—C-29
Dover, Gene—M31
Doyle, Mildred—C8
Doyle, Shirley—C25
Drake, Florence—M1
Drew, Helen—C36
Driscoll, Cecelle—C-16
De Bain, Blanche—M27
Du Bois, Blanche—C3
Dudley, Billy—M-14
Dudley, Wanda—C9
Duffin, Rose—C6
Duganne, Billie—C19
Dumont, Cleo—M9
Dundin, Helen—C17
Dundon, Helen—C18
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The Billboard's New York Musical Index

SEASON 1924-1925

Compiled by IZETTA MAY McHENRY

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EDITOR'S NOTE—This index is intended as an authentic record of all concerts, recitals and operatic performances presented in the principal concert halls, opera houses, etc., of New York City during the 1924-1925 season. Its value as a source of future reference will be readily appreciated. The collecting of data and compiling the index has not been a simple task, and it may contain some errors and omissions. If so, we will be glad to have them called to our attention.—I. M. M.)

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(NOTE—In cases where a concert, recital or opera was repeated a number of times with the same cast, the cast is given only once, and subsequent performances are marked "Same as . . . ." This explains why some artists are not credited in the alphabetical list with every performance in which they reappeared.)

HOW TO USE THE KEY

If you wish to know whether an artist or musical organization played in New York during the season of 1924-1925, consult the Alphabetical List of Artists and Musical Organizations. A number or numbers will be found after each name listed. These numbers represent the performances in which they appeared.

FOR EXAMPLE: Following the name of John Amans there appear the numbers A192, C171. These indicate that he played in recital No. 192 at Aeolian Hall (the letter prefix to each number designating the hall, as shown above), and recital No. 171 at Carnegie Hall, and reference to these recitals under the heading of their respective halls will give further details about the performance.

OPERATIC PERFORMANCES, CONCERTS AND RECITALS

METROPOLITAN OPERA HOUSE

Operas and Concerts by Metropolitan Opera Company and Concerts by Orchestras and Artists

M1

AIDA. Presented November 3.
The King.....Louis D'Angelo
Amneris.....Margarete Matzenauer
Aida.....Elizabeth Rethberg
Radames.....Giovanni Martinelli
Ramfis.....Jose Mardones
Amonasro.....Giuseppe Danise
A Messenger.....Giordano Paltrinieri
A Priestess.....Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin (Debut).

M2

LA BOHEME. Presented November 4.
Rodolfo.....Miguel Fleta
Schaunard.....Millo Picco
Benoit.....Paolo Ananian
Mimi.....Lucrezia Bori
Parpignol.....Giordano Paltrinieri
Marcello.....Giuseppe De Luca
Colline.....Leon Rothier
Alcindoro.....Paolo Ananian
Musetta.....Louise Hunter
A Sergeant.....Louis D'Angelo
Conductor, Giuseppe Bamboschek.

M3

TANNHAUSER. Presented November 5.
Landgraf Hermann.....Paul Bender
Tannhauser.....Rudolf Laubenthal
Wolfram.....Clarence Whitehill
Walther.....George Meader
Biterolf.....Carl Schlegel
Heinrich.....Max Bloch
Reinmar.....William Gustafson
Elisabeth.....Maria Jeritza
Venus.....Jeanne Gordon
A Young Shepherd.....Raymonde Delaunois
Four Pages.....Mary Bonetti (Debut), Minnie Egener, Louise Hunter and Charlotte Ryan
Incidental Dances by the Corps de Ballet.
Conductor, Artur Bodanzky

M4

BORIS GODUNOFF. Presented November 6.
Boris.....Feodor Challapin
Teodoro.....Raymonde Delaunois
Xenia.....Ellen Dalossy
The Nurse.....Kathleen Howard
Schouisky.....Angelo Bada
Tchelkaloff.....Lawrence Tibbett
Brother Pimenn.....Leon Rothier
Dimitri.....Mario Chamlee
Marina.....Jeanne Gordon
Varlaam.....Paolo Ananian
Missail.....Max Altglass (Debut)
The Innkeeper.....Henriette Wakefield
The Simpleton.....Giordano Paltrinieri
A Police Official.....Louis D'Angelo
Lovitzky.....Millo Picco
Tchernikowsky.....Vincenzo Reschiglian
Conductor, Gennaro Papi.

M5

TOSCA. Presented November 7.
Floria Tosca.....Maria Jeritza
Mario Cavaradossi.....Miguel Fleta
Baron Scarpia.....Antonio Scotti
Cesare Angelotti.....Paolo Ananian
The Sacristan.....Pompilio Malatesta
Spoletta.....Angelo Bada
Sciarrone.....Vincenzo Reschiglian
A Jailor.....Millo Picco
A Shepherd.....Henriette Wakefield
Conductor, Tullio Serafin.

M6

LA GIOCONDA. Presented November 8.
La Gioconda.....Florence Easton
Laura Adorno.....Margarete Matzenauer
Alvise Badoero.....Jose Mardones
La Cieca.....Merle Alcock
Enzo Grimaldo.....Beniamino Gigli
Barnaba.....Giuseppe Danise
Zuane, a Singer.....Vincenzo Reschiglian
Isepo.....Giordano Paltrinieri
A Monk.....Louis D'Angelo
A Steersman.....Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M7

ROMEO ET JULIETTE. Presented November 8.
Juliette.....Lucrezia Bori
Stephano.....Grace Anthony
Gertrude.....Henriette Wakefield
Romeo.....Ralph Errolle (Debut)
Tybalt.....Angelo Bada
Benvollo.....Giordano Paltrinieri
Mercutio.....Giuseppe De Luca
Paris.....Millo Picco
Gregorio.....Paolo Ananian
Capulet.....Adamo Didur
Friar Laurent.....Leon Rothier
The Duke of Verona.....William Gustafson
Incidental Dances by the Corps de Ballet.
Conductor, Louis Hasselmans.

M8

PHILHARMONIC ORCHESTRA. Presented November 9. Guiomar Novaes, pianist.
Conductor, Willem von Hoogstraten.

M9

SUNDAY NIGHT CONCERT. Presented November 9, with Frances Peralta, soprano; Marcella Roessler, soprano; Ellen Dalossy, soprano; Mario Chamlee, tenor; Pompilio Malatesta, basso; Jose Mardones, basso.
Conductor, Giuseppe Bamboschek

M10

LOHENGRIN. Presented November 10.
King Henry.....Paul Bender
Lohengrin.....Rudolf Laubenthal
Elsa of Brabant.....Maria Jeritza
Telramund.....Clarence Whitehill

Ortrud ..... Margarete Matzenauer
The King's Herald ..... Carl Schlegel
Four Pages ..... Louise Hunter, Minnie Egener, Charlotte Ryan and Mary Bonetti
Conductor, Artur Bodanzky

M11
ANDREA CHENIER. Presented November 12.
Charles Gerard ..... Giuseppe Danise
Countess de Coigny ..... Kathleen Howard
Madeleine, Her Daughter ..... Florence Easton
Bersi, a Mulatto ..... Ellen Dalossy
Fleville ..... Lawrence Tibbett
The Abbe ..... Giordano Paltrinieri
Andrea Chenier ..... Beniamino Gigli
Major-Domo ..... Vincenzo Reschiglian
Mathieu ..... Adamo Didur
A Governmental Spy ..... Angelo Bada
Roucher ..... Millo Picco
An Old Woman ..... Marion Telva
Fouquier ..... Paolo Ananian
Dumas ..... Louis D'Angelo
Schmidt, a Jailor ..... Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M12
THE TALES OF HOFFMANN. Presented November 13.
Olympia ..... Nina Morgana
Giulietta, Antonia ..... Lucrezia Bori
Nicklausse ..... Kathleen Howard
A Voice ..... Henriette Wakefield
Hoffmann ..... Miguel Fleta
Coppelius, Dappertutto, Miracle ..... Giuseppe De Luca
Spalanzani ..... Paolo Ananian
Schlemil ..... Lawrence Tibbett
Lindorf ..... James Wolfe
Crespel ..... Louis D'Angelo
Andres, Cochenille, Franz, Pitichinaccio ..... Angelo Bada
Nathanael ..... Max Altglass
Hermann ..... William Gustafson
Luther ..... Millo Picco
Conductor, Louis Hasselmans.

M13
FEDORA. Presented November 14.
Princess Fedora ..... Maria Jeritza
Countess Olga ..... Nanette Guilford
Count Loris ..... Giovanni Martinelli
De Siriex ..... Antonio Scotti
Dimitri ..... Ellen Dalossy
Desire ..... Giordano Paltrinieri
Baron Rouvel ..... Angelo Bada
Cirillo ..... Giovanni Martino
Boroff ..... Millo Picco
Grech ..... Louis D'Angelo
Doctor Loreck ..... Paolo Ananian
Boleslao Lasinsky ..... Wilfrid Pelletier
Sergio ..... Sante Mandelli
A Little Savoyard ..... Merle Alcock
Conductor, Gennaro Papi.

M14
MEFISTOFELE. Presented November 14.
Margherita ..... Frances Alda
Elena ..... Frances Peralta
Pantalis ..... Mary Bonetti
Marta ..... Kathleen Howard
Mefistofele ..... Feodor Chaliapin
Faust ..... Beniamino Gigli
Wagner ..... Angelo Bada
Nereo ..... Giordano Paltrinieri
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M15
DIE MEISTERSINGER. Presented November 15.
Eva ..... Elizabeth Rethberg
Magdalene ..... Marion Telva
Walther von Stolzing ..... Rudolf Laubenthal
Hans Sachs ..... Paul Bender
Beckmesser ..... Gustav Schutzendorf
Pogner ..... Leon Rothier
Kothner ..... Lawrence Tibbett
Vogelgesang ..... Max Bloch
Zorn ..... Angelo Bada
Moser ..... Max Altglass
Eisslinger ..... Giordano Paltrinieri
Nachtigall ..... Louis D'Angelo
Ortel ..... Paolo Ananian
Foltz ..... James Wolfe
Schwartz ..... William Gustafson
David ..... George Meader
A Night Watchman ..... Arnold Gabor
Conductor, Artur Bodanzky.

M16
RIGOLETTO. Presented November 15.
The Duke ..... Miguel Fleta
Rigoletto ..... Giuseppe De Luca
Gilda ..... Queena Mario
Sparafucile ..... Jose Mardones
Maddalena ..... Jeanne Gordon
Giovanna ..... Minnie Egener
Monterone ..... Paolo Ananian
Marullo ..... Millo Picco
Borsa ..... Giordano Paltrinieri
Ceprano ..... Vincenzo Reschiglian
The Countess ..... Nanette Guilford
A Page ..... Paolina Tomisani
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M17
STATE SYMPHONY SOCIETY. Presented November 16.
Conductor, Josef Stransky.

M18
SUNDAY EVENING CONCERT. Presented November 16, with Martin Oehman, Vicente Ballester, Carl Schlegel, Margarete Matzenauer.
Chorus.
Conductor, Giuseppe Bamboschek.

M19
LA GIOCONDA. Presented November 17.
La Gioconda ..... Florence Easton
Laura Adorno ..... Jeanne Gordon
Alvise Badoero ..... Jose Mardones
La Cieca ..... Merle Alcock
Enzo Grimaldo ..... Beniamino Gigli
Barnaba ..... Giuseppe Danise
Zuane, a Singer ..... Vicenzo Reschiglian
Isepo ..... Giordano Paltrinieri
A Monk ..... Louis D'Angelo
A Steersman ..... Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M20
BORIS GODUNOFF. Presented November 19.
Boris ..... Feodor Chaliapin
Teodoro ..... Raymonde Delaunois
Xenia ..... Ellen Dalossy
The Nurse ..... Kathleen Howard
Schouisky ..... Angelo Bada
Tchelkaloff ..... Lawrence Tibbett
Brother Pimenn ..... Leon Rothier
Dimitri ..... Mario Chamlee
Marina ..... Ina Bourskaya
Varlaam ..... Paolo Ananian
Missail ..... Max Altglass
The Innkeeper ..... Henriette Wakefield
The Simpleton ..... Giordano Paltrinieri
A Police Official ..... Louis D'Angelo
Lovitzky ..... Millo Picco
Tchernikowsky ..... Vincenzo Reschiglian
Conductor, Gennaro Papi.

M21
AIDA. Presented November 20.
The King ..... Louis D'Angelo
Amneris ..... Margarete Matzenauer
Aida ..... Elizabeth Rethberg
Radames ..... Giovanni Martinelli
Ramfis ..... Jose Mardones
Amonasro ..... Giuseppe Danise
A Messenger ..... Giordano Paltrinieri
A Priestess ..... Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin.

M22
DER ROSENKAVALIER. Presented November 20.
The Princess ..... Florence Easton
Baron Ochs ..... Paul Bender
Octavian ..... Maria Jeritza
Von Faninal ..... Gustav Schutzendorf
Sophie ..... Queena Mario
Marianne ..... Marcella Roeseler
Valzacchi ..... Angelo Bada
Annina ..... Kathleen Howard
Commissary of Police ..... Carl Schlegel
The Princess' Major-Domo ..... Max Altglass
Von Faninal's Major-Domo ..... Raimondo Ditello
Notary ..... William Gustafson
Innkeeper ..... George Meader
A Singer ..... Ralph Errolle
Three Orphans ..... Nanette Guilford, Charlotte Ryan and Mary Bonetti
Milliner ..... Phradie Wells
Leopold, a Flunky ..... Ludwig Burgstaller
Animal Vendor ..... Raffaele Lipparini
A Negro Boy ..... Caroline Philips
Conductor, Artur Bodanzky

M23
THE TALES OF HOFFMANN. Presented November 21.
Olympia ..... Nina Morgana
Giulietta, Antonia ..... Lucrezia Bori
Nicklausse ..... Kathleen Howard
A Voice ..... Merle Alcock
Hoffmann ..... Miguel Fleta
Coppelius, Dappertutto, Miracle ..... Giuseppe De Luca
Spalanzani ..... Paolo Ananian
Schlemil ..... Lawrence Tibbett
Lindorf ..... James Wolfe
Crespel ..... Louis D'Angelo
Andres, Cochenille, Franz, Pitichinaccio ..... Angelo Bada
Nathanael ..... Max Altglass
Hermann ..... William Gustafson
Luther ..... Millo Picco
Conductor, Louis Hasselmans

M24
FAUST. Presented November 22.
Faust ..... Giovanni Martinelli
Mephistopheles ..... Feodor Chaliapin
Valentin ..... Lawrence Tibbett
Wagner ..... Paolo Ananian
Marguerite ..... Frances Alda
Siebel ..... Ellen Dalossy
Marthe ..... Henriette Wakefield
Conductor, Louis Hasselmans

M25
MADAMA BUTTERFLY. Presented November 22
Cio-Cio-San ..... Thalia Sabanieva
Suzuki ..... Marion Telva
Kate Pinkerton ..... Phradie Wells
B. F. Pinkerton ..... Beniamino Gigli
U. S. Consul Sharpless ..... Antonio Scotti
Goro ..... Giordano Paltrinieri
Yamadori ..... Vincenzo Reschiglian
The Uncle-Priest ..... James Wolfe
Yakuside ..... Paolo Quintina
The Imperial Commissary ..... Millo Picco
Conductor, Tullio Serafin.

M26
VINCENT LOPEZ AND ORCHESTRA. Presented November 23, with Borrah Minevitch, harmonica; Yvette Rugel, soprano.
Conductor, Vincent Lopez.

M27
SUNDAY EVENING CONCERT. Presented November 23 (Evening), with George Liebling, pianist; Jeanne Gordon, Ralph Errolle, Millo Picco, Queena Mario.
Conductor, Paul Eisler.

M28
MEFISTOFELE. Presented November 24.
Margherita ..... Frances Alda
Elena ..... Frances Peralta
Pantalis ..... Mary Bonetti
Marta ..... Kathleen Howard
Mefistofele ..... Feodor Chaliapin
Faust ..... Beniamino Gigli
Wagner ..... Angelo Bada
Nereo ..... Giordano Paltrinieri
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M29
CARMEN. Presented November 26.
Carmen ..... Florence Easton
Micaela ..... Queena Mario
Frasquita ..... Joan Ruth (Debut)
Mercedes ..... Henriette Wakefield
Don Jose ..... Miguel Fleta
Escamillo ..... Jose Mardones
Dancaire ..... Paolo Ananian
Remendado ..... George Meader
Zuniga ..... Giovanni Martino
Morales ..... Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmans.

M30
PARSIFAL. Presented November 27.
Amfortas ..... Clarence Whitehill
Titurel ..... Paolo Ananian
Gurnemanz ..... Paul Bender
Parsifal ..... Rudolf Laubenthal
Klingsor ..... Gustav Schutzendorf
Kundry ..... Margarete Matzenauer
A Voice ..... Marion Telva
1st Knight of the Grail ..... Angelo Bada
2d Knight of the Grail ..... Carl Schlegel
1st Esquire ..... Ellen Dalossy
2d Esquire ..... Louise Hunter
3d Esquire ..... George Meader
4th Esquire ..... Max Altglass
Solo Flower Maidens ..... Marcella Roeseler, Grace Anthony, Raymonde Delaunois, Laura Robertson, Charlotte Ryan and Marion Telva
Conductor, Artur Bodanzky.

M31
IL BARBIERE DI SIVIGLIA Presented November 27.
The Count of Almaviva ..... Mario Chamlee
Dr. Bartolo ..... Pompilio Malatesta
Rosina ..... Elvira de Hidalgo
Figaro ..... Giuseppe De Luca
Basilio ..... Adamo Didur
Florello ..... Vincenzo Reschiglian
Berta ..... Marie Mattfeld
An Official ..... Giordano Paltrinieri
Conductor, Gennaro Papi.

M32
DER ROSENKAVALIER. Presented November 28.
The Princess ..... Florence Easton
Baron Ochs ..... Paul Bender
Octavian ..... Maria Jeritza
Von Faninal ..... Gustav Schutzendorf
Sophie ..... Queena Mario
Marianne ..... Marcella Roeseler
Valzacchi ..... Angelo Bada
Annina ..... Kathleen Howard
Commissary of Police ..... Carl Schlegel
The Princess' Major-Domo ..... Max Altglass
Von Faninal's Major-Domo ..... Raimondo Ditello
Notary ..... William Gustafson
Innkeeper ..... George Meader
A Singer ..... Ralph Errolle
Three Orphans ..... Nanette Guilford, Charlotte Ryan and Mary Bonetti
Milliner ..... Phradie Wells
Leopold, a Flunky ..... Ludwig Burgstaller
Animal Vendor ..... Raffaele Lipparini
A Negro Boy ..... Madeleine Leweck
Conductor, Artur Bodansky.

M33
ANDREA CHENIER. Presented November 29.
Charles Gerard ..... Giuseppe Danise
Countess de Coigny ..... Kathleen Howard
Madeleine, Her Daughter ..... Rosa Ponselle
Bersi, a Mulatto ..... Ellen Dalossy
Fleville ..... Lawrence Tibbett
The Abbe ..... Giordano Paltrinieri
Andrea Chenier ..... Beniamino Gigli
Major-Domo ..... Vincenzo Reschiglian
Mathieu ..... Adamo Didur
A Governmental Spy ..... Angelo Bada
Roucher ..... Millo Picco
An Old Woman ..... Marion Telva
Fouquier ..... Paolo Ananian
Dumas ..... Arnold Gabor
Schmidt, a Jailer ..... Vincenzo Reschiglian
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M34
LA BOHEME. Presented November 29.
Rodolfo ..... Giovanni Martinelli
Schaunard ..... Millo Picco
Benoit ..... Pompilio Malatesta
Mimi ..... Lucrezia Bori
Marcello ..... Antonio Scotti
Colline ..... Leon Rothier
Alcindoro ..... Pompilio Malatesta
Musetta ..... Louise Hunter
Conductor, Giuseppe Bamboschek.

M35
STATE SYMPHONY ORCHESTRA. Presented November 30. Guiomar Novaes, pianist.
Conductor, Weston Gales.
Conductor, Josef Stransky.

M36
SUNDAY EVENING CONCERT. Presented November 30 (Evening), with Rence Chemet, violinist; Arthur Loesser, pianist; Ina Bourskaya, Queena Mario, Lawrence Tibbett, Jose Mardones, Armand Tokatyan.
Conductor, Giuseppe Bamboschek.

M37
DIE MEISTERSINGER. Presented December 1.
Eva ..... Elizabeth Rethberg
Magdalene ..... Marion Telva
Walther von Stolzing ..... Rudolf Laubenthal
Hans Sachs ..... Clarence Whitehill
Beckmesser ..... Gustav Schutzendorf
Pogner ..... Paul Bender
Kothner ..... Carl Schlegel
Vogelgesang ..... Max Bloch
Zorn ..... Angelo Bada
Moser ..... Max Altglass
Eisslinger ..... Giordano Paltrinieri
Nachtigall ..... Louis D'Angelo
Ortel ..... Paolo Ananian
Foltz ..... James Wolfe
Schwartz ..... William Gustafson
David ..... George Meader
A Night Watchman ..... Arnold Gabor
Conductor, Artur Bodanzky.

M38
LA GIOCONDA. Presented December 3.
La Gioconda ..... Florence Easton
Laura Adorno ..... Jeanne Gordon
Alvise Badoero ..... Adamo Didur
La Cieca ..... Merle Alcock
Enzo Grimaldo ..... Beniamino Gigli
Barnaba ..... Guiseppe Danise
Zuane, a Singer ..... Vincenzo Reschiglian
Isepo ..... Giordano Paltrinieri
A Monk ..... Louis D'Angelo
A Steersman ..... Pompilio Malatesta
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M39
CARMEN. Presented December 4.
Carmen ..... Ina Bourskaya
Michaela ..... Queena Mario
Frasquita ..... Joan Ruth
Mercedes ..... Henriette Wakefield
Don Jose ..... Giovanni Martinelli
Escamillo ..... Jose Mardones
Dancaire ..... Paolo Ananian
Remendado ..... George Meader
Zuniga ..... Giovanni Martino
Morales ..... Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse
Giuseppe Bonfiglio and Corps de Ballet
Conductor, Louis Hasselmans

M40
MARTA. Presented December 5.
Lady Harriet ..... Frances Alda
Nancy ..... Kathleen Howard
Lionel ..... Beniamino Gigli
Plunkett ..... Adamo Didur
Sir Tristan ..... Pompilio Malatesta
The Sheriff ..... Louis D'Angelo
A Servant ..... Vincenzo Reschiglian
Conductor, Gennaro Papi

M41
LUCIA DI LAMMERMOOR. Presented December 5.
Lucia ..... Toti dal Monte (Debut)
Alisa ..... Minnie Egener
Edgardo ..... Mario Chamlee
Lord Enrico Ashton ..... Guiseppe De Luca
Raimondo ..... Jose Mardones
Arturo ..... Angelo Bada
Normanno ..... Giordano Paltrinieri
Conductor, Gennaro Papi

M42
JENUFA. Presented December 6.
Grandmother Buryja ..... Kathleen Howard
Stewa Buryja, Laca Klemen, Her Grandchildren ..... Martin Ohman, Rudolf Laubenthal
The Sexton's Widow ..... Margarete Matzenauer
Jenufa, Her Adopted Daughter ..... Maria Jeritza
The Mill Foreman ..... Gustav Schutzendorf
The Village Judge ..... James Wolfe
His Wife ..... Laura Robertson
Karolka, Their Daughter ..... Ellen Dalossy
A Maid ..... Grace Anthony
Barena, a Servant Maid ..... Charlotte Ryan
An Aunt ..... Marie Mattfeld
Incidental Dances by the Corps de Ballet
Conductor, Artur Bodanzky

M43
AIDA. Presented December 5.
The King ..... Louis D'Angelo
Amneris ..... Ina Bourskaya
Aida ..... Frances Peralta
Radames ..... Miguel Fleta
Ramfis ..... Leon Rothier
Amonasro ..... Giuseppe Danise
A Messenger ..... Giordano Paltrinieri
A Priestess ..... Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet
Conductor, Tullio Serafin

M44
STATE SYMPHONY ORCHESTRA. Presented December 7. Josef Stransky, conductor; Anna Case, soprano; Edouard Gendron, pianist.

M45
SUNDAY EVENING CONCERT. Presented December 7. Conductors: Serafin, Papi, Bamboshek; with Jeritza, Peralta, Alda, Bori, Hunter, Ponselle, Chamlee, DeLuca, Gigli, Martinelli, Fleta, Scotti, Telva, Danise.

M46
THE TALES OF HOFFMANN. Presented December 8.
Olympia ..... Nina Morgana
Giulietta, Antonia ..... Lucrezia Bori
Nicklausse ..... Kathleen Howard
A Voice ..... Merle Alcock
Hoffmann ..... Miguel Fleta
Coppelius, Dappertutto, Miracle ..... Giuseppe De Luca
Spalanzani ..... Paolo Ananian
Schemil ..... Lawrence Tibbett
Lindorf ..... Gustav Schuetzendorf
Crespel ..... Louis D'Angelo
Andres, Cochenille, Franz, Pitichinaccio ..... Angelo Bada
Nathanael ..... Max Altglass
Hermann ..... Arnold Gabor
Luther ..... Millo Picco
Conductor, Louis Hasselmans

M47
LOHENGRIN. Presented December 10.
King Henry ..... Paul Bender
Lohengrin ..... Rudolf Laubenthal
Elsa of Brabant ..... Maria Jeritza
Telramund ..... Clarence Whitehill
Ortrud ..... Margarete Matzenauer
The King's Herald ..... Gustav Schuetzendorf
Four Pages ..... Louise Hunter, Minnie Egener, Charlotte Ryan, Mary Bonetti
Conductor, Artur Bodanzky

M48
MEFISTOFELE. Presented December 11.
Margherita ..... Frances Alda
Elena ..... Frances Peralta
Pantalis ..... Mary Bonetti
Marta ..... Kathleen Howard
Mefistofele ..... Adamo Didur
Faust ..... Beniamino Gigli
Wagner ..... Angelo Bada
Nereo ..... Giordano Paltrinieri
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M49
TOSCA. Presented December 12.
Floria Tosca ..... Maria Jeritza
Mario Cavaradossi ..... Miguel Fleta
Baron Scarpia ..... Antonio Scotti
Cesare Angelotti ..... Paolo Ananian
The Sacristan ..... Pompilio Malatesta
Spoletta ..... Angelo Bada
Sciarrone ..... Vincenzo Reschiglian
A Jailer ..... Millo Picco
A Shepherd ..... Henriette Wakefield
Conductor, Tullio Serafin

M50
LA JUIVE. Presented December 12.
Rachel ..... Florence Easton
Eleazar ..... Giovanni Martinelli
Cardinal Brogni ..... Leon Rothier
The Princess ..... Charlotte Ryan
Leopold ..... Ralph Errolle

Ruggiero ..... Arnold Gabor
Albert ..... Louis D'Angelo
A Herald ..... James Wolfe
Major Domo ..... James Wolfe
Incidental Ballet by Rosina Galli, Premiere Danseuse
Giuseppe Bonfiglio and Corps de Ballet
Conductor, Louis Hasselmans

M51
CAVALLERIA RUSTICANA. Presented December 13.
Santuzza ..... Rosa Ponselle
Lola ..... Marion Telva
Turiddu ..... Armand Tokatyan
Alfio ..... Millo Picco
Lucia ..... Henriette Wakefield
Conductor, Gennaro Papi

Followed by Leoncavallo's Opera
PAGLIACCI
Nedda ..... Lucrezia Bori
Canio ..... Miguel Fleta
Tonio ..... Guiseppe Danise
Beppe ..... Max Altglass
Silvio ..... Lawrence Tibbett
Conductor, Gennaro Papi

M52
TANNHAUSER. Presented December 13.
Landgraf Hermann ..... Paul Bender
Tannhauser ..... Rudolf Laubenthal
Wolfram ..... Clarence Whitehill
Walther ..... George Meader
Biteroif ..... Carl Schlegel
Heinrich ..... Max Block
Reinmar ..... William Gustafson
Elisabeth ..... Florence Easton
Venus ..... Jeanne Gordon
A Young Shepherd ..... Raymonde Delaunois
Four Pages ..... Mary Bonetti, Minnie Egener, Louise Hunter, Charlotte Ryan
Incidental Dances by the Corps de Ballet
Conductor, Artur Bodanzky

M53
PHILHARMONIC ORCHESTRA. Presented December 14. Willem Van Hoogstraten, conductor; Ossip Gabrilowitsch, pianist.

M54
THE METROPOLITAN ORCHESTRA. Presented December 14. G. Bamboschek, conductor; Vladimir De Pachman, pianist; Millo Picco, Grace Anthony.

M55
ANDREA CHENIER. Presented December 15.
Charles Gerard ..... Titta Ruffo
Countess de Coigny ..... Ina Bourskaya
Madeleine, Her Daughter ..... Rosa Ponselle
Bersi, a Mulatto ..... Ellen Dalossy
Fleville ..... Lawrence Tibbett
The Abbe ..... Giordano Paltrinieri
Andrea Chenier ..... Beniamino Gigli
Major Domo ..... Vincenzo Reschiglian
Mathieu ..... Adamo Didur
A Governmental Spy ..... Angelo Bada
Roucher ..... Millo Picco
An Old Woman ..... Henriette Wakefield
Fouquier ..... Paolo Ananian
Dumas ..... Louis D'Angelo
Schmidt, a Jailer ..... Pompilio Malatesta
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M56
LUCIA DI LAMMERMOOR. Presented December 17.
Lucia ..... Toti dal Monte
Alisa ..... Minnie Egener
Edgardo ..... Chamlee
Lord Enrico Ashton ..... Giuseppe Danise
Raimondo ..... Jose Mardones
Arturo ..... Angelo Bada
Normanno ..... Giordano Paltrinieri
Conductor, Gennaro Papi

M57
JENUFA. Presented December 18.
Grandmother Buryja ..... Kathleen Howard
Laca Klemen, Her Grandchildren ..... Martin Ohman
Stewa Buryja, Her Grandchildren ..... Rudolf Laubenthal
The Sexton's Widow ..... Margarete Matzenauer
Jenufa, Her Adopted Daughter ..... Maria Jeritza
The Mill Foreman ..... Gustav Schuetzendorf
The Village Judge ..... James Wolfe
His Wife ..... Laura Robertson
Karolka, Their Daughter ..... Charlotte Ryan
A Maid ..... Grace Anthony
Barena, a Servant Maid ..... Nannette Guilford
An Aunt ..... Marie Mattfeld
Incidental Dances by the Corps de Ballet
Conductor, Artur Bodanzky

M58
LA GIOCONDA. Presented December 19.
La Gioconda ..... Rosa Ponselle
Laura Adorno ..... Jeanne Gordon
Alvise Badoero ..... Jose Mardones
La Cieca ..... Merle Alcock
Enzo Grimaldo ..... Beniamino Gigli
Barnaba ..... Giuseppe Danise
Zuane, a Singer ..... Vincenzo Reschiglian
Isepo ..... Giordano Paltrinieri
A Monk ..... Louis D'Angelo
A Steersman ..... Arnold Gabor
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M59
LA BOHEME. Presented December 19.
Rodolfo ..... Chamlee
Schaunard ..... Millo Picco
Benoit ..... Paolo Ananian
Mimi ..... Frances Alda
Parpignol ..... Max Altglass
Marcello ..... Antonio Scotti
Colline ..... Leon Rothier
Alcindoro ..... Pompilio Malatesta
Musetta ..... Yvonne d'Arle
A Sergeant ..... Paolo Ananian
Conductor, Gennaro Papi

M60
COSI FAN TUTTE. Presented December 20.
Don Alfonso ..... Adamo Didur
Ferrando ..... George Meader
Guglielmo ..... Giuseppe De Luca
Dorabella ..... Frances Peralta
Fiordiligi ..... Florence Easton
Despina ..... Lucrezia Bori
Conductor, Artur Bodanzky

M61
SAMSON ET DALILA. Presented December 20.
Dalila ..... Jeanne Gordon
Samson ..... Martin Ohman
The High Priest ..... Clarence Whitehill
Abimelech ..... Louis D'Angelo
An Old Hebrew ..... Leon Rothier
A Philistine Messenger ..... Giordano Paltrinieri
First Philistine ..... Max Altglass
Second Philistine ..... Vincenzo Reschiglian
Incidental Dances by Lilyan Ogden and Corps de Ballet
Conductor, Louis Hasselmans

M62
PHILHARMONIC ORCHESTRA. Presented December 21. Henry Hadley, conductor; Guy Maier, pianist; Lee Pattison, pianist.

M63
SUNDAY EVENING CONCERT. Presented December 21. Bronislaw Huberman, violinist; with Rosa Ponselle, Chamlee, Ballester. Bamboschek conducting.

M64
THAIS. Presented December 22.
Thais ..... Maria Jeritza
Nicias ..... Armand Tokatyan
Athanael ..... Giuseppe Danise
Palemon ..... Louis D'Angelo
Crobyle ..... Grace Anthony
Myrtale ..... Laura Robertson
Albine ..... Henrietta Wakefield
A Servant ..... Vincenzo Reschiglian
Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet
Conductor, Louis Hasselmans

M65
DIE MEISTERSINGER. Presented December 24.
Eva ..... Elizabeth Rothberg
Magdalene ..... Kathleen Howard
Walther von Stolzing ..... Rudolf Laubenthal
Hans Sachs ..... Clarence Whitehill
Heckmesser ..... Gustav Schuetzendorf
Fogner ..... Paul Bender
Kothner ..... Carl Schlegel
Vogelgesang ..... Max Bloch
Zorn ..... Angelo Bada
Moser ..... Max Altglass
Misslinger ..... Giordano Paltrinieri
Nachtigall ..... Louis D'Angelo
Ortel ..... Paolo Ananian
Folts ..... James Wolfe
Schwartz ..... William Gustafson
David ..... George Meader
A Night Watchman ..... Arnold Gabor
Conductor, Artur Bodanzky

M66
TOSCA. Presented December 25.
Floria Tosca ..... Maria Jeritza
Mario Cavaradossi ..... Miguel Fleta
Baron Scarpia ..... Antonio Scotti
Cesare Angelotti ..... Paolo Ananian
The Sacristan ..... Pompilio Malatesta
Spoletta ..... Angelo Bada
Sciarrone ..... Vincenzo Reschiglian
A Jailer ..... Millo Picco
A Shepherd ..... Henriette Wakefield
Conductor, Tullio Serafin

M67
AIDA. Presented December 25, with Rosa Ponselle, Miguel Fleta, Giuseppe de Luca, Leon Rothier, Louis D'Angelo, Ina Bourskaya, Paltrinieri and Phradie Wells. Florence Rudolph and Corps de Ballet
Conductor, Mr. Serafin

M68
LOHENGRIN. Presented December 26.
King Henry ..... Paul Bender
Lohengrin ..... Rudolf Laubenthal
Elsa of Brabant ..... Florence Easton
Telramund ..... Clarence Whitehill
Ortrud ..... Margarete Matzenauer
The King's Herald ..... Carl Schlegel
Four Pages ..... Louise Hunter, Minnie Egener, Laura Robertson, Mary Bonetti
Conductor, Artur Bodanzky

M69
L'AFRICANA. Presented December 27.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Ines ..... Queena Mario
Vasco De Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Nelusko ..... Giuseppe Danise
Selika ..... Rosa Ponselle
Grand Inquisitor ..... Leon Rothier
Grand Brahmin ..... Leon Rothier
Anna ..... Marion Telva
An Usher ..... Vincenzo Reschiglian
An Officer ..... Max Altglass
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M70
FAUST. Presented December 27.
Faust ..... Giovanni Martinelli
Mephistopheles ..... Jose Mardones
Valentin ..... Giuseppe De Luca
Wagner ..... Louis D'Angelo
Marguerite ..... Frances Alda
Mobel ..... Minnie Egener
Martho ..... Henriette Wakefield
Conductor, Louis Hasselmans

M71
PAUL WHITEMAN'S ORCHESTRA. Presented December 28. Paul Whiteman, conductor.

M72
SUNDAY EVENING CONCERT. Presented December 28, with Mmes. Peralta, Roeseler, Telva, Ryan and Ruth, and Messrs. Chamlee, Oehman, Altglass, Bada, Meader, Paltrinieri, D'Angelo, Schutzendorf, Picco, Tibbett, Didur, Rothier, Gustafson and Wolfe.
G. Bamboschek conducted Metropolitan Orchestra

M73
CAVALLERIA RUSTICANA. Presented December 29.
Santuzza ..... Rosa Ponselle
Lola ..... Ina Bourskaya
Turiddu ..... Beniamino Gigli
Alfio ..... Vicente Ballester
Lucia ..... Henriette Wakefield
Conductor, Gennaro Papi
Followed by
PAGLIACCI
Nedda ..... Queena Mario
Canio ..... Miguel Fleta
Tonio ..... Giuseppe Danise
Beppe ..... Max Altglass
Silvio ..... Millo Picco
Conductor, Gennaro Papi

M74
BENEFIT of the Association for Improving the Condition of the Poor and to help toward a fund for helping Moritz Moskowski, ill and impoverished in Paris. Presented December 30. Eighteen pianists—Harold Bauer, Carl Friedberg, Myra Hess, Ossip Gabrilowitsch, Ernest Hutcheson, Ethel Leginska, Mischa Levitzki, Josef Lhevinne, Guy Maier, Yolanda Mero, Elly Ney, Guiomar Novaes, Lee Pattison, Olga Samaroff, Ernest Schelling, Germaine Schnitzer, Alexander Siloti, Sigismond Stojowski.

M75
MADAMA BUTTERFLY. Presented December 31.
Cio-Cio-San ..... Florence Easton
Suzuki ..... Ina Bourskaya
Kate Pinkerton ..... Phradie Wells
B. F. Pinkerton ..... Giovanni Martinelli
U. S. Counsel Sharpless ..... Giuseppe De Luca
Goro ..... Giordano Paltrinieri
Yamadori ..... Vincenzo Reschiglian
The Uncle-Priest ..... Paolo Ananian
Yakuside ..... Paolo Quintina
The Imperial Commissary ..... Millo Picco
Conductor, Tullio Serafin

M76
PARSIFAL. Presented January 1.
Amfortas ..... Clarence Whitehill
Titurel ..... William Gustafson
Gurnemanz ..... Paul Bender
Parsifal ..... Rudolf Laubenthal
Klingsor ..... Gustav Schuetzendorf
Kundry ..... Margarete Matzenauer
A Voice ..... Marion Telva
First Knight of the Grail ..... Max Bloch
Second Knight of the Grail ..... Carl Schlegel
First Esquire ..... Ellen Dalossy
Second Esquire ..... Louise Hunter
Third Esquire ..... George Meader
Fourth Esquire ..... Max Altglass
Solo Flower Maidens: Marcella Roeseler, Grace Anthony, Raymonde Delaunois, Laura Robertson, Charlotte Ryan, Marion Telva.
Conductor, Artur Bodanzky

M77
FEDORA. Presented January 1.
Princess Fedora ..... Maria Jeritza
Countess Olga ..... Nanette Guilford
Count Loris ..... Giovanni Martinelli
De Siriex ..... Giuseppe De Luca
Dimitri ..... Ellen Dalossy
Desire ..... Giordano Paltrinieri
Baron Rouvel ..... Angelo Bada
Cirillo ..... Giovanni Martino
Boroff ..... Millo Picco
Grech ..... Louis D'Angelo
Doctor Loreck ..... Paolo Ananian
Boleslao Lasinsky ..... Wilfrid Pelletier
Sergio ..... Sante Mandelli
A Little Savoyard ..... Merle Alcock
Conductor, Gennaro Papi

M78
AIDA. Presented January 2.
The King ..... Louis D'Angelo
Amneris ..... Jeanne Gordon
Aida ..... Rosa Ponselle
Radames ..... Miguel Fleta
Ramfis ..... Jose Mardones
Amonasro ..... Titta Ruffo
A Messenger ..... Max Altglass
A Priestess ..... Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin

M79
FALSTAFF. Presented January 2.
Sir John Falstaff ..... Antonio Scotti
Ford ..... Lawrence Tibbett
Fenton ..... Beniamino Gigli
Dr. Cajus ..... Angelo Bada
Bardolfo ..... Giordano Paltrinieri
Pistola ..... Adamo Didur
Mrs. Alice Ford ..... Lucrezia Bori
Nannetta ..... Frances Alda
Mrs. Quickley ..... Marion Telva
Mrs. Meg Page ..... Kathleen Howard
Incidental Dance by the Corps de Ballet
Conductor, Tullio Serafin

M80
TANNHAUSER. Presented January 3.
Landgraf Hermann ..... Paul Bender
Tannhauser ..... Curt Taucher
Wolfram ..... Friedrich Schorr
Walther ..... George Meader
Biteroif ..... Arnold Gabor
Heinrich ..... Max Bloch
Reinmar ..... William Gustafson
Elizabeth ..... Maria Jeritza
Venus ..... Frances Peralta
A Young Shepherd ..... Raymonde Delaunois
Four Pages ..... Mary Bonetti, Minnie Egener, Louise Hunter, Charlotte Ryan
Incidental Dance by the Corps de Ballet
Conductor, Artur Bodanzky

M81
IL BARBIERE DI SIVIGLIA. Presented January 3.
The Count of Almaviva ..... Mario Chamlee
Dr. Bartolo ..... Pompilio Malatesta
Rosina ..... Nina Morgana
Figaro ..... Giuseppe De Luca
Basilio ..... Leon Rothier
Florello ..... Vincenzo Reschiglian
Berta ..... Marie Mattfeld
An Official ..... Giordano Paltrinieri
Conductor, Gennaro Papi

M82
STATE SYMPHONY ORCHESTRA. Presented January 4. Ignaz Waghalter, conductor; Helen Stanley, soprano.

M83
SUNDAY EVENING CONCERT. Presented January 4. Erna Rubinstein, violinist; with Nina Morgana, Vicente Ballester, Nanette Guilford, Armand Tokatyan.
Conductor, Giuseppe Bamboschek

M84
JENUFA. Presented January 5.
Grandmother Buryja ..... Ina Bourskaya
Laca Klemen, Her Grandchildren ..... George Meader
Stewa Buryja, Her Grandchildren ..... Rudolf Laubenthal
The Sexton's Widow ..... Karin Branzell
Jenufa, Her Adopted Daughter ..... Maria Jeritza
The Mill Foreman ..... Gustav Schuetzendorf
The Village Judge ..... James Wolfe
His Wife ..... Laura Robertson
Karolka, Their Daughter ..... Ellen Dalossy
A Maid ..... Grace Anthony
Barena, a Servant Maid ..... Charlotte Ryan
An Aunt ..... Marie Mattfeld
Incidental Dance by the Corps de Ballet
Conductor, Artur Bodanzky

M85
L'AFRICANA. Presented January 8.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Ines ..... Queena Mario
Vasco Da Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Nelusko ..... Giuseppe Danise
Selika ..... Rosa Ponselle
Grand Inquisitor ..... Leon Rothier
Grand Brahmin ..... Leon Rothier
Anna ..... Henriette Wakefield
An Usher ..... Vincenzo Reschiglian
An Officer ..... Max Altglass
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M86
TOSCA. Presented January 8.
Floria Tosca ..... Maria Jeritza
Mario Cavaradossi ..... Miguel Fleta
Baron Scarpia ..... Antonio Scotti
Cesare Angelotti ..... Louis D'Angelo
The Sacristan ..... Pompilio Malatesta
Spoletta ..... Giordano Paltrinieri
Sciarrone ..... Vincenzo Reschiglian
A Jailer ..... Millo Picco
A Shepherd ..... Merle Alcock
Conductor, Tullio Serafin

M87
LOHENGRIN. Presented January 8.
King Henry ..... Paul Bender
Lohengrin ..... Rudolf Laubenthal
Elsa of Brabant ..... Florence Easton
Telramund ..... Friedrich Schorr
Ortrud ..... Karin Branzell
The King's Herald ..... Gustav Schuetzendorf
Four Pages ..... Louise Hunter, Minnie Egener, Laura Robertson, Mary Bonetti
Conductor, Artur Bodanzky

M88
LA GIOCONDA. Presented January 9.
La Gioconda ..... Rosa Ponselle
Laura Adorno ..... Jeanne Gordon
Alvise Badoero ..... Jose Mardones
La Cieca ..... Merle Alcock
Enzo Grimaldo ..... Beniamino Gigli
Barnaba ..... Titta Ruffo
Zuane, a Singer ..... Vincenzo Reschiglian
Isepo ..... Giordano Paltrinieri
A Monk ..... Louis D'Angelo
A Steersman ..... Pompilio Malatesta
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M89
MADAMA BUTTERFLY. Presented January 10.
Cio-Cio-San ..... Florece Easton
Suzuki ..... Ina Bourskaya
Kate Pinkerton ..... Phradie Wells
B. F. Pinkerton ..... Mario Chamlee
U. S. Consul Sharpless ..... Antonio Scotti
Goro ..... Giordano Paltrinieri
Yamadori ..... Max Altglass
The Uncle-Priest ..... Paolo Ananian
Yakuside ..... Paolo Quintina
The Imperial Commissary ..... Vincenzo Reschiglian
Conductor, Tullio Serafin

M90
THE TALES OF HOFFMANN. Presented January 10.
Olympia ..... Nina Morgana
Giulietta, Antonia ..... Lucrezia Bori
Nicklausse ..... Kathleen Howard
A Voice ..... Henriette Wakefield
Hoffmann ..... Miguel Fleta
Coppelius, Dappertutto, Miracle ..... Giuseppe De Luca
Spalanzani ..... George Meader
Schlemil ..... Lawrence Tibbett
Lindorf ..... James Wolfe
Crespel ..... Louis D'Angelo
Andres, Cochenille, Frans, Pitichinaccio ..... Angelo Bada
Nathanael ..... Max Altglass
Hermann ..... William Gustafson
Luther ..... Millo Picco
Conductor, Louis Hasselmans

M91
Presented January 11. Feodor Chaliapin, basso; Abraham Sopkin, violinist; Max Rabinowitch, pianist.

M92
SUNDAY EVENING CONCERT. Presented January 11. Carmela Ponselle, Rosa Ponselle, Lawrence Tibbett, Ralph Errole, Raymonde Delaunois, Giovanni Martino.
Conductor, Giuseppe Bamboschek

M93
IL BARBIERE DI SIVIGLIA. Presented January 12.
The Count of Almaviva ..... Ralph Errolle
Dr. Bartolo ..... Pompilio Malatesta
Rosina ..... Amelita Galli-Curci
Figaro ..... Titta Ruffo
Don Basilio ..... Adamo Didur
Florello ..... Vincenzo Reschiglian
Berta ..... Marie Mattfeld
An Official ..... Giordano Paltrinieri
Conductor, Gennaro Papi

M94
SUNDAY EVENING CONCERT. Presented January 14. Mmes. Jeritza, Guilford, Alcock, Dalossy. Messrs. Gigli, Scotti, Martino, D'Angelo, Picco, Ananian, Bada and Paltrinieri.
Conductor, Gennaro Papi

M95
TRISTAN UND ISOLDE. Presented January 15.
Tristan ..... Curt Taucher
Koenig Markle ..... Paul Bender
Isolde ..... Florence Easton
Kurvenal ..... Friedrich Schorr
Melot ..... Arnold Gabor
Brangaene ..... Marion Telva
A Shepherd ..... George Meader
The Steersman ..... Louis D'Angelo
A Sailor's Voice ..... Max Bloch
Conductor, Artur Bodanzky

M96
RIGOLETTO. Presented January 16.
The Duke ..... Miguel Fleta
Rigoletto ..... Giuseppe De Luca
Gilda ..... Amelita Galli-Curci
Sparafucile ..... Jose Mardones
Maddalena ..... Jeanne Gordon
Giovanna ..... Minnie Egener
Monterone ..... Paolo Ananian
Marullo ..... Millo Picco
Borsa ..... Angelo Bada
Ceprano ..... Vincenzo Reschiglian
The Countess ..... Nanette Guilford
A Page ..... Paolina Tomisani
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M97
JENUFA. Presented January 16.
Grandmother Buryja ..... Kathleen Howard
Laca Klemen, Stewa Buryja (Grandchildren) ..... George Meader, Rudolf Laubenthal
The Sexton's Widow ..... Karin Branzell
Jenufa, Her Adopted Daughter ..... Maria Jeritza
The Mill Foreman ..... Gustav Schuetzendorf
The Village Judge ..... James Wolfe
His Wife ..... Laura Robertson
Karolka, Their Daughter ..... Ellen Dalossy
A Maid ..... Grace Anthony
Barena, a Servant-Maid ..... Charlotte Ryan
An Aunt ..... Marie Mattfeld
Incidental Dance by Corps de Ballet
Conductor, Artur Bodanzky

M98
FALSTAFF. Presented January 17.
Sir John Falstaff ..... Antonio Scotti
Ford ..... Lawrence Tibbett
Fenton ..... Beniamino Gigli
Dr. Caius ..... Angelo Bada
Bardolph ..... Giordano Paltrinieri
Pistol ..... Adamo Didur
Mistress Ford ..... Lucrezia Bori
Anne ..... Frances Alda
Dame Quickly ..... Marion Telva
Mistress Page ..... Kathleen Howard
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M99
ANDREA CHENIER. Presented January 17.
Charles Gerard ..... Giuseppe Danise
Countess de Coigny ..... Ina Bourskaya
Madeleine, Her Daughter ..... Rosa Ponselle
Bersi, a Mulatto ..... Ellen Dalossy
Fleville ..... Vincenzo Reschiglian
The Abbe ..... George Meader
Andrea Chenier ..... Miguel Fleta
Major-Domo ..... Pompilio Malatesta
Mathieu ..... Paolo Ananian
A Governmental Spy ..... Giordano Paltrinieri
Roucher ..... Millo Picco
An Old Woman ..... Henriette Wakefield
Fouquier ..... William Gustafson
Dumas ..... Louis D'Angelo
Schmidt, a Jailer ..... Pompilio Malatesta
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M100
STATE SYMPHONY ORCHESTRA. Presented January 18. Ignaz Waghalter, conductor; Ossip Gabrilowitsch, pianist.

M101
SUNDAY EVENING CONCERT. Presented January 18. Magdeleine Brard, pianist; Metropolitan Orchestra, Wilfred Pelletier, conductor. Mlles. Mario, Peralta and Gordon, and Messrs. Chamlee, Ballester and Rothier.

M102
MARTA. Presented January 19.
Lady Harriet ..... Frances Alda
Nancy ..... Kathleen Howard
Lionel ..... Beniamino Gigli
Plunkett ..... Adamo Didur
Sir Tristan ..... Pompilio Malatesta
The Sheriff ..... Louis D'Angelo
A Servant ..... Vincenzo Reschiglian
Conductor, Gennaro Papi

M103
Presented January 21. Mmes. Easton, Bourskaya, Jeritza, Elda. Messrs. Chamlee, Ballester, Bada, Louis D'Angelo, Reschiglian, Serafin, Errole, Scotti, Paltrinieri, Gigli, Didur, Malatesta, Picco, Rothier.
Conductor, Gennaro Papi

M104
DIE WALKURE. Presented January 21.
Siegmund ..... Curt Taucher
Hunding ..... William Gustafson
Wotan ..... Michael Bohnen
Sieglinde ..... Maria Mueller (Debut)
Bruennhilde ..... Nanny Larsen Todsen
Fricka ..... Karin Branzell
Helmwige ..... Marcella Roeseler
Gerhilde ..... Phradie Wells
Ortlinde ..... Laura Robertson
Rossweisse ..... Ina Bourskaya
Grimgerde ..... Marion Telva
Waltraute ..... Henriette Wakefield
Siegrune ..... Raymonde Delaunois
Schwertleite ..... Kathleen Howard
Conductor, Artur Bodanzky

M105
DINORAH. Presented January 22.
Hoel ..... Giuseppe De Luca
Corentino ..... Armand Tokatyan
Dinorah ..... Amelita Galli-Curci
Huntsman ..... Louis D'Angelo
Harvester ..... Max Altglass
Two Goatherds ..... Charlotte Ryan, Merle Alcock
Conductor, Gennaro Papi

M106
JENUFA. Presented January 23. Mmes. Jeritza, Branzell, Howard, Dalossy, Robertson, Ryan and Mattfield. Messrs. Laubenthal, Meader, Schuetzendorf, Wolfe.
Conductor, Artur Bodanzky

M107
LUCIA DI LAMMERMOOR. Presented January 24.
Lucia ..... Amelita Galli-Curci
Alisa ..... Grace Anthony
Edgardo ..... Beniamino Gigli
Lord Enrico Ashton ..... Giuseppe De Luca
Raimondo ..... Jose Mardones
Arturo ..... Angelo Bada
Normanno ..... Giordano Paltrinieri
Conductor, Gennaro Papi

M108
LOHENGRIN. Presented January 24.
King Henry ..... Gustav Schuetzendorf
Lohengrin ..... Kurt Taucher
Elsa of Brabant ..... Maria Mueller
Telramund ..... Friedrich Schorr
Ortrud ..... Karin Branzell
The King's Herald ..... Carl Schlegel
Four Pages ..... Louise Hunter, Minnie Egener, Laura Robertson, Mary Bonetti
Conductor, Artur Bodanzky

M109
SUNDAY EVENING CONCERT. Presented January 25. Sascha Jacobsen, violinist; Samuel Chotzinoff, pianist; Messrs. Tibbett and Tokatyan, Mlles. Mario, Telva and Roeseler.

M110
FEDORA. Presented January 26.
Princess Fedora ..... Maria Jeritza
Countess Olga ..... Nannette Guilford
Count Loris ..... Beniamino Gigli
Le Siriex ..... Antonio Scotti
Dimitri ..... Ellen Dalossy
Desire ..... Giordano Paltrinieri
Baron Rouvel ..... Angelo Bada
Cirillo ..... Giovanni Martino
Boroff ..... Millo Picco
Grech ..... Louis D'Angelo
Doctor Loreck ..... Paolo Ananian
Boleslao Lasinsky ..... Wilfrid Pelletier
Sergio ..... Sante Mandelli
A Little Savoyard ..... Merle Alcock
Conductor, Gennaro Papi

M111
THAIS. Presented January 28.
Thais ..... Maria Jeritza
Nicias ..... Ralph Errolle
Athanael ..... Giuseppe Danise
Palemon ..... Louis D'Angelo
Crobyle ..... Nanette Guilford
Myrtale ..... Minnie Egener
Albine ..... Henriette Wakefield
A Servant ..... Vincenzo Reschiglian
Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet
Conductor, Louis Hasselmans

M112
RIGOLETTO. Presented January 28.
The Duke ..... Miguel Fleta
Rigoletto ..... Vicente Ballester
Gilda ..... Amelita Galli-Curci
Sparafucile ..... Leon Rothier
Maddalena ..... Marion Telva
Giovanna ..... Grace Anthony
Monterone ..... Paolo Ananian
Marullo ..... Millo Picco
Borsa ..... Angelo Bada
Ceprano ..... Louis D'Angelo
The Countess ..... Laura Robertson
A Page ..... Paolina Tomisani
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M113
COSI FAN TUTTE. Presented January 29.
Don Alfonso ..... Adamo Didur
Ferrando ..... George Meader
Guglielmo ..... Giuseppe De Luca
Dorabella ..... Frances Peralta
Piordiligi ..... Florence Easton
Despina ..... Lucrezia Bori
Conductor, Artur Bodanzky

M114
DINORAH. Presented January 30.
Hoel ..... Giuseppe De Luca
Corentino ..... Armand Tokatyan
Dinorah ..... Amelita Galli-Curci
Huntsman ..... Louis D'Angelo
Harvester ..... Max Altglass
Two Goatherds ..... Charlotte Ryan, Merle Alcock
Conductor, Gennaro Papi

M115
GOTTERDAMMERUNG. Presented January 31.
Siegfried ..... Curt Taucher
Gunther ..... Friedrich Schorr
Hagen ..... Michael Bohnen
Alberich ..... Gustav Schuetzendorf
Bruennhilde ..... Nanny Larsen Todsen
Gutrune ..... Maria Mueller
Waltraute ..... Karin Branzell
Woglinde ..... Laura Robertson
Wellgunde ..... Phradie Wells
Flosshilde ..... Marion Telva
I. Norne ..... Merle Alcock
II. Norne ..... Henriette Wakefield
III. Norne ..... Marcella Roeseler
Conductor, Artur Bodanzky

M116
LA GIOCONDA. Presented January 31.
La Gioconda ..... Frances Peralta
Laura Adorno ..... Jeanne Gordon
Alvise Badoero ..... Jose Mardones
La Cieca ..... Merle Alcock
Enzo Grimaldo ..... Beniamino Gigli
Barnaba ..... Giuseppe Danise
Zuane, a Singer ..... Vincenzo Reschiglian
Isepo ..... Giordano Paltrinieri
A Monk ..... Louis D'Angelo
A Steersman ..... Pompilio Malatesta
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M117
STATE SYMPHONY ORCHESTRA. Presented February 1. Ignaz Waghalter, conductor; Pablo Casals (soloist), cellist.

M118
SUNDAY EVENING CONCERT. Presented February 1. With Mmes. Peralta, Chamlee, Ryan, Gordon, Altglass, Schuetzendorf, Sabanieva, Wells, Dalossy, Thalia; Messrs. Bonetti Wakefield, Errolle, Paltrinieri, Tokatyan, D'Angelo, Gabor, Picco, Tibbett, Ananian, Didur, Gustafson and Rothier.
Conductor, Giuseppe Bamboschek

M119
FALSTAFF. Presented February 2.
Sir John Falstaff ..... Antonio Scotti
Ford ..... Lawrence Tibbett
Fenton ..... Armand Tokatyan
Dr. Caius ..... Angelo Bada
Bardolph ..... Giordano Paltrinieri
Pistol ..... Adamo Didur
Mistress Ford ..... Lucrezia Bori
Anne ..... Frances Alda
Dame Quickly ..... Marion Telva
Mistress Page ..... Henriette Wakefield
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M120
JENUFA. Presented February 4.
Grandmother Buryja ..... Kathleen Howard
Laca Klemen, Stewa Buryja (children) ..... George Meader, Rudolf Laubenthal
The Sexton's Widow ..... Karin Branzell
Jenufa, Her Adopted Daughter ..... Maria Jeritza
The Mill Foreman ..... Gustav Schuetzendorf
The Village Judge ..... James Wolfe
His Wife ..... Laura Robertson
Karolka, Their Daughter ..... Ellen Dalossy
A Maid ..... Grace Anthony
Barena, a Servant-Maid ..... Charlotte Ryan
An Aunt ..... Marie Mattfeld
Incidental Dance by Corps de Ballet.
Conductor, Artur Bodansky

M121
CAVALLERIA RUSTICANA. Presented February 5.
Santuzza ..... Frances Peralta
Lola ..... Marion Telva
Turiddu ..... Beniamino Gigli
Alfio ..... Vincente Ballester
Lucia ..... Grace Anthony
LE COQ D'OR. Presented February 5.
The Princess ..... Amelita Galli-Curci
The King ..... Adamo Didur
Amelfa ..... Merle Alcock
The Astrologer ..... Rafaelo Diaz
The General ..... Louis d'Angelo
The Prince ..... Giordano Paltrinieri
A Knight ..... Vincenzo Reschiglian
Or These Singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, Domenico Da Re.
Voice of the Golden Cock ..... Charlotte Ryan
Conductor, Giuseppe Bamboschek

M122
LA BOHEME. Presented February 5.
Rodolfo ..... Giacomo Lauri-Volpi
Schaunard ..... Millo Picco
Benoit ..... Pompilio Malatesta
Mimi ..... Frances Alda
Parpignol ..... Max Altglass
Marcello ..... Giuseppe Danise
Colline ..... Jose Mardones
Alcindoro ..... Paolo Ananian
Musetta ..... Louise Hunter
A Sergeant ..... Pompilio Malatesta
Conductor, Gennaro Papi

M123
CARMEN. Presented February 6.
Carmen ..... Ina Bourskaya
Micaela ..... Queena Mario
Frasquita ..... Grace Anthony
Mercedes ..... Henriette Wakefield
Don Jose ..... Edward Johnson
Escamillo ..... Giuseppe De Luca
Dancaire ..... Paolo Ananian
Remendado ..... George Meader
Zuniga ..... Giovanni Martino
Morales ..... Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmans.

M124
FEDORA. Presented February 7.
Princess Fedora ..... Maria Jeritza
Countess Olga ..... Nanette Guilford
Count Loris ..... Beniamino Gigli
De Siriex ..... Antonio Scotti
Dimitri ..... Ellen Dalossy
Desire ..... Giordano Paltrinieri
Baron Rouvel ..... Angelo Bada
Cirillo ..... Giovanni Martino
Boroff ..... Millo Picco
Grech ..... Louis d'Angelo
Doctor Loreck ..... Paolo Ananian
Boleslao Lasinsky ..... Wilfrid Pelletier
Sergio ..... Sante Mandelli
A Little Savoyard ..... Merle Alcock
Conductor, Gennaro Papi

M125
DIE WALKURE. Presented February 7.
Siegmund ..... Curt Taucher
Hunding ..... William Gustafson
Wotan ..... Michael Bohnen
Sieglinde ..... Maria Mueller
Bruennhilde ..... Nanny Larsen Todsen
Fricka ..... Karin Branzell
Helmwige ..... Marcella Roeseler
Gerhilde ..... Phradie Wells
Ortlinde ..... Laura Robertson
Rossweisse ..... Ina Bourskaya
Grimgerde ..... Marion Telva
Waltraute ..... Henriette Wakefield
Siegrune ..... Raymonde Delaunois
Schwertleite ..... Kathleen Howard
Conductor, Artur Bodanzky

M126
RECITAL. Presented February 8. Efrem Zimbalist, violinist; Emanuel Bay, pianist.

M127
SUNDAY EVENING CONCERT. Presented February 8. Mmes. Galli-Curci, Mueller, Gordon and Telva; Messrs. Chamlee, Tibbett, Schorr, Rothier and Mardones.

M128
MADAMA BUTTERFLY. Presented February 9.
Cio-Cio-San ..... Elizabeth Rethberg
Suzuki ..... Marion Telva
Kate Pinkerton ..... Phradie Wells
B. F. Pinkerton ..... Edward Johnson
U. S. Consul Sharpless ..... Antonio Scotti
Goro ..... Angelo Bada
Yamadori ..... Vincenzo Reschiglian
The Uncle-Priest ..... Paolo Ananian
Yakuside ..... Paolo Quintina
The Imperial Commissary ..... Louis d'Angelo
Conductor, Tullio Serafin

M129
TOSCA. Presented February 10.
Floria Tosca ..... Maria Jeritza
Mario Cavaradossi ..... Beniamino Gigli
Baron Scarpia ..... Antonio Scotti
Cesare Angelotti ..... Louis d'Angelo
The Sacristan ..... Pompilio Malatesta
Spoletta ..... Giordano Paltrinieri
Sciarrone ..... Vincenzo Reschiglian
A Jailer ..... Millo Picco
A Shepherd ..... Merle Alcock
Conductor, Tullio Serafin

M130
GOTTERDAMMERUNG. Presented February 11.
Siegfried ..... Rudolf Laubenthal
Gunther ..... Frederich Schorr
Hagen ..... Michael Bohnen
Alberich ..... Gustav Schuetzendorf
Bruennhilde ..... Nanny Larsen Todsen
Gutrune ..... Maria Mueller
Waltraute ..... Karin Branzell
Woglinde ..... Laura Robertson
Wellgunde ..... Phradie Wells
Flosshilde ..... Marion Telva
I. Norne ..... Merle Alcock
II. Norne ..... Henriette Wakefield
III. Norne ..... Laura Robertson
Zwei Mannen ..... Max Altglass, Arnold Gabor
Conductor, Artur Bodanzky

M131
THAIS. Presented February 12.
Thais ..... Maria Jeritza
Nicias ..... Ralph Errolle
Athanael ..... Clarence Whitehill
Palemon ..... Louis d'Angelo
Crobyle ..... Nanette Guilford
Myrtale ..... Minnie Egener
Albine ..... Kathleen Howard
A Servant ..... Millo Picco
Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmans

M132
L'AFRICANA. Presented February 12.
Don Pedro ..... Adamo Didur
Don Diego ..... Paolo Ananian
Ines ..... Queena Mario
Vasco Da Gama ..... Beniamino Gigli
Don Alvaro ..... Angelo Bada
Nelusko ..... Giuseppe Danise
Selika ..... Elizabeth Rethberg
Grand Inquisiter, Grand Brahmin ..... Leon Rothier
Anna ..... Henriette Wakefield
An Usher ..... Vincenzo Reschiglian
An Officer ..... Max Altglass
Incidental Dances by Corps de Ballet.
Conductor, Tullio Serafin

M133
LA TRAVIATA. Presented February 13.
Violetta ..... Amelita Galli-Curci
Flora Bervoise ..... Minnie Egener
Annina ..... Grace Anthony
Alfredo ..... Giacomo Lauri-Volpi
Giorgio Germont ..... Giuseppe De Luca
Gastone ..... Angelo Bada
Baron Douphol ..... Millo Picco
Marquis d'Obigny ..... Louis d'Angelo
Doctor Grenvil ..... Paolo Ananian
Ballet Divertissement by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M134
TRISTAN UND ISOLDE. Presented February 14.
Tristan ..... Curt Taucher
Koenig Marke ..... Michael Bohnen
Isolde ..... Nanny Larsen Todsen
Kurvenal ..... Friedrich Schorr
Melot ..... Arnold Gabor
Brangaene ..... Karin Branzell
A Shepherd ..... George Meader
The Steersman ..... Louis d'Angelo
A Sailor's Voice ..... Angelo Bada
Conductor, Artur Bodanzky

M135
CAVALLERIA RUSTICANA. Presented February 14.
Santuzza ..... Frances Peralta
Lola ..... Merle Alcock
Turiddu ..... Mario Chamlee
Alfio ..... Vicente Ballester
Lucia ..... Grace Anthony
Conductor, Gennaro Papi.
Followed by PAGLIACCI
Nedda ..... Lucrezia Bori
Canio ..... Edward Johnson
Tonio ..... Giuseppe De Luca
Beppo ..... Giordano Paltrinieri
Silvio ..... Lawrence Tibbett
Conductor, Gennaro Papi.

M136
STATE SYMPHONY ORCHESTRA. Presented February 15. Percy Grainger, pianist.
Conductor, Ignaz Waghalter.

M137
SUNDAY EVENING CONCERT. Presented February 15. With Mmes. Mario, Peralta, Ryan, Alcock and Egener; Messrs. Tokatyan, Errolle, Chamlee, Bada, Ballester, Tibbett, Didur, Mardones and Rothier.
Conductor, Giuseppe Bamboschek.

M138
DIE WALKURE. Presented February 16.
Seigmund ..... Curt Taucher
Hunding ..... William Gustafson
Wotan ..... Clarence Whitehill
Sieglinde ..... Elizabeth Rethberg
Bruennhilde ..... Nanny Larsen Todsen
Fricka ..... Karin Branzell
Helmwige ..... Nannette Guilford
Gerhilde ..... Phradie Wells
Ortlinde ..... Laura Robertson
Rossweisse ..... Ina Bourskaya
Grimgerde ..... Marion Telva
Waltraute ..... Henriette Wakefield
Siegrune ..... Raymonde Delaunois
Schwertleite ..... Kathleen Howard
Conductor, Artur Bodansky.

M138-A
LUCIA DI LAMMERMOOR. Presented February 17.
Lucia ..... Amelita Galli-Curci
Alisa ..... Minnie Egener
Edgardo ..... Beniamino Gigli
Lord Enrico Ashton ..... Vicente Ballester

Raimondo .....Jose Mardones
Arturo .....Angelo Bada
Normanno .....Giordano Paltrinieri
Conductor, Gennaro Papi.

M139
TANNHAUSER. **Presented February 18.**
Landgraf **Hermann**.....Michael Bohnen
Tannhauser .....Curt Taucher
Wolfram .....Friedrich Schorr
Walther .....George Meader
Biterolf .....Arnold Gabor
Heinrich .....Max Bloch
Reinmar .....William Gustafson
Elisabeth .....Maria Jeritza
Venus .....Jeanne Gordon
A Young Shepherd.....Raymonde Delaunois
Four Pages.....Mary Bonetti, Minnie Egener, Louise Hunter and Charlotte Ryan
Incidental Dance by Corps de Ballet.
Conductor, Artur Bodanzky.

M140
FALSTAFF. **Presented February 18.**
Sir John **Falstaff**.....Antonio Scotti
Ford .....Lawrence Tibbett
Fenton .....Armand Tokatyan
Dr. Caius.....Angelo Bada
Bardolph .....Giordano Paltrinieri
Pistol .....Adamo Didur
Mistress **Ford**.....Lucrezia Bori
Anne .....Frances Alda
Dame Quickly.....Marion Telva
Mistress Page.....Kathleen Howard
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin

M141
GIOVANNI GALLURESE. **Presented February 19.**
Giovanni **Gallurese**.....Giacomo Lauri-Volpi
Maria .....Maria Mueller
Nuvis .....Giovanni Martino
Rivegas .....Giuseppe Danise
Bastiano .....Angelo Bada
A Spanish Officer.....Millo Picco
Jose .....Adamo Didur
Tropea .....Vincenzo Reschiglian
Don Pasquale.....Pompilio Malatesta
A Shepherd's Voice.....Merle Alcock
Special Dances by **Rosina Galli, Premiere** Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M142
MADAMA BUTTERFLY. **Presented February 20.**
Cio-Cio-San .....Elizabeth Rethberg
Suzuki .....Marion Telva
Kate Pinkerton.....Phradie Wells
B. F. Pinkerton.....Beniamino Gigli
U. S. Consul Sharpless.....Antonio Scotti
Goro .....Angelo Bada
Yamadori .....Vincenzo Reschiglian
The Uncle-Priest.....Paolo Ananian
Yakuside .....Paolo Quintina
The Imperial Commissary.....Millo Picco
Conductor, Tullio Serafin

M143
LA TRAVIATA. **Presented February 21.**
Violetta .....Lucrezia Bori
Flora Hervoise.....Minnie Egener
Annina .....Grace Anthony
Alfredo .....Giacomo Lauri-Volpi
Giorgio Germont.....Giuseppe De Luca
Gastone .....Giordano Paltrinieri
Baron Douphol.....Millo Picco
Marquis d'Obigny.....Louis D'Angelo
Doctor Grenvil.....Paolo Ananian
Ballet Divertissement by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet
Conductor, Tullio Serafin

M144
BORIS GODUNOFF. **Presented February 21.**
Boris .....Adamo Didur
Teodoro .....Raymonde Delaunois
Xenia .....Ellen Dalossy
The Nurse.....Kathleen Howard
Schounisky .....Angelo Bada
Tchelkaloff .....Lawrence Tibbett
Brother Pimenn.....Leon Rothier
Dimitri .....Edward Johnson
Marina .....Ina Bourskaya
Varlaam .....Giovanni Martino
Missail .....Max Altglass
The Innkeeper.....Henriette Wakefield
The Simpleton.....Giordano Paltrinieri
A Police Official.....Louis D'Angelo
Lovitzky .....Carl Schlegel
Tcherniakowsky .....Vincenzo Reschiglian
Conductor, Gennaro Papi

M145
NATIONAL POLISH ORCHESTRA. **Presented February 22. Stanislaw Manyslowski, conductor and violinist.**

M146
SUNDAY EVENING CONCERT. **Presented February 22. Marie Sundelius, soprano; Jeane Gordon, contralto; Beniamino Gigli, tenor, and Jose Mardones, basso.**
Conductor, Tullio Serafin

M147
CARMEN. **Presented February 23.**
Carmen .....Ina Bourskaya
Micaela .....Nannette Guilford
Frasquita .....Marie Tiffany
Mercedes .....Henriette Wakefield
Don Jose.....Edward Johnson
Escamillo .....Clarence Whitehill
Dancaire .....Paolo Ananian
Remendado .....George Meader
Zuniga .....Giovanni Martino
Morales .....Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet
Conductor, Louis Hasselmans

M148
RIGOLETTO. **Presented February 23.**
The Duke.....Giacomo Lauri-Volpi
Rigoletto .....Giuseppe De Luca
Gilda .....Toti dal Monte
Sparafucile .....Jose Mardones
Maddalena .....Jeanne Gordon
Giovanna .....Grace Anthony
Monterone .....Louis D'Angelo
Marullo .....Millo Picco
Borsa .....Angelo Bada
Coprano .....Vincenzo Reschiglian
The Countess.....Minnie Egener
A Page.....Paolina Tomisani
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M149
Presented February 24. Maria Jeritza, soprano; Emil Polak, pianist; Metropolitan Orchestra.
Conductor, Josef Stransky

M150
PAGLIACCI. **Presented February 25.**
Nedda .....Queena Mario
Canio .....Edward Johnson
Tonio .....Giuseppe De Luca
Beppe .....Angelo Bada
Silvio .....Millo Picco
Conductor, Gennaro Papi
Followed by
LE COQ D'OR.
The Princess.....Thalia Sabanieeva
The King.....Adamo Didur
Amelfa .....Henriette Wakefield
The Astrologer.....Rafaelo Diaz
The General.....Louis d'Angelo
The Prince.....Giordano Paltrinieri
A Knight.....Vincenzo Reschiglian
Or These Singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, Domenico Da Re.
Voice of the Golden Cock.....Charlotte Ryan
Conductor, Giuseppe Bamboschek

M151
DAS RHEINGOLD. **Presented February 26.**
Wotan .....Michael Bohnen
Donner .....Carl Schlegel
Froh .....Ralph Errolle
Loge .....Curt Taucher
Alberich .....Gustav Schuetzendorf
Mime .....George Meader
Fasolt .....Leon Rothier
Fafner .....James Wolfe
Fricka .....Nanny Larsen Todsen
Freia .....Maria Mueller
Erda .....Karin Branzell
Woglinde .....Charlotte Ryan
Wellgunde .....Phradie Wells
Flosshilde .....Marion Telva
Conductor, Artur Bodanzky

M152
FALSTAFF. **Presented February 26.**
Sir John Falstaff .....Antonio Scotti
Ford .....Lawrence Tibbett
Fenton .....Armand Tokatyan
Dr. Cains .....Angelo Bada
Bardolph .....Giordano Paltrinieri
Pistol .....Adamo Didur
Mistress Ford .....Lucrezia Bori
Anne .....Frances Alda
Dame Quickly .....Marion Telva
Mistress Page .....Kathleen Howard
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M153
DIE MEISTERSINGER. **Presented February 27.**
Eva .....Elizabeth Rethberg
Magdalene .....Henriette Wakefield
Walter von Stolzing .....Curt Taucher
Hans Sachs .....Friedrich Schorr
Beckmesser .....Gustav Schuetzendorf
Pogner .....Leon Rothier
Kothner .....Carl Schlegel
Vogelgesang .....Max Bloch
Zorn .....Angelo Bada
Moser .....Max Altglass
Eisslinger .....Giordano Paltrinieri
Nachtigall .....Louis D'Angelo
Ortel .....Palo Ananian
Foltz .....James Wolfe
Schwartz .....William Gustafson
David .....George Meader
A Night Watchman .....Arnold Gabor
Conductor, Artur Bodanzky

M154
GIOVANNI GALLURESE. **Presented February 28.**
Giovanni Gallurese ..... Giacomo Lauri-Volpi
Maria .....Maria Mueller
Nuvis .....Giovanni Martino
Rivegas .....Giuseppe Danise
Bastiano .....Angelo Bada
A Spanish Officer .....Millo Picco
Jose .....Adamo Didur
Tropea .....Vincenzo Reschiglian
Don Pasquale .....Pompilio Malatesta
A Shepherd's Voice .....Mary Bonetti
Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M155
LA GIOCONDA. **Presented February 28.**
La Gioconda .....Frances Peralta
Laura Adorno .....Jeanne Gordon
Alvise Badoero .....Jose Mardones
La Cieca .....Merle Alcock
Enzo Grimaldo .....Beniamino Gigli
Barnaba .....Giuseppe De Luca
Zuane, A Singer .....Vincenzo Reschiglian
Isepo .....Giordano Paltrinieri
A Monk .....Louis D'Angelo
A Steersman .....Arnold Gabor
Incidental Dances by Corps de Ballet
Conductor, Tullio Serafin

M156
STATE SYMPHONY ORCHESTRA. **Presented March 1. Igas Waghalter, conductor; Evsei Beloussoff, cellist.**

M156
SUN EVE CONCERT. **Presented March 1. Queena Mario, Tokatyan and Ballester, Mardones, Bada and Paltrinieri, Grace Anthony. Giuseppe Bamboschek, conductor; Mr. Setti's Chorus.**

M157
L'AFRICANA. **Presented March 2.**
Don Pedro .....Adamo Didur
Don Diego .....Paolo Ananian
Ines .....Queena Mario
Vasco Da Gama .....Beniamino Gigli
Don Alvaro .....Angelo Bada
Nelusko .....Giuseppe Danise
Selika .....Elizabeth Rethberg
Grand Inquisitor, Grand Brahmin .....Leon Rothier
Anna .....Henriette Wakefield
An Usher .....Vincenzo Reschiglian
An Officer .....Max Altglass
Incidental Dances by Corps de Ballet.
Conductor, Tullio Serafin.

M158
ROMEO ET JULIETTE. **Presented March 4.**
Juliette .....Lucrezia Bori
Stephano .....Raymonde Delaunois
Gertrude .....Henriette Wakefield
Romeo .....Edward Johnson
Tybald .....Angelo Bada
Benvolio .....Giordano Paltrinieri
Mercutio .....Giuseppe De Luca
Paris .....Millo Picco
Gregorio .....Paolo Ananian
Capulet .....Adamo Didur
Friar Laurent .....Leon Rothier
The Duke of Verona .....William Gustafson
Incidental Dances by Corps de Ballet.
Conductor, Louis Hasselmans

M159
DIE WALKURE. **Presented March 5.**
Siegmund .....Rudolf Laubenthal
Hunding .....William Gustafson
Wotan .....Clarence Whitehill
Sieglinde .....Elizabeth Rethberg
Bruennhilde .....Nanny Larsen Todsen
Fricka .....Karin Branzell
Helmwige .....Nanette Guilford
Gerhilde .....Phradie Wells
Ortlinde .....Laura Robertson
Rossweisse .....Ina Bourskaya
Grimgerde .....Marion Telva
Waltraute .....Henriette Wakefield
Siegrune .....Raymonde Delaunois
Schwertleite .....Kathleen Howard
Conductor, Artur Bodanzky

M160
PAGLIACCI. **Presented March 5.**
Nedda .....Queena Mario
Canio .....Giovanni Martinelli
Tonio .....Giuseppe Danise
Beppe .....Giordano Paltrinieri
Silvio .....Lawrence Tibbett
Conductor, Gennaro Papi.
LE COQ D'OR. **Presented March 5.**
The Princess .....Thalia Sabanieeva
The King .....Adamo Didur
Amelfa .....Merle Alcock
The Astrologer .....Max Bloch
The General .....Louis d'Angelo
The Prince .....Giordano Paltrinieri
A Knight .....Vincenzo Reschiglian
Or These Singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, Domenico Da Re.
Voice of the Golden Cock .... Charlotte Ryan
Conductor, Giuseppe Bamboschek

M161
RIGOLETTO. **Presented March 6.**
The Duke .....Giacomo Lauri-Volpi
Rigoletto .....Giuseppe De Luca
Gilda .....Elvira de Hidalgo
Sparafucile .....Jose Mardones
Maddalena .....Jeanne Gordon
Giovanna .....Grace Anthony
Monterone .....Louis D'Angelo
Marullo .....Millo Picco
Borsa .....Angelo Bada
Ceprano .....Vincenzo Reschiglian
The Countess .....Minnie Egener
A Page .....Paolina Tomisani
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M162
LOHENGRIN. **Presented March 7.**
King Henry .....Michael Bohnen
Lohengrin .....Curt Taucher
Elsa of Brabant .....Maria Mueller
Telramund .....Friedrich Schorr
Ortrud .....Karin Branzell
The King's Herald .....Carl Schlegel
Four Pages .....Louise Hunter, Minnie Egener, Laura Robertson, Mary Bonetti
Conductor, Artur Bodanzky

M163
FALSTAFF. **Presented March 7.**
Sir John **Falstaff** .....Antonio Scotti
Ford .....**Lawrence** Tibbett
Fenton .....Armand Tokatyan
Dr. Calus .....Angelo Bada
Bardolph .....Giordano Paltrinieri
Pistol .....William Gustafson
Mistress **Ford** .....Lucrezia Bori
Anne .....Queena Mario
Dame Quickly .....Marion Telva
Mistress Page .....Kathleen Howard
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M164
NATIONAL POLISH ORCHESTRA. **Presented March 8. Stanislaw Namyslowski, conductor.**

M165
SUNDAY EVENING CONCERT. **Presented March 8. Giuseppe Bamboschek, conductor; Queena Mario, Henriette Wakefield, Friedrich Schorr, Frances Peralta, Merle Alcock, Armand Tokatyan, Millo Picco, Grace Anthony.**

M166
GIOVANNI GALLURESE. **Presented March 9.**
Giovanni Gallurese ..... Giacomo Lauri-Volpi
Maria .....Maria Mueller
Nuvis .....Giovanni Martino
Rivegas .....Giuseppe Danise
Bastiano .....Angelo Bada
A Spanish Officer .....Millo Picco
Jose .....Adamo Didur
Tropea .....Vincenzo Reschiglian
Don Pasquale .....Pompilio Malatesta
A Shepherd's Voice .....Mary Bonetti
Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Tullio Serafin.

M167
SIEGFRIED. **Presented March 11.**
Siegfried .....Curt Taucher
Mime .....George Meader
Der Wanderer .....Friedrich Schorr
Alberich .....Gustav Schuetzendorf
Fafner .....William Gustafson
Erda .....Marion Telva
Brunnhilde .....Nanny Larsen Todsen
Voice of the Forest Bird ..... Charlotte Ryan
Conductor, Artur Bodanzky

M168
LA BOHEME. **Presented March 11.**
Rodolfo .....Giovanni Martinelli
Schaunard .....Millo Picco
Benoit .....Paolo Ananian
Mimi .....Lucrezia Bori
Parpignol .....Max Altglass
Marcello .....Antonio Scotti
Colline .....Leon Rothier
Alcindoro .....Pompilio Malatesta
Musetta .....Louise Hunter
A Sergeant .....Vincenzo Reschiglian
Conductor, Gennaro Papi

M169
ANDREA CHENIER. **Presented March 12.**
Charles Gerard .....Giuseppe De Luca
Countess de Coigny .....Kathleen Howard
Madeleine, Her Daughter ...Elizabeth Rethberg
Bersi, a Mulatto .....Ellen Dalossy
Fleville .....Lawrence Tibbett
The Abbe .....Giordano Paltrinieri
Andrea Chenier .....Giacomo Lauri-Volpi
Major-Domo .....Vincenzo Reschiglian
Mathieu .....Adamo Didur
A Governmental Spy.....Angelo Bada
Roucher .....Millo Picco
An Old Woman .....Marion Telva
Fouquier .....Paolo Ananian
Dumas .....Louis D'Angelo
Schmidt, a Jailer .....Pompilio Malatesta
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M170
PETRUSCHKA. **Presented March 13.**
A Ballerina .....Rosina Galli
Petruschka .....Adolf Bolm
A Moor .....Giuseppe Bonfiglio
An Old Showman .....Ottokar Bartik
A Street Dancer .....Florence Rudolph
A Jolly Merchant .....Armando Agnini
Conductor, Tullio Serafin.
Production staged by Adolf Bolm.
—FOLLOWED BY—
PAGLIACCI
Medda .....Lucrezia Bori
Canio .....Edward Johnson
Tonio .....Giuseppe Danise
Beppo .....Angelo Bada
Silvio .....Lawrence Tibbett
Conductor, Gennaro Papi.

M171
AIDA. **Presented March 14.**
The King .....Paolo Ananian
Amneris .....Jeanne Gordon
Aida .....Elizabeth Rethberg
Radames .....Giovanni Martinelli
Ramfis .....Jose Mardones
Amonasro .....Giuseppe De Luca
A Messenger .....Giordano Paltrinieri
A Priestess .....Phradie Wells
Incidental Dances by Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M172
SIEGFRIED. **Presented March 14. Rudolf Laubenthal, Karin Branzell, Max Bloch, Mme. Larsen-Todsen, Schorr, Schutzendorf, Gustafson, Miss Ryan.**
Conductor, Artur Bodanzky

M173
PHILHARMONIC SOCIETY. **Presented March 15. Willem Mengelberg, conductor; Erna Rubinstein, violinist, assisting artist.**

M174
FAUST. **Presented March 15. Thalia Sabanieva, Joan Ruth, Henriette Wakefield, Armand Tokatyan, Jose Mardones, Vincente Ballester and Louis D'Angelo. Bamboschek, conductor.**

M175
DER FREISCHUTZ. **Presented March 16.**
Prince Ottokar .....Gustav Schuetzendorf
Cuno .....Carl Schlegel
Agathe .....Elizabeth Rethberg
Aennchen .....Queena Mario
Caspar .....Michael Bohnen
Max .....George Meeller
Samiel .....James Wolfe
Hermit .....Leon Rothier
Killian .....Arnold Gabor
Bridesmaids .....Louise Hunter, Charlotte Ryan, Laura Robertson
Incidental Dances by Rosina Galli, premiere danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Artur Bodanzky

M176
GIOVANNI GALLURESE. **Presented March 18.**
Giovanni Gallurese .....Giacomo Laura-Volpi
Maria .....Maria Mueller
Nuvis .....Giovanni Martino
Rivegas .....Giuseppe Danise
Bastiano .....Angelo Bada
A Spanish Officer .....Millo Picco
Jose .....Adamo Didur
Tropea .....Vincenzo Reschiglian
Don Pasquale .....Pompilio Malatesta
A Shepherd's Voice .....Mary Bonetti
Incidental Dances by Florence Rudolph, Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Tullio Serafin
—FOLLOWED BY—
PETRUSCHKA
A Ballerina .....Rosina Galli
Petruschka .....Adolph Bolm
A Moor .....Giuseppe Bonfiglio
An Old Showman .....Ottokar Bartik
A Street Dancer .....Florence Rudolph
A Jolly Merchant .....Armando Agnini
Conductor, Tullio Serafin
Production staged by Adolph Bolm, De Leporte, Ogden, Rogge, Glover.

M177
GOTTERDAMMERUNG. **Presented March 19.**
Siegfried .....Rudolph Laubenthal
Gunther .....Friedrich Schorr
Hagen .....Michael Bohnen
Alberich .....Gustav Schuetzendorf
Bruennhilde .....Nanny Larsen Todsen
Gutrune .....Marie Mueller
Waltraute .....Marion Telva
Woglinde .....Laura Robertson
Wellgunde .....Phradie Wells
Flosshilde .....Marion Telva
I. Norne .....Merle Alcock
II. Norne .....Henriette Wakefield

III. Norne .....Laura Robertson
Zwei Mannen .....{Max Altglass / Arnold Gabor}
Conductor, Artur Bodanzky

M178
SAMSON ET DALILA. Presented March 19.
Dalila .....Karin Branzell
Samson .....Giovanni Martinelli
The High Priest .....Giuseppe Danise
Abimelech .....Louis D'Angelo
An Old Hebrew .....Jose Mardones
A Philistine Messenger ....Giordano Paltrinieri
First Philistine .....Max Bloch
Second Philistine .....Vincenzo Reschiglian
Incidental Dances by Lilyan Ogden and Corps de Ballet.
Conductor, Louis Hasselmans

M179
ANDREA CHENIER. Presented March 20.
Charles Gerard .....Danise
Countess de Coigny .....Kathleen Howard
Madeleine, Her Daughter ..Elizabeth Rethberg
Bersi, a Mulatto .....Ellen Dalossy
Fleville .....Lawrence Tibbett
The Abbe .....Giordano Paltrinieri
Andrea Chenier .....Giacomo Lauri-Volpi
Major-Domo .....Vincenzo Reschiglian
Mathieu .....Adamo Didur
S Governmental Spy .....Angelo Bada
Roucher .....Millo Picco
An Old Woman .....Marion Telva
Fouquier .....Paolo Ananian
Dumas .....Louis D'Angelo
Schmidt, a Jailer .....Pompilio Malatesta
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M180
PELLEAS ET MELISANDE. Presented March 21.
Melisande .....Lucrezia Bori
Genevieve .....Kathleen Howard
Little Yniold .....Louise Hunter
Pelleas .....Edward Johnson
Golaud .....Clarence Whitehill
Arkel .....Leon Rothier
A Physician .....Paolo Ananian
Conductor, Louis Hasselmans

M181
LUCIA DI LAMMERMOOR. Presented March 21.
Lucia .....Queena Mario
Alisa .....Minnie Egener
Edgardo .....Giovanni Martinelli
Lord Enrico Ashton .....Giuseppe De Luca
Raimondo .....Jose Mardones
Arturo .....Angelo Bada
Normanno .....Giordano Paltrinieri
Conductor, Gennaro Papi

M182
SUNDAY EVE CONCERT. Presented March 22. Tokatyan, Danise, Lawrence Tibbett, Sabanieva, Guilford, Marion Telva, Heinrich Warnke, cellist; Bamboschek, conductor.

M183
ROMEO ET JULIETTE. Presented March 23. Edward Johnson, Lucrezia Bori, Giuseppe De Luca, Adamo Didur, Leon Rothier, Angelo Bada, Henriette Wakefield, Paolo Ananian.
Conductor, Louis Hasselmans

M184
LA JUIVE. Presented March 25. Nanny Larsen-Todsen, Giovanni Martinelli, Jose Mardones, Charlotte Ryan, Ralph Errolle, Louis D'Angelo, Arnold Gabor, James Wolfe.
Conductor, Louis Hasselmans

M185
DIE MEISTERSINGER. Presented March 26. Curt Taucher, Marie Mueller, Kathleen Howard, Michael Bohnen, George Meader, Gustav Schuetzendorf, Carl Schlegel, Leon Rothier.
Conductor, Artur Bodanzky

M186
L'ORACOLO. Presented March 26. Adamo Didur, Antonio Scotti, Louis D'Angelo, Armand Tokatyan, Aida Paltrinieri, Lucrezia Bori, Henriette Wakefield, Giordano Paltrinieri.
Conductor, Gennaro Papi
Followed by
CAVALLERIA RUSTICANA
Frances Peralta, Merle Alcock, Giacomo Lauri-Volpi, Vincente Ballester, Grace Anthony.
Conductor, Gennaro Papi
PETRUSCHKA
Rosina Galli, Florence Rudolph, Adolph Bolm, Ottokar Bartik, Giuseppe Bonfiglio, Armando Agnini.
Conductor, Tullio Serafin

M187
PAGLIACCI. Presented March 27. Queena Mario, Giovanni Martinelli, Giuseppe Danise, Millo Picco.
Conductor, Gennaro Papi.
Followed by
COQ D'OR
Thalia Sabanieva, Rafaelo Diaz, Alexis Kosloff, Rosina Galli
Conductor, Giuseppe Bamboschek.

M188
PELLEAS ET MELISANDE. Presented March 27. Lucrezia Bori, Edward Johnson, Clarence Whitehill, Leon Rothier, Kathleen Howard, Louise Hunter.
Conductor, Louis Hasselmans.

M189
DER FREISCHUETZ. Presented March 28. Carl Taucher, Elizabeth, Rethberg, Michael Bohnen, Gustav Schuetzendorf, Ellen Dalossy, Carl Schlegel, James Wolfe, Leon Rothier.
Conductor, Artur Bodanzky.

M190
TALES OF HOFFMANN. Presented March 28. Ralph Errolle, Frances Peralta, Queena Mario, Henriette Wakefield, Lawrence Tibbett, Louis D'Angelo, William Gustafson, Ira Bourskaya, Thalia Sabanieva, Giuseppe De Luca, Paolo Ananian, James Wolfe, Angelo Bada, Max Altglass, Millo Picco.
Conductor, Louis Hasselmans.

M191
Presented March 29.
Mme. Ernestine Schumann-Heink, contralto.
Florence Hardeman, violinist.

M192
SUNDAY EVENING CONCERT. Presented March 29. Jose Mardones, Raymonde Delaunois, Charlotte Ryan, Mary Bonetti, Gustav Schuetzendorf, Armand Tokatyan, Thalia Sabanieva, Millo Picco, Charlotte Ryan, Marion Telva, Max Altglass, Edmund Burke, Jose Mardones.
Conductors, Paul Eisler and Karl Reidel.

M193
RIGOLETTO—Fourth Act. Presented March 30.
The Duke .....Ralph Errolle
Rigoletto .....Giuseppe Danise
Gilda .....Queena Mario
Sparafucile .....Jose Mardones
Maddalena .....Jeanne Gordon
Conductor, Tullio Serafin.

CARMEN—Second Act.
Carmen .....Ina Bourskaya
Frasquita .....Nannette Guilford
Mercedes .....Merle Alcock
Don Jose .....Giovanni Martinelli
Escamillo .....Giuseppe De Luca
Dancaire .....Louis D'Angelo
Remendado .....George Meader
Zuniga .....James Wolfe
Morales .....Millo Picco
Conductor, Louis Hasselmans.

DIE WALKURE—Third Act.
Wotan .....Michael Bohnen
Sieglinde .....Marcella Roeseler
Bruennhilde .....Nancy Larsen Todsen
Helmwige .....Nannette Guilford
Gerhilde .....Phradie Wells
Ortlinde .....Laura Robertson
Rossweisse .....Ina Bourskaya
Grimgerde .....Marion Telva
Waltraute .....Merle Alcock
Siegrune .....Raymonde Delaunois
Schwertleite .....Kathleen Howard
Conductor, Artur Bodanzky.

ROMEO ET JULIETTE—Second Act.
Juliette .....Lucrezia Bori
Gertrude .....Henriette Wakefield
Romeo .....Edward Johnson
Gregorio .....Paolo Ananian
Conductor, Louis Hasselmans.

M194
PETRUSCHKA. Presented March 30.
A Ballerina .....Rosina Galli
Petruschka .....Adolph Bolm
A Moor .....Giuseppe Bonfiglio
An Old Showman.....Ottokar Bartik
A Jolly Merchant.....Armando Agnini
A Street Dancer.....Florence Rudolph
Conductor, Tullio Serafin.
Followed by
LA BOHEME
Rodolfo .....Armand Tokatyan
Schaunard .....Louis D'Angelo
Benoit .....Paolo Ananian
Mimi .....Maria Mueller
Parignol .....Max Altglass
Marcello .....Antonio Scotti
Collino .....Adamo Didur
Alcindoro .....Pompilio Malatesta
Musetta .....Louise Hunter
A Sergeant .....Vincenzo Reschiglian
Conductor, Gennaro Papi.

M195
CONCERT (Second) by Associated Glee Clubs of America. Presented March 31.
Reinald Werrenrath, baritone.
Herbert Carrick, pianist-accompanist.

M196
AIDA. Presented April 1.
The King .....Louis D'Angelo
Amneris .....Marion Telva
Aida .....Elizabeth Rethberg
Radames .....Giacomo Lauri-Volpi
Ramfis .....Jose Mardones
Amonasro .....Giuseppe Danise
A Messenger .....Giordano Paltrinieri
A Priestess .....Phradie Wells
Incidental Dances by Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M197
FAUST. Presented April 1.
Faust .....Edward Johnson
Mephistopheles .....Michael Bohnen
Valentin .....Giuseppe De Luca
Wagngr .....Paolo Ananian
Marguerite .....Marie Sundelius
Siebel .....Ellen Dalossy
Marthe .....Kathleen Howard
Conductor, Louis Hasselmans.

M198
LA JUIVE. Presented April 2.
Rachel .....Nanny Larsen Todsen
Eleazar .....Giovanni Martinelli
Cardinal Brogni .....Leon Rothier
The Princess .....Charlotte Ryan
Leopold .....Ralph Errolle
Ruggiero .....Arnold Gabor
Albert .....Louis D'Angelo
A Herald ..{ / Major Domo .....James Wolfe
Incidental Ballet by Rosina Galli, Premiere Danseuse. Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmans.

M199
GOETTERDAEMMERUNG. Presented April 3.
Berta Morena, Rudolph Laubenthal, Carl Schlegel, Bohnen, Schuetzendorff, Karin Branzell.
Conductor, Artur Bodanzky.

M200
L'ORACOLO. Presented April 4.
Win-Shee .....Leon Rothier
Chim-Fang .....Antonio Scotti
Hoo-Tsin .....Louis D'Angelo
Win-San-Luy .....Ralph Errolle
Hoo-Chee .....Aida Paltrinieri
Ah-Yoe .....Lucrezia Bori
Hua-Quee .....Henriette Wakefield
A Fortune Teller.....Giordano Paltrinieri
Conductor, Gennaro Papi.
Followed by
LE COQ D'OR
The Princess .....Thalia Sabanieeva
The King .....Adamo Didur
Amelfa .....Marion Telva
The Astrologer .....Rafaelo Diaz
The General .....Louis d'Angelo
The Prince .....Giordano Paltrinieri
A Knight .....Vincenzo Reschiglian
Or these singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, Domenico Da Re.
Voice of the Golden Cock.....Charlotte Ryan
Conductor, Giuseppe Bamboschek.

M201
CARMEN. Presented April 4.
Carmen .....Jeanne Gordon
Micaela .....Ellen Dalossy
Frasquita .....Marie Tiffany
Mercedes .....Merle Alcock
Don Jose .....Armand Tokatyan
Escamillo .....Giuseppe De Luca
Dancaire .....Paolo Ananian
Remendado .....Angelo Bada
Zuniga .....James Wolfe
Morales .....Lawrence Tibbett
Incidental Dances by Corps de Ballet.
Conductor, Louis Hasselmans.

M202
PHILHARMONIC ORCHESTRA. Presented April 5.
Mmes. Marie Sundelius, soprano.
Chas. Cahier, contralto.
Conductor, Willem Mengelberg.

M203
SUNDAY EVENING CONCERT. April 6.
Jose Mardones, basso.
Giovanni Martinelli, tenor.
Merle Alcock, contralto.
Nanny Larsen Todsen, soprano.
Conductor, Tullio Serafin.

M204
LA TRAVIATA. Presented April 6.
Violetta .....Lucrezia Bori
Flora Berveise .....Minnie Egener
Annina .....Grace Anthony
Alfredo .....Giacomo Lauri-Volpi
Giorgio Germont .....Giuseppe De Luca
Gastone .....Angelo Bada
Baron Douphol .....Millo Picco
Marquis d'Obigay .....Lawrence Tibbett
Doctor Grenvil .....Louis D'Angelo
Ballet Divertissement by Rosina Galli, Premiere Danseuse, Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M205
DER FREISCHUTZ. Presented April 8.
Prince Ottokar.....Gustav Schuetzendorf
Cuno .....Carl Schlegel
Agathe .....Elizabeth Rethberg
Aennchen .....Ellen Dalossy
Caspar .....Michael Bohnen
Max .....Curt Taucher
Samiel .....James Wolfe
Hermit .....Leon Rothier
Killian .....Arnold Gabor
Bridesmaids .....{Louise Hunter / Charlotte Ryan / Laura Robertson}
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky

M206
FAUST. Presented April 9.
Faust .....Armand Tokatyan
Mephistopheles .....Feodor Chaliapin
Valentin .....Giuseppe De Luca
Wagner .....Louis D'Angelo
Marguerite .....Queena Mario
Siebel .....Ellen Dalossy
Marthe .....Henriette Wakefield
Conductor, Giuseppe Bamboschek.

M207
PELLEAS ET MELISANDE. Presented April 9.
Melisande .....Lucrezia Bori
Genevieve .....Kathleen Howard
Little Yniold .....Louise Hunter
Pelleas .....Edward Johnson
Golaud .....Clarence Whitehill
Arkel .....Leon Rothier
A Physician .....Paolo Ananian
Conductor, Louis Hasselmans

M208
PARSIFAL. Presented April 10.
Amfortas .....Clarence Whitehill
Titurel .....William Gustafson
Gurzemans .....Michael Bohnen
Parsifal .....Curt Taucher
Klingser .....Adamo Didur
Kundry .....Nanny Larsen Todsen
A Voice .....Marion Telva
1st Knight of the Grail.....Angelo Bada
2d Knight of the Grail.....Carl Schlegel
1st Esquire .....Ellen Dalossy
2nd Esquire .....Louise Hunter
3d Esquire .....George Meader
4th Esquire .....Max Altglass
Solo Flower Maidens: Marcella Roeseler, Grace Anthony, Raymonde Delaunois, Laura Robertson, Charlotte Ryan, Marion Telva.
Conductor, Artur Bodanzky.

M209
SAMSON ET DALILA. Presented April 10.
Dalila .....Karin Branzell
Samson .....Giovanni Martinelli
The High Print .....Giuseppe De Luca
Abimelech .....Paolo Ananian
An Old Hebrew.....Jose Mardones
A Philistine Messenger ....Giordano Paltrinieri
First Philistine .....Max Altglass
Second Philistine .....Vincenzo Reschiglian
Incidental Dances by Lilyan Ogden and Corps de Ballet.
Conductor, Louis Hasselmans.

M210
RIGOLETTO. Presented April 11.
The Duke .....Giacomo Lauri-Volpi
Rigoletto .....Giuseppe Danise
Gilda .....Queena Mario
Sparafucile .....Jose Mardones
Maddalena .....Marion Telva
Giovanna .....Grace Anthony
Monterone .....Paolo Ananian
Marullo .....Millo Picco
Borsa .....Giordano Paltrinieri
Ceprano .....Vincenso Reschiglian
The Countess .....Nannette Guilford
A Page .....Paolina Tomiani
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.
Followed by
Igor Stravinsky's Scenes Burlesque
PETRUSCHKA
A Ballerina .....Rosina Galli
Petruschka .....Adolph Bolm
A Moor .....Giuseppe Bonfiglio
An Old Showman.....Ottokar Bartik
A Jolly Merchant.....Armando Agnini
A Street Dancer .....Florence Rudolph
Conductor, Tullio Serafin.

M211
DER FREISCHUTZ. Presented April 11.
Prince Ottokar .....Gustav Schuetzendorf
Cuno .....Carl Schlegel
Agathe .....Maria Mueller
Aennchen .....Thalia Sabanieeva
Caspar .....Michael Bohnen
Max .....George Meader
Samiel .....James Wolfe
Hermit .....Leon Rothier
Killian .....Arnold Gabor
Bridesmaids .....{Louise Hunter / Charlotte Ryan / Laura Robertson}
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky.

M212
Presented April 12.
Feodor Chaliapin, bass-baritone.
Abraham Sopkin, violinist.
Max Rabinowitch, pianist.

M213
SUNDAY EVENING CONCERT. April 12.
Millo Picco, Arnold Gabor, Laura Robertson, Grace Anthony, Marion Telva, Elizabeth Rethberg, Frances Peralta, Henriette Wakefield, Jeanne Gordon, Karin Branzell, Giacomo Lauri-Volpi, Max Altglass, Giordano Paltrinieri, Gustav Schuetzendorf, William Gustafson, Paolo Ananian.
Conductor, Giulio Setti.

M214
PELLEAS ET MELISANDE. Presented April 13.
Melisande .....Lucrezia Bori
Genevieve .....Kathleen Howard
Little Yniold .....Louise Hunter
Pelleas .....Edward Johnson
Golaud .....Clarence Whitehill
Arkel .....Leon Rothier
A Physician .....Louis D'Angelo
Conductor, Louis Hasselmans.

M215
CAVALLERIA RUSTICANA. Presented April 13.
Santuzza .....Florence Easton
Lola .....Raymonde Delaunois
Turiddu .....Armand Tokatyan
Alfio .....Vincente Ballester
Lucia .....Minnie Egener
Conductor, Gennaro Papi.
Followed by
PAGLIACCI
Nedda .....Queena Mario
Canio .....Giovanni Martinelli
Tonio .....Antonio Scotti
Beppe .....Max Altglass
Silvio .....Lawrence Tibbett
Conductor, Gennaro Papi.

M216
PHILHARMONIC ORCHESTRA (Schola Cantorum). Presented April 14. Willem Mengelberg, conductor; Mildred Faas, soprano; Mabel Beddoe, contralto; Lambert Murphy, tenor; Thomas Denys, baritone; John Barclay, baritone; Wanda Landowska, harpsichord. Paulist Choristers.

M217
BORIS GODUNOFF. Presented April 15.
Boris .....Feodor Chaliapin
Teodoro .....Raymonde Delaunois
Xenia .....Ellen Dalossy
The Nurse .....Kathleen Howard
Schouisky .....Angelo Bada
Tchelkaloff .....Lawrence Tibbett
Brother Pimenn .....Leon Rothier
Dimitri .....Ralph Errolle
Marina .....Ina Bourskaya
Varlaam .....Paolo Ananian
Missail .....Max Altglass
The Innkeeper .....Henriette Wakefield
The Simpleton .....Giordano Paltrinieri
A Police Official.....Louis D'Angelo
Lovitzky .....Carl Schlegel
Tchernikowsky .....Vincenzo Reschiglian
Conductor, Gennaro Papi.

M218
LA TRAVIATA. Presented April 15.
Violetta .....Lucrezia Bori
Flora Bervoise .....Minnie Egener
Annina .....Henriette Wakefield
Alfredo .....Giacomo Lauri-Volpi
Giorgio Germont .....Giuseppe De Luca
Gastone .....Giordano Paltrinieri
Baron Douphol .....Millo Picco
Marquis d'Obigny .....Louis D'Angelo
Doctor Grenvil .....James Wolfe
Ballet Divertissement by Rosina Galli, Premiere Danseuse, Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M219
DER FREISCHUTZ. Presented April 16.
Prince Ottokar.....Gustav Schuetzendorf
Cuno .....Carl Schlegel
Agathe .....Elizabeth Rethberg
Aennchen .....Ellen Dalossy
Caspar .....Michael Bohnen
Max .....Curt Taucher
Samiel .....James Wolfe
Hermit .....Leon Rothier
Killian .....Arnold Gabor
Bridesmaids .....{Louise Hunter / Charlotte Ryan / Laura Robertson}
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky

M220
AIDA. Presented April 17.
The King .....Louis D'Angelo
Amneris .....Karin Branzell
Aida .....Elizabeth Rethberg
Radames .....Giacomo Lauri-Volpi
Ramfis .....Jose Mardones

Amonasro .....Michael Bohnen
A Messenger .....Giordano Paltrinieri
A Priestess .....Charlotte Ryan
Incidental Dances by Florence Rudolph and Corps de Ballet
Conductor, Tullio Serafin.

M221
LA BOHEME. Presented April 18.
Rodolfo ..... Edward Johnson
Schaunard .....Millo Picco
Benoit .....Paolo Ananian
Mimi .....Maria Mueller
Parpignol .....Max Altglass
Marcello .....Antonio Scotti
Colline .....Adamo Didur
Alcindoro .....Pompilio Malatesta
Musetta .....Louise Hunter
A Sergeant .....Vincenzo Reschiglian
Conductor, Gennaro Papi.

M222
IL TROVATORE. Presented April 18.
Leonora .....Florence Easton
Azucena .....Marion Telva
Inez .....Minnie Egener
Manrico .....Giovanni Martinelli
Count di Luna .....Giuseppe Danise
Ferrando .....Louis D'Angelo
Ruiz .....Angelo Bada
A Gypsy .....Arnold Gabor
Conductor, Gennaro Papi.

M223
SUNDAY EVENING CONCERT. Presented April 20. Erwin Nyiregyhazi, pianist; Mme. Sabanieeva, Clarence Whitehill, Mme. Bourskaya, Mme. Robertson, Mme. Delaunois, Vicente Ballester, James Wolfe; Julius Burger, pianist accompanist; Paul Eisler, pianist accompanist.

M224
EMMA R. STEINER TESTIMONIAL CONCERT (Orchestra of 100). Presented April 30. Emma R. Steiner, conductor; Giuseppe Leoni, primo baritone; LeRoy Weil, baritone; Wing Tabor Wetmore, tenor; Agnese Robinson, soprano; Dorothy Adrian, soprano; Rita Rozado.

M225
Presented May 10. Feodor Challapin, basso; Max Rabinovitch, piano accompanist.

CENTURY THEATER

Operas Presented by San Carlo Opera Company

S. C. 1
RIGOLETTO. Presented September 22.
Duke of Mantua.....Demetrio Onofrei
Rigoletto .....Mario Basiola
Gilda .....Josephine Lucchese
Sparafucile .....Pietro De Biasi
Maddalena .....Ada Bore
Monterone .....Natale Cervi
Conte di Ceprano .....Eloi Grimar
Contessa Di Ceprano.....Frances Morosini
Borsa .....Francesco Curci
A Page.....Philine Falco
Conductor, Fulgenzio Guerrieri.

S. C. 2
AIDA. Presented September 23.
Aida .....Bianca Saroya
Amneris .....Stella De Mette
Radames .....Gaetano Tommasini
Amonasro .....Mario Basiola
Ramfis .....Pietro De Biasi
King of Egypt.....Natale Cervi
A Messenger.....Francesco Curci
Priestess .....Philine Falco
Incidental Dances by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri

S. C. 3
TOSCA. Presented September 24.
Floria Tosca.....Anne Roselle
Baron Scarpia.....Mario Valle
Mario Cavaradossi.....Manuel Salazar
Spoletta .....Francesco Curci
Scharrone .....Luigi De Cesare
Cesare Angelotti.....Pietro De Biasi
A Sacristan.....Natale Cervi
A Jailer .....Eloi Grimar
A Shepherd Boy.....Philine Falco
Followed by Dancing Divertissements by Andreas Pavley and Serge Oukrainsky, with their company, including Miles. Dagmara, Elisius, Millar, Nemeroff, Shermont, Campana, Romany, Samuels, Benet, Moore, Chapman, Egeman and Messrs. Ester, Petri, Guilmore, Francesca, Niskanier, Eguina, McDaniel and Fernandez.
Conductor, Aldo Franchetti.

S. C. 4
LA TRAVIATA. Presented September 25.
Violetta .....Tina Paggi
Flora .....Frances Morosini
Annina .....Philine Falco
Alfredo Germont.....Demetrio Onofrei
Gastone .....Francesco Curci
Giorgio Germont.....Mario Basiola
Baron Douphol.....Eloi Grimar
Doctor Grenvil.....Natale Cervi
Incidental Ballet by Pavley-Oukrainsky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 5
CAVALLERIA RUSTICANA. Presented September 26.
Santuzza .....Gladys Axman
Lola .....Ada Bore
Mama Lucia.....Philine Falco
Turiddu .....Gaetano Tommasini
Alfio .....Giuseppe Interrante
Conductor, Fulgenzio Guerrieri
Followed by PAGLIACCI.
Nedda .....Anne Roselle
Canio .....Manuel Salazar
Tonio .....Mario Basiola
Silvio .....Giuseppe Interrante
Beppo .....Francesco Curci
Conductor, Fulgenzio Guerrieri

S. C. 6
MADAMA BUTTERFLY. Presented September 27.
Madama Butterfly, Cio-Cio-San...Tamaki Miura
Suzuki, Her Servant.....Ada Bore
B. F. Pinkerton, of U. S. Navy.....
.....Demetrio Onofrei
Kate Pinkerton, His American Wife....
.....Philine Falco
Sharpless, U. S. Consul.....Mario Valle
Goro, Marriage Broker.....Francesco Curci
Yamadoro, Suitor for Cio-Cio-San..Natale Cervi
The Bonze, Cio-Cio-San's Uncle..Pietro De Biasi
Followed by Dancing Divertissements by Andreas Pavley, Serge Oukrainsky and same company as S. C. 3.
Conductor, Aldo Franchetti.

S. C. 7
IL TROVATORE. Presented September 27.
Leonora .....Clara Jacobo
Inez .....Fredonia Frazer
Manrico .....Manuel Salazar
Count Di Luna .....Giuseppe Interrante
Azucena .....Stella De Mette
Ruiz .....Francesco Curci
Ferrando .....Pietro De Biasi
Soldiers, Citizens, etc.
Incidental Dances by Pavley-Oukrainsky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 8
LA BOHEME. Presented September 29.
Mimi .....Anne Roselle
Rodolfo .....Demetrio Onofrei
Musetta .....Madeline Collins
Marcel .....Mario Valle
Colline .....Pietro De Biasi
Chaunard .....Giuseppe Interrante
Benoit .....Natale Cervi
Alcindoro .....Natale Cervi
Conductor, Fulgenzio Guerrieri

S. C. 9
LA FORZA DEL DESTINO. Presented September 30.
Donna Leonora.....Bianca Saroya
Don Alvaro.....Manuel Salazar
Preziosilla .....Ada Bore
Don Carlos Di Vargas.....Mario Basiola
Il Marchese Di Calatrava.....Natale Cervi
Fra Melitone.....Natale Cervi
Padre Guardiano.....Giovanni Martino
Curra (Waiting Woman to Leonora).....
.....Philine Falco
Mastro Trabuco.....Francesco Curci
Incidental Ballet by the Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 10
MADAMA BUTTERFLY. Presented October 1.
Madama Butterfly, Cio-Cio-San...Tamaki Miura
Suzuki, Her Servant.....Ada Bore
B. F. Pinkerton, of U. S. Navy.....
.....Demetrio Onofrei
Kate Pinkerton, His American Wife....
.....Philine Falco
Sharpless, U. S. Consul.....Mario Valle
Goro, Marriage Broker.....Francesco Curci
Yamadoro, Suitor for Cio-Cio-San..Natale Cervi
The Bonze, Cio-Cio-San's Uncle..Pietro De Biasi
Followed by Dance Divertissements by the Pavley-Oukrainsky Ballet Russe.
Conductor, Aldo Franchetti

S. C. 11
LA GIOCONDA. Presented October 2.
La Gioconda.....Clara Jacobo
Enzo .....Gaetano Tommasini
Laura .....Stella DeMette
Alvice .....Pietro De Biasi
La Cieca .....Ada Bore
Barnaba .....Mario Basiola
Zuane .....Natale Cervi
Un Cantore.....Eloi Grimar
Isepo .....Francesco Curci
Incidental Ballet by the Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 12
LUCIA DI LAMMERMOOR. Presented October 3.
Henry Ashton.....Mario Basiola
Lucia .....Tina Paggi
Edgar of Ravenswood.....Manuel Salazar
Raymond .....Natale Cervi
Norman .....Eloi Grimar
Alice .....Fredonia Frazer
Lord Arthur Bucklaw....Giuseppe De Benedetto
Pavley-Oukrainsky Ballet Russe.
Conductor, Aldo Franchetti

S. C. 13
CARMEN. Presented October 4.
Carmen .....Stella DeMette
Don Jose .....Gaetano Tommasini
Escamillo .....Jorgen Bendix
Dancairo .....Francesco Curci
Remendado .....Natale Cervi
Zuniga .....Pietro De Biasi
Morales .....Joseph Miller
Micaela .....Olga Kargau
Frasquita .....Frances Morosini
Mercedes .....Philine Falco
Incidental Dances by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri

S. C. 14
OTHELLO. Presented October 4.
Othello, a Moor, General in the Venetian Army .....Manuel Salazar
Desdemona, His Wife.....Bianca Saroya
Iago, Othello's Ensign.....Mario Basiola
Emilia, His Wife.....Ada Bore
Cassio, Othello's Lieutenant....Francesco Curci
Roderigo, a Venetian Gentleman.....
.....Arthur Dossche
Lodovico, Ambassador of the Venetian Republic.....Pietro De Biasi
Montano, Precedessor of Othello in the Government of Cyprus.....Natale Cervi
A Herald.....Eloi Grimar
Conductor, Fulgenzio Guerrieri.

S. C. 15
AIDA. Presented October 6.
Aida .....Bianca Saroya
Amneris .....Stella De Mette
Radames .....Manuel Salazar
Amonasro .....Mario Valle
Ramfis .....Pietro De Biasi
King of Egypt.....Natale Cervi
A Messenger.....Francesco Curci
Priestess .....Philine Falco
Followed by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 16
RIGOLETTO. Presented October 7.
Duke of Mantua.....Demetrio Onofrei
Rigoletto .....Mario Basiola
Gilda .....Tina Paggi
Sparafucile .....Pietro De Biasi
Maddalena .....Ada Bore
Monterone .....Natale Cervi
Conte Di Ceprano.....Martin Lilliamfield
Contessa Di Ceprano.....Philine Falco
Borsa .....Francesco Curci
A Page.....Fredonia Frazer
Incidental Dances by Members of the Pavley-Oukrainsky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 17
FAUST. Presented October 8.
Mephistopheles .....Giovanni Martino
Faust .....Demetrio Onofrei
Valentine .....Mario Basiola
Siebel .....Ada Bore
Marguerite .....Anne Roselle
Martha .....Philine Falco
Incidental Ballet by the Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 18
MADAMA BUTTERFLY. Presented October 9.
Madama Butterfly, Cio-Cio-San..Tamaki Miura
Suzuki, Her Servant .....Ada Bore
B. F. Pinkerton, of U. S. Navy .....
.....Gaetano Tommasini
Kate Pinkerton, His American Wife .....
.....Philine Falco
Sharpless, U S. Consul .....Mario Valle
Goro, Marriage Broker .....Francesco Curci
Yamadoro, Suitor for Cio-Cio-San .....
.....Natale Cervi
The Bonze, Cio-Cio-San's Uncle .....
.....Pietro De Biasi
Followed by Dancing Divertissements by Pavley-Oukrainsky Ballet Russe.
Conductor, Aldo Franchetti.

S. C. 19
TOSCA. Presented October 10.
Floria Tosca, a Celebrated Songstress.....
.....Gladys Axman
Baron Scarpia, Chief of Police ..Mario Valle
Mario Cavaradossi, a Painter ..Manuel Salazar
Spoletta, a Police Agent ....Francesco Curci
Sciarrone, a Gendarme .....Luigi DeCesare
Cesare Angelotti, a Political Prisoner ....
.....Pietro De Biasi
A Sacristan .....Natale Cervi
A Jailer .....Martin Lilliamfield
A Shepherd Boy .....Yvonne Trava
Followed by Dancing Divertissements by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 20
LA BOHEME. Presented October 11.
Mimi .....Anne Roselle
Rodolfo .....Demetrio Onofrei
Musetta .....Madeline Collins
Marcel .....Mario Valle
Colline .....Pietro De Biasi
Chaunard .....Giuseppe Interrante
Benoit .....Natale Cervi
Alcindoro .....Natale Cervi
Incidental Dances by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 21
CARMEN. Presented October 11.
Carmen .....Stella DeMette
Don Jose .....Manuel Salazar
Escamillo .....Mario Basiola
Dancairo .....Francesco Curci
Remendado .....Natale Cervi
Zuniga .....Pietro De Biasi
Morales .....Joseph Miller
Micaela .....Tina Paggi
Frasquita .....Frances Morosini
Mercedes .....Philine Falco
Followed by Incidental Dances by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 22
MADAMA BUTTERFLY. Presented October 13.
Madama Butterfly, Cio-Cio-San..Anne Roselle
Suzuki, Her Servant .....Ada Bore
B. F. Pinkerton, of U. S. Navy.....
.....Ludovico Tomarchio
Kate Pinkerton, His American Wife .....
.....Philine Falco
Sharpless, U S. Consul .....Mario Valle
Goro, Marriage Broker .....Francesco Curci
Yamadori, Suitor for Cio-Cio-San ..Natale Cervi
The Bonze, Cio-Cio-San's Uncle..Pietro De Biasi
Followed by Pavley-Oukrainsky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 23
LA TRAVIATA. Presented October 13.
Violetta .....Tina Paggi
Flora .....Philine Falco
Annina .....Philine Falco
Alfredo Germont .....Demetrio Onofrei
Gastone .....Francesco Curci
Giorgio Germont .....Mario Basiola
Baron Douphol .....Luigi De Cesare
Doctor Grenvil .....Natale Cervi
Followed by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 24
IL BARBIERE DI SAVIGLIA. Presented October 14.
Count Almaviva .....Demetrio Onofrei
Bartolo .....Natale Cervi
Rosina .....Tina Paggi
Basilio .....Pietro De Biasi
Bertha .....Philine Falco
Figaro .....Mario Basiola
Fiorello .....Francesco Curci
Followed by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri

S. C. 25
IL TROVATORE. Presented October 15.
Leonora .....Bianca Saroya
Inez .....Yvonne Trava
Manrico .....Gaetano Tommasini
Count Di Luna .....Mario Valle
Azucena .....Stella De Mette
Ruiz .....Francesco Curci
Ferrando .....Pietro De Biasi
Incidental Dances by Members of the Pavley-Oukrainsky Ballet. All Dances and Ballets Arranged by Messrs. Pavley and Oukrainsky.
Conductor—Fulgenzio Guerrieri.

S. C. 26
CAVALLERIA RUSTICANA. Presented October 16.
Santuzza .....Elda Vettori
Lola .....Bernice Schalker
Mama Lucia .....Philine Falco
Turiddu .....Ludovico Tomarchio
Alfio .....George Cehanovsky
Conductor, Alberto Baccolini.
Followed by PAGLIACCI.
Nedda .....Abby Morrison
Canio .....Gaetano Tommasini
Tonio .....Mario Basiola
Silvio .....Giuseppe Interrante
Beppo .....Francesco Curci
Conductor, Fulgenzio Guerrieri.

S. C. 27
CARMEN. Presented October 17.
Carmen .....Stella DeMette
Don Jose .....Manuel Salazar
Escamillo .....Mario Valle
Dancairo .....Francesco Curci
Remendado .....Natale Cervi
Zuniga .....Pietro De Biasi
Morales .....George Cehanovsky
Micaela .....Tina Paggi
Frasquita .....Frances Morosini
Mercedes .....Philine Falco
Followed by Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 28
LOHENGRIN. Presented October 18. Aft.
Lohengrin .....Gaetano Tommasini
Elsa of Brabant .....Edith Delys
Frederick of Telramund .....Mario Valle
King Henry .....Pietro De Biasi
Ortrud .....Stella De Mette
A Herald .....George Cehanovsky
Conductor, Fulgenzio Guerrieri.

S. C. 29
AIDA. Presented October 18.
Aida .....Anne Roselle
Amneris .....Stella De Mette
Radames .....Leonard Snyder
Amonasro .....Mario Basiola
Ramfis .....Pietro De Biasi
King of Egypt .....Natale Cervi
A Messenger .....Francesco Curci
Priestess .....Philine Falco
Pavley-Oukrainsky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

MANHATTAN OPERA HOUSE

Operas by the Manhattan Grand Opera Company, Also Concerts and Dance Recitals

Man. 1
AIDA. Presented September 13.
Aida .....Martha Du Lac
Radames .....Giuseppe Radaelli
Amneris .....Dorothy Pilzer
Amonasro .....Alfredo Zagaroli
Ramfis .....Nino Ruisi
King of Egypt .....Espartero Palazzi
A Messenger .....Amedeo Baldi
Incidental Dances by Corps De Ballet.
Conductor, Emilio Capizzano.

Man. 2
LA TRAVIATA. Presented September 15.
Violetta .....Adriana Boccanera
Flora .....Giuseppina La Puma
Annina .....Enrichetta Pettine
Alfredo .....Rogelio Baldrich
Giorgio .....Giuseppe Maero
Gastone .....G. De Sorvi
Doctor Grenvil .....Enrico Terlizzi
Baron Douphol .....Giulio Manghi
Incidental Dances by Corps De Ballet.
Conductor, Emilio Capizzano.

Man. 3
TOSCA. Presented September 16.
Tosca .....Beatrice Melaragno
Cavaradossi .....Giuseppe Radaelli
Scarpia .....Jorgen Bendix
Sagrestano .....Giuseppe La Puma
Angelotti .....Nino Ruisi
Spoletta .....G. De Sorvi
Sciaronne .....Fausto Bozza
Carceriere .....Giulio Manghi
Conductor, Emilio Capizzano.

Man. 4
CAVALLERIA RUSTICANA. Presented September 17.
Santuzza .....Edith Nelson
Lola .....Frances Paperte
Turiddu .....Rogelio Baldrich
Alfio .....Alfredo Zagaroli
Mama Lucia .....Giuseppina La Puma
Followed by PAGLIACCI.
Nedda .....Frances Cairone
Canio .....Giuseppe Radaelli
Tonio .....Alfredo Zagaroli
Silvio .....Luigi Dellemolle
Beppo .....G. De Sorvi
Conductor, Emilio Capizzano.

Man. 5
NORMA. Presented September 18.
Pollione .....Rino Oldrati
Oroveso .....Nino Ruisi
Flavio .....G. De Sorvi
Norma .....Agnese Robinson
Adalgisa .....Frances Paperte
Clotilde .....Giuseppina La Puma
Conductor, Emilio Capizzano.

Man. 6
RIGOLETTO. Presented September 19.
Duke of Mantua .....Rogelio Baldrich
Rigoletto .....Alfredo Zagaroli
Gilda .....Adriana Boccanera
Sparafucile .....Nino Ruisi
Maddalena .....Frances Paperte
Monterenone .....Fausto Bozza
Conte Ceprano .....Giulio Manghi
Contessa Ceprano .....Annina Cellini
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 7
IL TROVATORE. Presented September 20.
Leonora .....Beatrice Melaragno
Manrico .....Giuseppe Radaelli
Azucena .....Edith Nelson
Count Di Luna .....Alfredo Zagaroli
Ferrando .....Nino Ruisi
Inez .....Giuseppina La Puma
Ruiz .....G. De Sorvi
Conductor, Emilio Capizzano.

Man. 8
LUCIA DI LAMMERMOOR. Presented September 22.
Lucia .....Adriana Boccanera
Lord Henry Ashton .....Alfredo Gando fi
Edgar of Ravenswood .....Giuseppe Radaelli
Alice .....Giuseppina La Puma
Raymond .....Renzo Castro
Lord Bucklaw .....G. De Sorvi
Conductor, Emilio Capizzano.

Man. 9
LA FORZA DEL DESTINO. Presented September 23.
Donna Leonora .....Beatrice Melaragno
Marchese Di Calatrava .....Luigi Dellemolle
Don Carlos Di Vargas .....Alfredo Zagaroli
Don Alvaro .....Giuseppe Radaelli
Preziosilla .....Frances Paperte
Padre Guardiano .....Nino Ruisi
Fra Melitone .....Giuseppe La Puma

Mastra Trabuco .....G. De Sorvi
Curra (Waiting Woman to Leonora) .....
..... Giuseppina La Puma
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 10
BARBER OF SEVILLE. Presented September 24.
Rosina .....Adriana Boccamera
Figaro .....Giovanni Maero
Count Almaviva .....Rogelio Baldrich
Don Bartolo .....Giuseppe La Puma
Don Basilio .....Nino Ruisi
Lindoro .....Nino Castro
Conductor, Emilio Capizzano.

Man. 11
CAVALLERIA RUSTICANA. Presented September 25.
Santuzza .....Rosa Righi-Buska
Turiddu .....Rogelio Baldrich
Lola .....Frances Paperte
Alfio .....Vladimir Dubinsky
Mama Lucia .....Giuseppina La Puma
Followed by **PAGLIACCI.**
Canio .....Giuseppe Radaelli
Nedda .....Frances Cairone
Tonio .....Alfredo Zagaroli
Silvio .....Luigi Dellemolle
Harlequin .....Nino Castro
Conductor, Emilio Capizzano.

Man. 12
LA GIOCONDA. Presented September 26.
Enzo .....Giuseppe Radaelli
Gioconda .....Josey Jones
Laura .....Dorothy Pilzer
La Cieca .....Frances Paperte
Alvise.... .....Nino Ruisi
Barnaba .....Alfredo Zagaroli
Zuane .....Luigi Dellemolle
Un Cantore .....Nino Castro
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 13
LA TRAVIATA. Presented September 27.
Violetta .....Adriana Boccanera
Flora .....Giuseppina La Puma
Annina .....Enrichetta Pettine
Alfredo .....Giuseppe Radaelli
Giorgio .....Giuseppe Maero
Gastone .....G. De Sorvi
Doctor Grenvil .....Enrico Terlizzi
Baron Douphol .....Giulio Manghi
Conductor, Emilio Capizzano.

Man. 14
LA FORZA DEL DESTINO. Presented October 4. Same cast as Man. 9 except
Donna Leonora .....Martha Du Lac

Man. 15
IL TROVATORE. Presented October 11. (Same cast as Man. 7.)

Man. 16
Presented October 12. **Alma Gluck, soprano; Yascha Bunchuk, cellist; Samuel Chotzinoff, pianist.**

Man. 17
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 17, with Laurent Novikoff, Alexandre Volinine, Hilda Butsova, M. Pianowski (Balletmaster), J. Zalewski, Fr. Vaginski, M. Markowski, Mlle. Faucheux, Mlle. Friede, M. Winter, Mlle. Nichols, Mlle. Elkington, A. Oliveroff, M. Domoslawski, Mlle. Stewart, Mlle. Nikita, Mlle. Lake, Mlle. Rogers, Mlle. Bartlett, Mlle. Crofton, Mlle. Mather.
Conductor, Theodor Stier

Man. 18
ANNA PAVLOWA AND BALLET RUSSE. Presented October 18 (afternoon). (Same as Man. 17.)

Man. 19
ANNA PAVLOWA AND BALLET RUSSE. Presented October 18. (Same as Man. 17.)

Man. 20
Presented October 19. **Feodor Challapin, basso;** Abraham Sopkin, violinist; Max Rabinovitch, pianist.

Man. 21
ANNA PAVLOWA AND BALLET RUSSE. Presented October 20. (Same as Man 17.)

Man. 22
ANNA PAVLOWA AND BALLET RUSSE. Presented October 21. (Same as Man. 17.)

Man. 23
ANNA PAVLOWA AND BALLET RUSSE. Presented October 22. (Same as Man. 17.)

Man. 24
ANNA PAVLOWA AND BALLET RUSSE. Presented October 23. (Same as Man. 17.)

Man. 25
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 24. (Same as Man. 17.)

Man. 26
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 25 (afternoon). (Same as Man. 17.)

Man. 27
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 25. (Same as Man. 17.)

Man. 28
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 27. (Same as Man. 17.)

Man. 29
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 28. (Same members as Man. 17.)

Man. 30
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 29. (Same members as Man. 17.)

Man. 31
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 30 (afternoon). (Same members as Man. 17.)

Man. 32
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 30. (Same members as Man. 17.)

Man. 33
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented October 31. (Same members as Man. 17.)

Man. 34
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 1 (afternoon). (Same members as Man. 17.)

Man. 35
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 1. (Same members as Man. 17.)

Man. 36
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 3. (Same members as Man. 17.)

Man. 37
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 4. (Same members as Man. 17.)

Man. 38
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 5. (Same members as Man. 17.)

Man. 39
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 6 (afternoon). (Same members as Man. 17.)

Man. 40
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 6. (Same members as Man. 17.)

Man. 41
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 7. (Same members as Man. 17.)

Man. 42
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 8 (afternoon). (Same members as Man. 17.)

Man. 43
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 8. (Same members as Man. 17.)

Man. 44
ANNA PAVLOWA AND PAVLOWA BALLET RUSSE. Presented November 9. (Same members as Man. 17.)

Man. 45
SOUSA AND HIS BAND. Presented November 16. John Philip Sousa, conductor; Nora Fauchald, soprano.

Man. 46
Presented November 17. **Thamar Karsavina,** dancer; Pierre Vladimiroff, Gavrilof.
Conductor, Alexander Smallens

Man. 47
Presented November 30. **Ignace Dygas,** tenor; Wilfred Pelletier, pianist.

Man. 48
Presented December 7. **Alessandro Bonci,** tenor; Charlotte **Harvis,** soprano; Emilio Roxas, pianist.

Man. 49
Presented December 14. **John McCormack,** tenor; Lauri Kennedy, cellist; Edwin Schneider, pianist; Dorothy Kennedy, pianist.

Man. 50
ANNA PAVLOWA AND BALLET RUSSE. Presented December 22. (Same as Man. 17.)

Man. 51
ANNA PAVLOWA AND BALLET RUSSE. Presented December 23. (Same as Man. 17.)

Man. 52
ANNA PAVLOWA AND BALLET RUSSE. Presented December 24. (Same as Man. 17.)

Man. 53
ANNA PAVLOWA AND BALLET RUSSE. Presented December 25 (afternon). (Same as Man. 17.)

Man. 54
ANNA PAVLOWA AND BALLET RUSSE. Presented December 25. (Same as Man. 17.)

Man. 55
ANNA PAVLOWA AND BALLET RUSSE. Presented December 27. (Same as Man. 17.)

Man. 56
ANNA PAVLOWA AND BALLET RUSSE. Presented December 26 (afternoon). (Same as Man. 17.)

Man. 57
ANNA PAVLOWA AND BALLET RUSSE. Presented December 27. (Same as Man. 17.)

Man. 58
Presented December 28 (afternoon). Jascha Heifetz, violinist; Isadore Achron, pianist.

Man. 59
ANNA PAVLOWA AND BALLET RUSSE. Presented December 28. (Same as Man. 17.)

Man. 60
Presented January 11. Bronislaw Huberman, violinist. Siegfried Schultze, pianist.

Man. 61
LUCIA DI LAMMERMOOR. Presented February 24. Emilia I. Sapienza, soprano; Giuseppe Reschiglian, Giuseppina La Puma, Gandolfi, Palazzi, Vernier, Alfredo Espartero.
Conductor, Antonio Dell'Orefice

Man. 62
JULIA HUDAK AND BALLET. Presented March 6. Rodion Gritganov, Attila Farkas, Katherine Lorant.
Conductor of Orchestra, Deszo d'Antalffy

Man. 63
Presented April 15. Anna Robenne, dancer; Arthur Loesser, pianist; Barrere Little Symphony Orchestra, George Barrere, conductor.
Conductor, Rene Pollain

Man. 64
RIGOLETTO. Presented April 25. Giuseppe Giorgi, Maddalena Erbland, Ortenze Jones, Alfredo Zagaroli, Aedeo Taverna, Paolo Calvani.
Conductor, Antonio Dell'Orefice

Man. 65
NOVELLO-DAVIES ARTISTS' CHOIR. Presented April 26. Clara Novello-Davies, conductor; Gladys Axman, soloist; Alma Clayburgh, soloist; Rafael Diaz, soloist.

Man. 66
IL TROVATORE. Presented May 16. Bernardo de Muro, Rosa Buska, Agnese Robinson, Alfredo Zagaroli, Gina Mattius, Nino Ruisi, Francesco Curci.
Conductor, Pasquale la Rotella

Man. 67
AIDA. Presented May 23.
Radames .....Bernardo de Muro
Aida .....Mina Horne
Amneris .....Agnese Robinson
Amonasro .....Alfredo Zagaroli
Nino Ruisi, Francesco Curci.
Conductor, Pasquale la Rotella

Man. 68
CARMEN. Presented May 29.
Carmen .....Lia de Grandi
Micaela .....Louise Brave
Don Jose.....Bernardo de Muro
Escamillo .....Mario Valle
Others in cast included Mmes. Puglioli, Falco. Messrs. Francesco Curci, Nino Ruisi, Fausto, Bozza.
Conductor, Pasquale la Rotella

Man. 69
CAVALLERIA RUSTICANA. Presented June 9.
Turidu .....Bernardo de Muro
The Santuzza.....Lia de Grandi
Lola .....Emilia Cingolani
Alfio .....Alfredo Zagaroli
Mamma Lucia.....Emma Barducci
PAGLIACCI
Canio .....Signor Marbini
Nedda .....Erminia Ligotti
Tonio .....Alfredo Zagaroli
Giuseppe Calomi, Luigi Dallemolle.
Maestro Pasquale la Rotella, conductor of both operas

AEOLIAN HALL

A1 Oct. 3—(Evening) Leonida Coroni, baritone; Adele Marcus, pianist; Berta Frid, soprano.
A2 Oct. 6—(Evening) Mark Gunsberg, pianist; Sascha Fidelman, violinist; M. Gorner, pianist.
A3 Oct. 8—(Evening) Alexander Brachocki, pianist.
A4 Oct. 9—(Evening) Carmen Reuben, mezzo-soprano; Charles King, pianist.
A5 Oct. 10—(Evening) Hugo Kortschak, violinist; Francis Moore, pianist; Vera Giles, pianist.
A6 Oct. 11—(Evening) Milton Schwartz, violinist; Dorothy Paca, soprano; Enrico Barraja, pianist.
A7 Oct. 13—(Evening) Dorothy Miller Duckwitz, pianist.
A8 Oct. 14—(Afternoon) J. Harold Samuel, pianist.
A9 Oct. 14—(Evening) Beatrice Mack, soprano; Madeleine Marshall Simon, pianist.
A10 Oct. 15—(Afternoon) Paul Paniagua, pianist.
A11 Oct. 15—(Evening) Harold Berkley, violinist; Marion Kahn, pianist.
A12 Oct. 16—(Afternoon) Parish Williams, baritone; Robert O'Connor, pianist.
A13 Oct. 17—(Evening) Harold Samuel, pianist.
A14 Oct. 18—(Afternoon) Andrew Haigh, pianist.
A15 Oct. 18—(Evening) Sigmund Schwarzenstein, violinist; Alberto Bimboni, pianist.
A16 Oct. 19—(Afternoon) Jean Nolan, mezzo-soprano; Nicolai Schneer, pianist.
A17 Oct. 19—(Evening) Godfrey Ludlow, violinist; Julius D. Horvath, lecturer; Grace Cassidy, pianist.
A18 Oct. 20—(Afternoon) Edwin Ideler, violinist; Harry Kaufman, pianist.
A19 Oct. 20—(Evening) Sara Phyllis Grossman, pianist.
A20 Oct. 21—(Afternoon) Arthur Hartman, violinist; Harry Kaufman, pianist.
A21 Oct. 22—(Afternoon) Alberto Sciarretti, pianist.
A22 Oct. 22—(Evening) E. Robert Schmitz, pianist.
A23 Oct. 23—(Afternoon) Ruth Breton, violinist; Walter Golde, pianist.
A24 Oct. 23—(Evening) Harry Farbman, violinist; Max Rabinovitch, pianist.
A25 Oct. 24—(Afternoon) Tomford Harris, pianist.
A26 Oct. 24—(Evening) Anne Hull, pianist; Mary Howe, pianist.
A27 Oct. 25—(Afternoon) Ossip Gabrilowitsch, pianist.
A28 Oct. 25—(Evening) Nina Tarasova, soprano; Lazar Weiner, pianist; Arkady Birkenholz, violinist.
A29 Oct. 26—(Afternoon) Rose Raymond, pianist.
A30 Oct. 26—(Evening) Dora Rose, soprano; Emilio Roxas, pianist.
A31 Oct. 27—(Afternoon) Bertha Farner, mezzo-soprano; Charles Albert Baker, pianist.
A32 Oct. 27—(Evening) Beethoven Association; Harold Samuel, pianist; Paul Kochanski, violinist; George Barrere, flutist; Leopold Auer, conductor; Fraser Gange, baritone; Harold Bauer, pianist; Albert Stoessel, viola; Felix Salmond, cellist.
A33 Oct. 28.—(Evening) Nathan Abas, violinist; Raymond Bauman, pianist.
A34 Oct. 29—(Evening) Winifred MacBride, pianist.
A35 Oct. 30—(Afternoon) Renee Thornton, soprano; Richard Hageman, pianist.
A36 Oct. 30—(Evening) Eva Gauthier, soprano; Gordon Hampson, pianist; Louis Edlin, violinist; M. Belfort, violinist; Saul Sharrow, viola; Lucien Kirsch, cellist; Lamar Stringfield, flutist; William J. Kitchener, guitar.
A37 Oct. 31—(Afternoon) Florence Mulford, soprano; Richard Hageman, pianist.
A38 Oct. 31—(Evening) Mischa Leon, tenor; Walter Golde, pianist.
A39 November 1—(Afternoon) Joyce Bannerman, soprano; Walter Golde, pianist.
A40 Nov. 1—(Evening) Hyman Rovinsky, pianist.
A41 Nov. 2—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Florence Easton, soprano.
A41a Nov. 2—(Evening) Elena Gerhardt, soprano; Walter Golde, pianist.
A42 Nov. 3—(Afternoon) Clara Haskil, pianist.
A43 Nov. 5—(Afternoon) Jean Knowlton, soprano; Frank Bibb, pianist; Edwin Ideler, violinist.
A44 Nov. 5—(Evening) Frederic Lamond, pianist.
A45 Nov. 6—(Evening) Alexandre de Bruille, violinist; Frank Bibb, pianist.
A46 Nov. 7—(Afternoon) Frances Nash, pianist.
A47 Nov. 7—(Evening) Sascha Jacobsen, violinist; Emanuel Balaban, pianist; Franz Kneizel, conducting string orchestra; L. Gloss, organist.
A48 Nov. 8—(Afternoon) Ernest Hutcheson, pianist.
A49 Nov. 8—(Evening) Ruth Kempner, violinist; Arthur Loesser, pianist.
A50 Nov. 9—(Afternoon) New York Symphony Orchestra; Walter Damrosch, conductor; Mischa Mischakoff, violinist.
A51 Nov. 9—(Evening) Elena Barbari, pianist.
A52 Nov. 10—(Afternoon) Charles Naegele, pianist.
A53 Nov. 10—(Evening) Wanda Landowska, harpist and pianist.
A54 Nov. 11—(Afternoon) Olga Samaroff, pianist.
A55 Nov. 11—(Evening) Flonzaley Quartet; Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan d'Archambeau, cello; Felicien d'Archambeau, viola.
A56 Nov. 12—(Afternoon) Harriet Eells, mezzo-soprano; Kurt Schindler, pianist.
A57 Nov. 12—(Evening) Shura Cherkassky, pianist.
A58 Nov. 13—(Afternoon) Ida Deck, pianist.
A59 Nov. 14—(Afternoon) Mme. Ettore Cadorin, contralto; Nicolai Schneer, pianist.
A60 Nov. 14—(Evening) Elshuco Trio & Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist. Assisting artists, Karl Kraeuter, violinist; Hugo Kortschak, viola.
A61 Nov. 15—(Afternoon) Miron Poliakin, violinist; Harry Kaufman, pianist.
A62 Nov. 15—(Evening) Gregory Matusewitch, concertina.
A63 Nov. 16—(Evening) Edwin Hughes, pianist.
A64 Nov. 17—(Afternoon) Leff Poulshnoff, pianist.
A65 Nov. 17—(Evening) Herbert Dittler, violinist; Marie Elsie Dittler, pianist.
A66 Nov. 18—(Afternoon) Paulo Gruppe, cellist; Camille Gruppe, violinist; Max Rabinovitch, pianist.
A67 Nov. 18—(Evening) Ernest Davis, tenor; Walter Golde, pianist.
A68 Nov. 19—(Afternoon) Clement Haile, pianist.
A69 Nov. 19—(Evening) Alexander Brailowsky, pianist.
A70 Nov. 20—(Afternoon) Rose Armandie, soprano; Simone Pettit, pianist.
A71 Nov. 20—(Evening) Lenox String Quartet, Sandor Harmati, violin; Wolfe Wolfinsohn, violin; Nicholas Moldavan, viola; Emmeran Stoeber, cello.
A72 Nov. 21—(Afternoon) Antonia Lora, pianist.
A73 Nov. 21—(Evening) Julia Glass, pianist.
A74 November 22 — (Afternoon) Ernest Hutcheson, pianist.
A75 Nov. 22—(Evening) Nina Tarasova, Lazar Weiner, Arkady Birkenholz, violinists; Samuel Shankman, pianist.
A76 Nov. 23—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Vladimar Drucker, trumpet; Renee Chemet, violinist; Lazare Saminsky, composer-conductor.
A77 Nov. 23—(Evening) Elena Barberi, pianist.
A78 November 24—(Afternoon) Frances Hall, pianist.
A79 Nov. 24—(Evening) Beethoven Association, Helen Stanley, Sigismund Stojowski, Ernest Hutcheson; Lenox String Quartet, Sandor Harmati, Wolfe Wolfinsohn, Nicholas Moldavan, Emmeran Stoeber.
A80 Nov. 25—(Afternoon) Constance McGlinchee, pianist.
A81 Nov. 25—(Evening) Elsa Alsen; Frank Bibb, pianist.
A82 Nov. 26—(Evening) Gitta Gradova, pianist.
A83 Nov. 28—(Afternoon) Paul Whiteman and Orchestra, Paul Whiteman, conductor; Morton Downey, tenor; Michael Pingitore, Harry Perrella, pianists.
A84 Nov. 28—(Evening) Elshuco Trio & Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist. Assisting artists, Karl Kraeuter, violinist; Hugo Kortschak, viola.
A85 Nov. 29—(Afternoon) Harold Bauer, pianist.
A86 Nov. 29—(Evening) Nickos Cambourakis, violinist; Diana Graffman, pianist.
A87 Nov. 30—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Adela Verne, pianist; Rene Pollain, viola.
A88 Nov. 30—(Evening) Elena Gerhardt; Walter Golde, pianist.
A89 Dec. 1—(Afternoon) Leff Poulshnoff, pianist.
A90 Dec. 1—(Evening) Charles Naegele, pianist.
A91 Dec. 2—(Afternoon) Emilio de Gogorza, baritone; Helen Winslow, pianist.

A92 Dec. 2—(Evening) Washington Heights Musical Club, Michael Anselmo, violinist; Regina Kahl, soprano; Virginia Rugglero, pianist; Evelyn Crawford, pianist.
A93 Dec. 3—(Afternoon) Edmond Vichin, pianist.
A94 Dec. 3—(Evening) Frederic Lamond, pianist.
A95 Dec. 4—(Evening) Mischa Leon, tenor; Walter Golde, pianist.
A96 Dec. 5—(Evening) Alexander Brailowsky, pianist.
A97 December 6—(Afternoon) Katherine Bacon, pianist.
A98 Dec. 6—(Evening) Rose Solomon, pianist.
A99 Dec. 7—(Evening) New York Symphony Society, Walter Damrosch, conductor; Albert Spalding, violinist.
A100 Dec. 7—(Evening) International Composers' Guild, Ursula Greville, soprano; Eugene Goossens, conductor; Andre Polah, violinist; Marie Miller, harpist; Rex Tillson, pianist.
A101 Dec. 8—(Afternoon) Elly Ney, pianist.
A102 Dec. 8—(Evening) Maria Safonoff, pianist.
A103 Dec. 9—(Afternoon) Winifred Byrd, pianist.
A104 Dec. 9—(Evening) New York String Quartet, Ottokar Cadek, violinist; Jaroslav Siskovsky, violinist; Ludvik Schwab, viola; Bedrich Vaska, cellist.
A105 Dec. 10—(Afternoon) Blanche Reycelle, pianist.
A106 Dec. 10—(Evening) Laura Stroud, pianist.
A107 Dec. 11—(Afternoon) Charles Stratton, tenor; Harry Oliver Hirt, pianist.
A108 Dec. 11—(Evening) Victor Wittgenstein, pianist.
A109 Dec. 12—(Evening) Elshuco Trio and Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cello; Aurelio Giorni, pianist. Assisting artists, Hugo Kortschak, viola; Karl Kraeuter, violinist.
A110 Dec. 13—(Afternoon) Guiomar Novaes, pianist.
A111 Dec. 13—(Evening) Ernest Hutcheson, pianist.
A112 Dec. 14—(Afternoon) Ignace Hilsberg, pianist.
A113 Dec. 14—(Evening) Vera Amazar, soprano.
A114 Dec. 15—(Evening) Maxim Karolik, tenor; Frank Bibb, pianist.
A115 Dec. 16—(Evening) Gita Glaze, soprano; Emil Polak, pianist.
A116 Dec. 17—(Evening) Hyman Rovinsky, pianist.
A117 Dec. 18—(Evening) Cobina Wright, soprano; Richard Hageman, pianist.
A118 Dec. 19—(Evening) Max Polikoff, violinist; Samuel Chotzinoff, pianist.
A119 Dec. 20—(Evening) The Old Masters Trio, Mme. Backus-Behr, pianist; Michael Press, violinist; Leo Schulz, cello; Frazer Gange, baritone.
A120 Dec. 21—(Afternoon) New York Symphony, Vladimir Golschmann, conductor.
A121 Dec. 21.—(Evening) Giuseppe Mauro, tenor, assisted by his pupils, Messrs. J. M. Acugna, pianist; Agostino Bagnato, baritone; Francisco Bacchetta, tenor; Salvator Guece, baritone; Carlo Acogeldo, tenor; Francisco Lacacono, tenor; Ramero DeLorenzo, tenor. Misses Teresa Mauro, pianist; Mario Mugavero, soprano; Rose Setlow, soprano; Mary Luviso, soprano; Fannie Epstein, soprano.
A122 Dec. 22—(Evening) Harry Farbman, violinist; Arthur Loesser, pianist.
A123 Dec. 23—(Evening) Theo Karle, tenor; Frank LaForge, pianist.
A124 Dec. 27—(Afternoon) Ernest Hutcheson, pianist.
A125 Dec. 27—(Evening) Andre Polah, violinist; Richard Singer, pianist.
A126 Dec. 28—(Afternoon) New York Symphony Orchestra, Vladimir Golschmann, conductor; Myra Hess, pianist.
A127 Dec. 28—(Evening) Inga Oerner, soprano; Giuseppe Lombardo, tenor; Harry Kaufman, pianist; Salvatore Fucito, pianist.
A128 Dec. 29—(Evening) Beethoven Association; Flonzaley Quartet, Harold Bauer, pianist; Myra Hess, pianist; Louis Graveure, baritone; Bronislaw Huberman, violinist; Felix Salmond, cellist; Arpad Sandor, pianist.

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A129 Jan. 2—(Afternoon) Andre de Prang, violinist; Nina Tarasova, soprano; Vincent de Sola, pianist; Selma Alexander, pianist.
A130 Jan. 2—(Evening) Alton Jones, pianist.
A131 Jan. 3—(Afternoon) Myra Hess, pianist.
A132 Jan. 3—(Evening) Minnie Polin, pianist; Boris B. Feibish, pianist (second).
A133 Jan. 4—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Mme. Wanda Landowska, harpsichordist.
A134 Jan. 4—(Evening) Guy Maier, pianist; Lee Pattison, pianist; Arthur Shattuck, pianist; Philharmonic Orchestra (60 members); Ernest Schelling, conductor.
A135 Jan. 5—(Afternoon) Yolanda Mero, pianist.
A136 Jan. 5—(Evening) Claire Dux, soprano; Bruno Seidler-Winkler, pianist.
A137 Jan. 6—(Afternoon) Gustavo Carrama, pianist.
A138 Jan. 6—(Evening) Ethel Grow, contralto; Charles Albert Baker, pianist.
A139 Jan. 7—(Afternoon) Allen Ballou, pianist.
A140 Jan. 8—(Evening) Lea Epstein, violinist; Adelaide Zardo, pianist.
A141 Jan. 8—(Evening) Anne Carbone, organist.
A142 Jan. 9—(Afternoon) Elshuco Trio of New York; Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cello; Aurelio Giorni, pianist. Assisting artists, Karl Kraeuter, viola; Lorenzo Sansone, horn.
A143 Jan. 10 (Afternoon) Louis Graveure, baritone; Arpad Sandor, pianist.
A144 Jan. 10—(Evening) Ernest Hutcheson, pianist.
A145 Jan. 11—(Afternoon) New York Symphony Orchestra; Nadia Boulanger, organist; Walter Damrosch, conductor.
A146 Jan. 12—(Evening) Elena Barberi, pianist.
A147 Jan. 12—(Evening) Beethoven Association (Concert); Albert Spaulding, violinist; Edwin Bachmann, violinist; Andre Benoist, pianist; George Meader, tenor; Karl Riedel, pianist; Ernest Hutcheson, pianist; Emmeran Stoeber, viola; Hugo Kortschak, violinist.
A148 Jan. 13—(Evening) Marie Gabrielle Leschetizky, pianist.
A149 Jan. 14—(Evening) Suzanne Clough, mezzo-soprano; Bruno Seidler-Winkler, pianist.
A150 Jan. 15—(Afternoon) Lawrence Schauffler, pianist.
A151 Jan. 15—(Evening) Singers' Club (50 male voices); Ralph Grosvenor, conductor; J. Steel Jamison, tenor; Harold Wm. Wollenhaupt; Helen Jeffrey, violinist; Edward Hart, pianist; John Warren Erb, organist.
A152 Jan. 16—(Afternoon) Adalbert Ostendorff, pianist.
A153 Jan. 16—(Evening) Wanda Landowska, harpsichord and piano.
A154 Jan. 17—(Afternoon) Ruth Deyo, Georges Enesco, Hans Kindler.
A155 Jan. 17—(Evening) Lydia Maltzeva.
A156 Jan. 18—(Afternoon) Samuel Dushkin, violinist; Gregory Ashman, pianist.
A157 Jan. 18—(Evening) Franco-American Musical Society; Gitta Gradova, pianist; Carlos Salzedo, harpist; Letz String Quartet; Ethel Leginska, pianist; Greta Torpadie, Alban Berg, Paul LeFlem; Rex Tillson, accompanist.
A158 Jan. 19—(Evening) New York Trio; Louis Edlin, violinist; Cornelius Van Vliet, cello; Clarence Adler, pianist.
A159 Jan. 20—(Afternoon) Cecile de Horvath, pianist.
A160 Jan. 20—(Evening) Flonzaley Quartet; Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan d'Archambeau, cello; Felicien d'Archambeau, viola.
A161 Jan. 21—(Afternoon) Wellington Smith, baritone; Kurt Schindler, pianist.
A162 Jan. 21—(Evening) Winifred MacBride, pianist.
A163 Jan. 22—(Evening) Robert Imandt, violinist; Aurello Giorni, pianist; Lenox String Quartet; Raymond Bauman, pianist.
A164 Jan. 23—(Afternoon) Lea Lubochutz, violinist; Emanuel Balaban, pianist.
A165 Jan. 23—(Evening) Helen Lubarska, soprano; Emil Polak, pianist.
A166 Jan. 24—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; Scipione Guidi, violinist; Oswaldo Mazzucchi, cellist; Anselmo Fortier, double bass.
A167 Jan. 24—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor; Scipione Guidi, violinist; Oswaldo Mazzucchi, cellist; Anselme Fortier, double bass.
A168 Jan. 24—(Evening) Ernest Hutcheson, pianist.
A169 Jan. 25—(Afternoon) New York Symphony Orchestra; Walter Damrosch, conductor; Alfred Cortot, pianist.
A170 Jan. 25—(Evening) Igor Stravinsky Concert; Igor Stravinsky, conductor; Greta Torpadie, soprano; Colin O'More, tenor; Raymond Frank, tenor; John Barclay, basso; Hubert Linscott, basso; Carlos Salzedo, piano-harpsichord.
A171 Jan. 26—(Evening) Philharmonic String Quartet; Scipione Guidi, concert master; A. Lichstein, violinist; L. E. Barzin, viola; Oswaldo Mazzucchi, cello.
A172 Jan. 27—(Afternoon) Ruth Rodgers, soprano; Isidore Luckstone, pianist.
A173 Jan. 27—(Evening) Adela Verne, pianist.
A174 Jan. 28—(Afternoon) Arthur Friedheim, pianist.
A175 Jan. 28—(Evening) Wilhelm Bachaus, pianist.
A176 Jan. 29—(Afternoon) Alexander Borovsky, pianist.
A177 Jan. 29—(Evening) Astrid Fjelde, soprano; Walter Golde pianist.
A178 Jan. 30—(Afternoon) Ada Viola Wood, contralto; Richard Hageman, pianist.
A179 Jan. 30—(Evening) Concert by Elshuco Trio and Festival Quartet of South Mountain; Elshuco Trio, Willem Willeke, cello; William Kroll, first violin; Aurelio Giorni, pianist Festival Quartet, William Kroll, cello; Karl Kraeuter, violin; Hugo Kortschak, viola; Willem Willeke, cello; assisting artist, Gustave Langenus, clarinet.
A180 Jan. 31—(Afternoon) Guiomar Novaes, pianist.
A181 Jan. 31—(Afternoon) Sara Eisenberg, pianist; Boris Feibisch, pianist.
A182 Feb. 1—(Afternoon) Frances Nash, pianist.
A183 Feb. 1—(Evening) Ernesto Berumen, pianist.
A184 Feb. 2—(Afternoon) Tina Fillipponi, pianist.
A185 Feb. 2—(Evening) Nicholas Medtner, composer-pianist; Elizabeth Santagano, soprano.
A186 Feb. 3—(Evening) New York Chamber Music Society; Carolyn Beebe, pianist; New York String Quartet; Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Bedrich Vaska, cello; Gustave Langenus, clarinet; Lamar Stringfield, flute; Bruno Labate, oboe, Benjamin Kohon, bassoon; Bruno Jaenicke, French horn; Anselme Fortier, double bass.
A187 Feb. 4—(Evening) Beatrice Martin, soprano; Walter Golde, pianist.
A188 Feb. 5—(Afternoon) Maria Carreras, pianist.
A189 Feb. 5—(Evening) Alberto Sciaretti, pianist.
A190 Feb. 6—(Afternoon) Lea Luboshutz, violinist; Emanuel Balaban, pianist.
A191 Feb. 6—(Evening) Vera Brodsky, pianist; Hannah Lefkowitz, pianist; Alexander Lambert, pianist.
A192 Feb. 7—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; J. J. Kovarik, viola; John Amans, flutist; E. F. Wagner, piccolo; Bruno Labate, oboe; P. Strano, English horn.
A193 Feb. 7—(Afternoon) Philharmonic Orchestra; same as A192.
A194 Feb. 7—(Evening) Mme. Charles Cahier, contralto; Frank Bibb, pianist, harpsichord; Weston Gales, organist; Michael Press, violinist; Edwin Ideler, violinist; Alix Young-Maruchess, viola d'amore; Joseph Passan, bells.
A195 Feb. 8—(Afternoon) John Charles Thomas, baritone; Lester Hodges, pianist.
A196 Feb. 8—(Evening) Concert by the International Composers' Guild; Henry Cowell playing a new instrument, "Thunder Stick of the Aztecs"; Vladimir Shavitch, conductor; Hyman Rovinsky, pianist; Colin O'More, tenor; Greta Torpadie, soprano.
A197 Feb. 9—(Evening) Beethoven Association; Percy Grainger, pianist; May Mukle, cellist; Lionel Tertis, viola; the Letz String Quartet, Hans Letz, William Schubert, Edwin Bachmann, Horace Britt.
A198 Feb. 10—(Evening) Elly Ney, pianist.
A199 Feb. 10—(Afternoon) Lambert Murphy, tenor; Charles Albert Baker, pianist.
A200 Feb. 11—(Afternoon) Sammy Kramer, violinist; Josef Adler, pianist.
A201 Feb. 12—(Afternoon) Laura Littlefield, soprano; Richard Hageman, pianist.
A202 Feb. 12—(Evening) Dorothy Miller Duckwitz, pianist.
A203 Feb. 13—(Evening) Elshuco Trio; William Kroll, violinist; Willem Willeke, cellist; Aurello Giorni, pianist.
A204 Feb. 14—(Afternoon) Ernest Hutcheson, pianist.
A205 Feb. 15—(Afternoon) Claire Dux, soprano; Henry Hadley, pianist.
A206 Feb. 15—(Evening) Ben Levitsky, violinist; Lilly Kas, violinist; Murray Feldman, violinist.
A207 Feb. 16—(Afternoon) Jeannette Vreeland, soprano; Herbert Goode, pianist.
A208 Feb. 16—(Evening) Doris Doe, contralto; Frank LaForge, pianist.
A209 Feb. 17—(Afternoon) Ludwig Pieler, cellist; Emanuel Balaban, pianist.
A210 Feb. 17—(Evening) Arie Abileah, pianist.
A211 Feb. 18—(Evening) George Morgan, baritone; Frank Bibb, pianist.
A212 Feb. 19—(Evening) Marguerite Valentine, pianist.
A213 Feb. 20—(Evening) Marie Gabrielle Leschetizky, pianist.
A214 Feb. 21—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; S. Bellison, clarinetist, assisting artist; Benjamin Kohon, bassoonist; O. Modess, contra-bassoon; chorus from Justine Ward School of Music; J. Gehrhardt, clarinet; E. Roelosma, bass clarinet; Bruno Labate, oboist.
A215 Feb. 21—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor; assisting artists, S. Bellison, clarinetist; B. Kohon, bassoonist; O. Modess, contra-bassoon; J. Gehrhardt, clarinet; Bruno Labate, oboist; chorus from Justine Ward's School of Music.
A216 Feb. 21—(Evening) Sigismund Stojowski, pianist.
A217 Feb. 22—(Afternoon) Samuel Dushkin, violinist; Gregory Ashman, pianist.
A218 Feb. 22—(Evening) Michael Anselmo, violinist; Emanuel Balaban, pianist.
A219 Feb. 23—(Evening) Dorsey Whittington, pianist.
A220 Feb. 24—(Afternoon) Kathleen Hart Bibb, soprano; Frank Bibb, pianist.
A221 Feb. 24—(Evening) Martha Phillips, soprano (Mrs. J. Campbell Phillips); Myron Jacobson, pianist; August Rodeman, flutist; Marie Miller, harpist.
A222 Feb. 25—(Evening) Institute of Musical Art Concert; Frans Hone, violinist; Anna Levitt, pianist; Institute of Musical Art Madrigal Choir.
A223 Feb. 26—(Evening) Frank Sheridan, pianist.
A224 Feb. 27—(Evening) Grace Divine, mezzo-soprano; Frank LaForge, pianist (composer).
A225 Feb. 28—(Afternoon) Harold Bauer, pianist.
A226 Feb. 28—(Evening) Anna Diamond, pianist.
A227 March 1—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
A228 March 1—(Evening) Concert by International Composers' Guild; Leopold Stokowski, conductor; John Barclay, baritone soloist; members of Philadelphia Orchestra, Arnold Schoenberg, Edgar Varese, Henry Eichheim, Eric Satie.
A229 March 2—(Evening) Concert by Stringwood Ensemble; Josef Stopak, first violin; Samuel Kuskin, second violin; Michael Cores, viola; Abram Borodkin, cellist; Simeon Bellison, clarinet; Arthur Loesser, pianist.
A230 March 4—(Evening) Adele Bliss, soprano; Frank Bibb, pianist; Vladimir Dubinsky, cellist; Viola Peters, pianist.
A231 March 5—(Evening) Bianca del Vecchio, pianist.
A232 March 6—(Evening) Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist. Festival Quartet of South Mountain, William Kroll, cello; Karl Kraeuter, violin; Hugo Kortschak, viola; Willem Willeke, cello; assisting artist, Nicholas Moldavan, viola.
A233 March 7—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor.
A234 March 7—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor.
A235 March 8—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor; Paul Kochanski, violinist; Felix Salmond, cellist.
A236 March 9—(Evening) Beethoven Association; Reinald Werrenrath, baritone; Josef Hofmann, pianist; Mischa Elman, violinist; Herbert Carrick, pianist.
A237 March 10—(Afternoon) Hyman Rovinsky, pianist.
A238 March 10—(Evening) Washington Heights Music Club; Edward Kreiner, viola; Wilhelm Bachaus, pianist.
A239 March 11—(Evening) Wilhelm Bachaus, pianist.
A240 March 12—(Evening) Richard Fuchs-Jerin, pianist.
A241 March 13—(Evening) Michael Zacharewitsch, violin; Erno Balogh, pianist.
A242 March 14—(Afternoon) Shura Cherkassy, pianist.
A243 March 15—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
A244 March 15—(Evening) Elizabeth Hoeppel, contralto; William Reddick, pianist.
A245 March 16—(Afternoon) Yolanda Mero, pianist.
A246 March 16—(Evening) New York Trio; Clarence Adler, pianist; Louis Edlin, violinist; Cornelius Van Vliet, cellist.
A247 March 17—(Afternoon) Laura Stroud, pianist.
A248 March 17—(Evening) The David Mannes Music School (operatic concert); Giulio Silva, concert director.
A249 March 18—(Evening) James Friskin, pianist.
A250 March 21—(Morning) Philharmonic Society; Ernest Schelling, conductor.
A251 March 21— Afternoon) Philharmonic Society; Ernest Schelling, conductor.
A252 March 21—(Evening) Ada Leibow, pianist; David Zalish at second piano.
A253 March 22—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor; Alexander Brailowsky, pianist.
A254 March 22—(Evening) Edwin Hughes, pianist.
A255 March 23—(Afternoon) Elisabeth Rethberg, soprano; Coenraad V. Bos, pianist.
A256 March 23—(Evening) Anita Atwater, soprano; Celius Dougherty, pianist.
A257 March 24—(Evening) Benefit Concert; Richard Hale, baritone; Dorothy Gordon, soprano; Winifred Byrd, pianist; accomp., Richard Hale-Helen Chase, pianist; accomp., Dorothy Gordon-Blanche Fleming, pianist.
A258 March 25—(Evening) Amy Evans, soprano; Richard Hageman, pianist.
A259 March 26—(Afternoon) Winifred MacBride, pianist.
A260 March 26—(Evening) Joint Recital; Mme. Hilda Kramer, soprano; Dorsey Whittington, pianist; accompanist, Charles King, pianist.
A261 March 27—(Evening) Lillian Fuchs, violinist; Samuel Chotzinoff, pianist.
A262 March 28—(Evening) Blind Men's Improvement Club; Edwin Grasse, blind violinist, composer and organist; Helen Rock, pianist; Mixed Quartet, including Margaret Northrup, soprano; Rosa Hamilton, contralto; J. Steel Jamison, tenor; Maury Pearson, bass baritone; Beatrice Gibson and Alma Danzig, piano accompanists.
A263 March 29—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
A264 March 30—(Evening) Katherine Bacon, pianist.
A265 March 31—(Afternoon) Muri Silba, pianist.
A266 March 31—(Evening) Chamber Orchestra from Philharmonic Orchestra; Willem Mengelberg, conductor; Wanda Landowska, pianist and harpsichord.
A267 April 1—(Evening) Myra Hess, pianist.
A268 April 2—(Evening) Helen Fogel, pianist.
A269 April 3—(Evening) Brahms Cycle; Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist; assisting artists, Gustav Langenus, cellist, and Aurelio Giorni, pianist.
A270 April 4—(Afternoon) Pietro Yon, organist.
A271 April 4—(Evening) Helvetia Maennerchoir; R. E. Bechtel, director; Berty Jenny, mezzo-soprano; Oscar Ziegler, pianist.
A272 April 5—(Afternoon) New York Symphony Society; Walter Damrosch, conductor; Lawrence Tibbett, baritone.
A273 April 5—(Evening) Sandor Feredi, violinist; Olga Halasz, pianist.
A274 April 6—(Evening) Maxim Karolik, tenor; Giuseppe Bamboschek, pianist.
A275 April 7—(Evening) Richard Byk, pianist.
A276 April 8—(Evening) Burneridene Mason, contralto; Caro Wynn Alexander, pianist.
A277 April 10—(Evening) Theodore Takaroff, violinist; Jacques Malkin, pianist.
A278 April 11—(Afternoon) Wilhelm Bachaus, pianist.
A279 April 12—(Afternoon) Harry Farbman, violinist; Gregory Ashman, pianist.
A280 April 13—(Afternoon) Wilhelm Bachaus, pianist; Maria Carreras, pianist; Ossip Gabrilowitsch, pianist; Ernest Hutcheson, pianist; Ernest Schelling, pianist.
A281 April 13—(Evening) Beethoven Association; Jascha Heifetz, violinist; Mischa Levitzki, pianist; Mme. Fanny Bloomfield Zeisler, pianist; Sascha Jacobsen, violinist; Nicholas Moldavan, viola; Percy Such, cellist; Willem Willeke, cellist.
A282 April 14—(Evening) Washington Heights Musical Club; Marjorie Meyer, soprano; Frederic Persson, pianist; Elliot Griffis, pianist; Robert Lowrey, pianist.
A283 April 15—(Evening) Ruth Dale, soprano; Charles Gilbert Spross, pianist.
A284 April 16—(Evening) Singers' Club; Harold Wm. Wollenhaupp, soloist; Emma Patton Hoyt, soloist; Clinton Inglee, tenor.
A285 April 17—(Evening) Leo Reconi, baritone; Casimiro Dello Joio, soloist; Frank LaForge, soloist; Frank Bride, soloist; Giuseppe Bamboschek, accomp. pianist.
A286 April 18—(Afternoon) Sascha Helman, pianist.
A287 April 21—(Afternoon) Gertrude Bonime, pianist.
A288 April 21—(Evening) Edward Rechlin, organist.
A289 April 22—(Evening) Regina Diamond, soprano; Richard Hageman, pianist.
A290 April 23—(Evening) Concert by pupils of the David Mannes Music School.
A291 April 24—(Evening) Dock Snellings, baritone; Harlie Wilson, pianist.
A292 April 25—(Evening) Hilda Lichtenfeld, pianist.
A293 April 26—(Afternoon) Cornu Junior Orchestra; Evelyn Brill, violin soloist.
A294 April 26—(Evening) Amelia Antonucci, dramatic soprano; Nicola Delisa, cellist; Alton Jones, pianist; A. Paganucci, accompanist.
A295 April 27—(Evening) Janet Adamson, soprano; Gordon Hampson, piano accompanist.
A296 April 28—(Evening) Royal Dadmun, baritone; Sigfrid Prager, piano accomp.
A297 April 29—(Evening) Weyland Echols, tenor; John Doane, piano accompanist.
A298 May 2—(Evening) Concert by the "Serenaders"; Plectrum Orchestra, Wm. E. Foster, director; Banjo Club, W. D. Kenneth, director; Kamiki Hawaiian Trio, Alice V. Conklin, mandolin; Samuel Siegel, mandolin; Shirley Spaulding, banjo; William Foden, guitar; Alex Magee, banjo; Burton G. Gedney, banjo.
A299 May 3—(Afternoon) Young Men's Symphony Orchestra; Paul Henneberg, conductor; Ethel Best, soprano; Pauline Dobson Gold, pianist.

A300 May 3—(Evening) Maria Mugavero, coloratura soprano; Antonio Dell'Orefice, accomp.; Luigi Costatino, pianist.

A301 May 5—(Evening) Anton Civoru, bass; Gregory Ashman, accomp.

A302 May 7—(Evening) John Contes, tenor; Edward Harris, accompanist.

A303 May 8—(Evening) New York Chamber Symphony Orchestra; Max Jacobs, conductor; Francesca Marni, soloist.

A304 May 9—(Evening) Thalia Sabanieeva, soprano; Giuseppe Bamboschek, piano accompanist.

A305 May 13—(Evening) Mme. Tamaki Miura, Japanese soprano; Aldo Franchetti, piano accompanist.

A306 May 14—(Evening) Frederic Warren Ballad Concert; Olga Warren, soprano; Elizabeth Lennox, contralto; James Price, tenor; Edgar Schofield, baritone; Francis Moore, pianist.

A307 May 15—(Evening) Fordham University Glee Club; W. Kenneth Bailey, director; Everett McCooey, baritone; Ralph Tag, baritone; Francis J. Gross, Jr., organist.

A308 May 17—(Evening) "Soul of David" Opera; David B. Arnstein, composer and conductor; Cantor Mordecai Hershman as David, and small orchestra.

A309 May 18—(Evening) Symphony Orchestra of 100 New York High School Students; George P. Gartlan, conductor; Walter Damrosch, conductor; Henry Hadley, conductor.

CARNEGIE HALL

C1 Sept. 26, 1924—(Evening) Jacob Gegna, jubilee recital; Benny Steinberg, violinist; Max Meth, violinist; Gabriel Engel, violinist; Helen DeWitt Jacobs, violinist; Issay Lukashevsky, violinist; Olcott Vail, violinist; Joseph Adler, pianist; Jennie Gegna, pianist.

C2 Oct. 4—(Evening) Marie Sundelius, soprano; Frederick Bristol, pianist; Leo Schulz, cellist; Lazar Weiner, pianist; Paterson Choir, L. Low, director.

C3 Oct. 5—(Afternoon) Colin O'More, tenor; Walter Golde, pianist.

C4 Oct. 6—(Evening) Rhys Morgan, tenor; Frank LaForge, pianist.

C5 Oct. 11—(Evening) Bernardo Olshansky, baritone; Helen Jeffrey, violinist; Max Rubinovitsch, pianist.

C6 Oct. 12—(Afternoon) Mischa Elman, violinist; Liza Elman, pianist; Josef Bonime, pianist.

C7 Oct. 16—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C8 Oct. 17 — (Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C9 Oct. 17—(Evening) Vladimir De Pachmann, pianist.

C10 Oct. 18—(Afternoon) Florence Stern, violinist; Andre Benoist, pianist; Charles Albert Baker, organist.

C11 Oct. 18—(Evening) Rosa Raisa, soprano; Giacomo Rimini, baritone; Magdeleine Brard, pianist; Carol Perrenot, pianist.

C12 Oct. 19—(Afternoon) Isa Kremer, soprano; Arkady Birkenholz, violinist; Leon Rosenbloom, pianist.

C13 Oct. 19—(Evening) Carlos Sedano, violinist; Richard Hageman, accompanist.

C14 Oct. 20—(Evening) Vladimir Rosing, tenor; Nicholas Slominsky, pianist.

C15 Oct. 21—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.

C16 Oct. 22—(Evening) State Symphony Orchestra, Josef Stransky, conductor.

C17 Oct. 24—(Evening) Maria Theresa, dancer; Edward Harris, pianist.

C18 Oct. 25 — (Afternoon) Roland Hayes, tenor, William Lawrence, pianist.

C19 Oct. 26—(Afternoon) Louise Homer, contralto; Louise Homer-Stires, soprano; Ruth Emerson, pianist.

C20 Oct. 26 — (Evening) John McCormack, tenor; Lauri Kennedy, cellist; Dorothy Kennedy, pianist; Edwin Schneider, pianist.

C21 Oct. 28—(Evening) Socrate Barozzi, violinist; Bernard Wagenaar, pianist.

C22 Oct. 29—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C23 Oct. 30—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor, Elly Ney, pianist.

C24 Oct. 31—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Elly Ney, pianist.

C25 Oct. 31—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor.

C26 Nov. 1—(Afternoon) Thamar Karsavina, dancer; Pierre Vladimiroff, dancer; Symphony Players, Sepp Morscher, conductor.

C27 Nov. 2—(Afternoon) Albert Spalding, violinist; Andre Benoist, pianist.

C28 Nov. 2—(Evening) Josef Lhevinne, pianist.

C29 Nov. 4—(Afternoon) Zlatko Balokovic, violinist; Miriam Allen, pianist.

C30 Nov. 4—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Nicholas Medtner, pianist.

C31 Nov. 5—(Evening) State Symphony Orchestra, Josef Stransky, conductor; Sylvia Lent, violinist.

C32 Nov. 6—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitsch, pianist.

C33 Nov. 6—(Evening) Philharmonic Society, Willem Van Hoogstraten, conductor; Cecilia Hansen, violinist.

C34 Nov. 7—(Afternoon) Philharmonic Society, Willem Van Hoogstraten, conductor; Cecilia Hansen, violinist.

C35 Nov. 7—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitsch, violinist.

C36 Nov. 8—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitsch, pianist.

C37 Nov. 8—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Guiomar Novaes, pianist.

C38 Nov. 9—(Afternoon) Reinald Werrenrath, baritone; Symphony Players; Herbert Carrick, pianist.

C39 Nov. 9—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cellist; Dorothy Kennedy, pianist; George Gartlan, organist.

C40 Nov. 10—(Evening) English Grand Opera Company: "Rheingold"; Wotan, William Tucker; Alberich, Fred Patton; Mime, George Gordon; Loge, Louis Dornay; Donner, Frank Dobert; Froh, Oliver Stewart; Fasolt, Dudley Marwick; Fafner, Augusto Ottone; Erda, Devora Nadworney; Freia, Adele Rankin; Fricka, Mariska Aldrich; Woglinde, Thelma Votipka; Wellgunde, Geraldine Marwick; Flosshilde, Shella Fryer; Ernest Knoch, conductor.

C41 Nov. 11—(Afternoon) State Symphony Orchestra, Josef Stransky, conductor.

C42 Nov. 11—(Evening) Bronislaw Huberman, violinist; Siegfried Schultze, pianist.

C43 Nov. 12—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C44 Nov. 13—(Evening) Philharmonic Society, Willem Van Hoogstraten, conductor.

C45 Nov. 14—(Afternoon) Philharmonic Society, Willem Van Hoogstraten, conductor.

C46 Nov. 14—(Evening) Artist Series of the Association of Music School Settlements. William Wade Hinshaw's Company in "The Marriage of Figaro". Cast of Characters: The Count Almaviva, Alfredo Valenti; the Countess Almaviva, Clytie Hine; Figaro, Count's manservant (formerly the barber of Seville), Pavel Ludikar; Susanna, Countess' maid, Editha Fleischer; Cherubino, page, Celia Turrill; Don Basilio, music teacher of the Countess, Ralph Brainard; Dr. Bartolo, former guardian of the Countess, Herman Gelhausen; Marcellina, Bartolo's housekeeper, Celia Turrill; Antonio, gardener, Herman Gelhausen; Don Curzio, Justice of the Peace, Ralph Brainard. Musical Director, Ernest Knoch.

C47 Nov. 15—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor.

C48 Nov. 15—(Afternoon) Jascha Heifetz, violinist; Isidor Achron, pianist.

C49 Nov. 15—(Evening) Paul Whiteman and His Orchestra, Paul Whiteman, conductor; Mana-Zucca, pianist; George Gershwin, pianist.

C50 Nov. 16—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Sigismund Stojowski, pianist.

C51 Nov. 18—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.

C52 Nov. 19—(Evening) Oratorio Society of New York, Albert Stoessel, conductor; Ethel Hayden, soprano; Boris Saslawsky, baritone; Hugh Porter, organist; Alfred M. Greenfield, organist.

C53 Nov. 20—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Paul Kochanski, violinist, Albert Spalding, violinist.

C54 Nov. 20—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C55 Nov. 21—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C56 Nov. 21—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Paul Kochanski, violinist; Albert Spalding, violinist.

C57 Nov. 22—(Afternoon) Josef Hofmann, pianist.

C58 Nov. 22 — (Evening) Maude Morgan, harpist; Herbert Dittler, violinist; William C. Carl, organist.

C59 Nov. 23—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C60 Nov. 25—(Evening) Francis MacMillen, violinist; Richard Hageman, pianist.

C61 Nov. 26—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C62 Nov. 27—(Evening) Boston Symphony Orchestra, Serge Koussevitsky, conductor.

C63 Nov. 28—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Nicholas Medtner, pianist.

C64 Nov. 28—(Evening) Roland Hayes, tenor; William Lawrence, pianist.

C65 Nov. 29—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor.

C66 Nov. 29—(Afternoon) Boston Symphony Orchestra, Serge Koussevitsky, conductor.

C67 Nov. 29—(Evening) Philharmonic Orchestra, Henry Hadley, conductor, Leo Schulz, cello.

C68 Nov. 30—(Afternoon) Sergei Rachmaninoff, pianist.

C69 Dec. 2—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Paul Kochanski, violinist.

C70 Dec. 3—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C71 Dec. 4—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Fraser Gange, tenor.

C72 Dec. 4—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Scipione Guidi, violinist.

C73 Dec. 5—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Scipione Guidi, violinist.

C74 Dec. 5—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Fraser Gange, tenor.

C75 Dec. 6—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Albert Spalding, violinist.

C76 Dec. 7—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Ossip Gabrilowitsch, pianist.

C77 Dec. 8—(Evening) Carlos Sedano, violinist; Harry Kaufman, pianist.

C78 Dec. 9—(Evening) Cleveland Orchestra, Nikolai Sokoloff, conductor.

C79 Dec. 10—(Evening) State Symphony Orchestra, Josef Stransky, conductor.

C80 Dec. 11—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C81 Dec. 12—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.

C82 Dec. 12—(Evening) Artist Series of the Association of Music School Settlements. Wanda Landowska, harpsichord, pianist; Paul Kochanski, violinist; Ewsei Beloussoff, cellist; Rene Pollain, viola.

C83 Dec. 13—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor; A. Yegudkin, French horn; Vladimar Drucker, trumpet; Mr. Wockentaus, trombone; Mr. Mauser, bass.

C84 Dec. 13—(Afternoon) Paul Kochanski, violinist; Gregory Ashman, pianist.

C85 Dec. 13—(Evening) Freiheit Singing Society.

C86 Dec. 14—(Afternoon) Bronislaw Huberman, violinist; Siegfried Schultze, pianist.

C87 Dec. 16—(Afternoon) State Symphony Orchestra, Josef Stransky, conductor; Paul Strassevitch, violinist, pianist.

C88 Dec. 16—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.

C89 Dec. 17—(Evening) State Symphony Orchestra, Josef Stransky, conductor; Weston Gales, associate conductor; Ursula Greville, soprano; Guiomar Novaes, pianist.

C90 Dec. 18—(Afternoon) New York Symphony Orchestra, Vladimir Golschmann, director.

C91 Dec. 18—(Evening) Philharmonic Orchestra, Henry Hadley, conductor.

C92 Dec. 19—(Afternoon) Philharmonic Orchestra, Henry Hadley, conductor.

C93 Dec. 19—(Evening) New York Symphony Orchestra, Vladimir Golschmann, conductor.

C94 Dec. 20—(Evening) Zlatko Balokovic, violinist; Miriam Allen, pianist.

C95 Dec. 21—(Evening) State Symphony Orchestra, Josef Stransky, conductor.

C96 Dec. 24—(Evening) New York Symphony Orchestra, Vladimir Golschmann, conductor.

C97 Dec. 25—(Evening) Oratorio Society, Albert Stoessel, conductor; Mabel Garrison, soprano; Nevada Van der Veer, contralto; Allen McQuhae, tenor; Royal Dadmun, bass; New York Symphony Orchestra; Hugh Porter, organist.

C98 Dec. 27—(Afternoon) New York Symphony Orchestra; Kibalchich Russian Symphonic Choir; Basil Kibalchich, conductor; Vladimir Golschmann, conductor N. Y. S. O.

C99 Dec. 27—(Evening) Oratorio Society; Mabel Garrison, soprano; Allen McQuhae, tenor; Royal Dadmun, bass; Alma Kitchell, contralto; Albert Stoessel, conductor; New York Symphony Orchestra.

C100 Dec. 27—(Afternoon) Philharmonic Orchestra, Henry Hadley, conductor; Ruth Breton, violinist.

C101 Dec. 30—(Evening) Sascha Culbertson, violinist; Max Rabinovitch, pianist.

C102 Dec. 30—(Evening) The Schola Cantorum; Philharmonic Orchestra, Kurt Schindler, conductor; Dusolina Giannini, Marguerite D'Alvarez, Mario Chamlee, John Charles Thomas, Leon Rothier, Teresa Raskis, Harold Hanson, Carlton Boxill, Hubert Linscott, Salvator Solte.

C103 Dec. 31—(Evening) Philharmonic Orchestra, Henry Hadley, conductor; Students' Concert.

C104 Jan. 1—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Toti dal Monte, soprano.

C105 Jan. 1—(Evening) Boston Symphony Orchestra, Serge Koussevitsky, conductor.

C106 Jan. 2—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Toti dal Monte, soprano.

C107 Jan. 3—(Afternoon) Boston Symphony Orchestra, Serge Koussevitsky, conductor.

C108 Jan. 3—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor; Pablo Casals, cellist.

C109 Jan. 4—(Afternoon) Moriz Rosenthal, pianist.

C110 Jan. 4—(Evening) John McCormack, tenor; Lauri Kennedy, cello; Edwin Schneider, pianist; Dorothy Kennedy, pianist.

C111 Jan. 5—(Evening) Percy Grainger, pianist.

C112 Jan. 6—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.

C113 Jan. 8—(Evening) New York Banks' Glee Club, Bruno Huhn, conductor; Anita Lowell, soprano; Mabel Farrar, violinist; William J. Falk, pianist; Maurice Rumsey, organist.

C114 Jan. 8—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Wanda Landowska, harpsichord.

C115 Jan. 8—(Evening) Philharmonic Orchestra, Igor Stravinsky, guest conductor.

C116 Jan. 9—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Wanda Landowska, harpsichord.

C117 Jan. 9—(Evening) New York Symphony Orchestra, Ethel Leginska, conductor.

C118 Jan. 10—(Afternoon) Alexander Brailowsky, pianist.

C119 Jan. 10—(Evening) Philharmonic Orchestra, Igor Stravinsky, conductor.

C120 Jan. 11—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.

C121 Jan. 11—(Evening) Allen McQuhae, tenor; Frank Bibb, pianist.

C122 Jan. 12—(Evening) Josef Lhevinne, pianist.

C123 Jan. 13—(Evening) Mischa Levitzki, pianist.

C124 Jan. 14—(Evening) Arno Segall, violinist; Samuel Chotzinoff, pianist.

C125 Jan. 15—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor; Olga Samaroff, pianist.

C126 Jan. 16—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.

C127 Jan. 16—(Evening) Roland Hayes, tenor; William Lawrence, pianist.

C128 Jan. 17—(Afternoon) Moriz Rosenthal, pianist.

C129 Jan. 17—(Evening) Philharmonic Orchestra, Henry Hadley, conductor; Ernest Hutcheson, pianist.

C130 Jan. 18—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.

C131 Jan. 18—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cello; Dorothy Kennedy, pianist.

C132 Jan. 19—(Evening) Fritz Kreisler, violinist; Carl Lamson, pianist.

C133 Jan. 20—(Evening) Eduard Zathuresky, violinist; Andre Benoist, pianist.

C134 Jan. 21—(Evening) State Symphony Orchestra, Ignaz Waghalter, conductor; Henri Deering, pianist.

C135 Jan. 22—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Oratorio Society of New York.

C136 Jan. 22—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.

C137 Jan. 23—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.

C138 Jan. 23—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Oratorio Society of New York.

C139 Jan. 24—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Alfred Cortot, pianist.

C140 Jan. 24—(Evening) Chalif Dancers.

C141 Jan. 25—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.

C142 Jan. 25—(Evening) Violin recital, Socrate Barozzi, violinist; Bernard Wagenaar, pianist.

C143 Jan. 26—(Evening) Mieczyslaw Munz, pianist.

C144 Jan. 27 — (Afternoon) State Symphony Orchestra, Ignaz Waghalter, conductor; Percy Grainger, pianist.

C145 Jan. 27—(Evening) Vlado Kolitsch, violinist; Malvine Gardner, pianist, spinet.

C146 Jan. 28—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Elly Ney, pianist.

C147 Jan. 29—(Evening) Boston Symphony Orchestra, Serge Koussevitsky, conductor; Roland Hayes, tenor.

C148 Jan. 30—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.

C149 Jan. 31—(Afternoon) Boston Symphony Orchestra, Serge Koussevitsky, conductor.

C150 Jan. 31—(Evening) Philharmonic Society, Wilhelm Van Hoogstraten, conductor; Myra Hess, pianist.

C151 Feb. 1—(Afternoon) Violin Recital. Jascha Heifetz, violinist; Isidor Achron, pianist.

C152 Feb. 1—(Evening) Benefit concert. Rudolph Polk, violinist; Philharmonic Orchestra, Artur Bodansky, conductor.

C153 Feb. 2—(Evening) Joseph Coleman, violinist; Harry Kaufman, pianist.

C154 Feb. 3—(Evening) Max Rosen, violinist; Richard Wilens, pianist.

C155 Feb. 4—(Evening) Philharmonic Society, Willem Mengelberg, conductor.

C156 Feb. 5—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Igor Stravinsky, pianist.

C157 Feb. 6—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.

C158 Feb. 6—(Evening) Rudolph Polk, violinist, soloist; 60 members of Philharmonic Orchestra, Artur Bodansky, conductor.

C159 Feb. 7—(Afternoon) London String Quartet; James Levey, first violin; Thomas Petre, second violin; H. Waldo Warner, viola; C. Warwick-Evans, cello.

C160 Feb. 7—(Evening) Jewish National Workers' Benefit Concert; Sascha Jacobsen, violinist.

C161 Feb. 8—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.

C162 Feb. 8—(Evening) Fritz Kreisler, violinist; Carl Lamson, pianist.

C163 Feb. 9—(Evening) Tito Schipa, tenor; Jose Echaniz, pianist.

C164 Feb. 10—(Evening) Frieda Hempel, soprano; Coenraad V. Bos, pianist; Louis P. Fritze, flutist; Hans Lange, violinist.

C165 Feb. 11—(Evening) State Symphony, Ignaz Waghalter, conductor; Rosalie Miller, soprano.

C166 Feb. 12—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Wilhelm Bachaus, pianist.

C167 Feb. 13—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Wilhelm Bachaus, pianist.

C168 Feb. 13—(Evening) Maria-Theresa, dancer; American National Orchestra, Howard Barlow, conductor.

C-169 Feb. 14—(Afternoon) Alexander Brailowsky, pianist.

C170 Feb. 14—(Evening) Philharmonic Society, Willem Mengelberg, conductor.

C171 Feb. 15—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; John Amans, flutist, soloist.

C172 Feb. 17—(Afternoon) State Symphony Orchestra, Ernst Von Dohnanyi, pianist and guest conductor; Ignaz Waghalter, conductor.

C173 Feb. 17—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Leo Ornstein, pianist.

C174 Feb. 18—(Evening) Philharmonic Society, Willem Mengelberg, conductor.

C175 Feb. 19—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Carl Flesch, violinist.

C176 Feb. 20—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.

C177 Feb. 20—(Evening) Artist Series of the Association of Music School Settlements. State Symphony Orchestra, Ignaz Waghalter, conductor; Elsa Alsen, soprano.

C178 Feb. 21—(Morning) Children's Concert. New York Symphony Orchestra, Walter Damrosch, conductor.

C179 Feb. 21—(Afternoon) Fritz Kreisler, violinist; Carl Lamson, pianist.

C180 Feb. 22—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor.

C181 Feb. 23—(Afternoon) Reinald Werrenrath, baritone; Herbert Carrick pianist.

C182 Feb. 24—(Evening) Schola Cantorum, Kurt Schindler, conductor; Lillian Gustafson, soprano; Alma Kitchell, contralto; Frederick Baer, baritone.

C183 Feb. 25—(Evening) State Symphony Orchestra, Ignaz Waghalter, conductor; Mieczyslaw Munz, pianist.

C184 Feb. 26—(Afternoon) New York Symphony Orchestra, Bruno Walter, guest conductor; Eduard Zathuresky, violinist.

C185 Feb. 26—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor.

C186 Feb. 27—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Cornelius Van Vliet, solo cellist.
C187 Feb. 27—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Eduard Zathuresaky, violinist, soloist.
C188 Feb. 28—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Rene Pollain, viola; Irene, Phyllis and Miriam Marmien, dancers.
C189 Feb. 28—(Evening) Dusolina Giannini, soprano; Frank LaForge, pianist.
C190 March 1—(Afternoon) Cecilia Hansen, violinist; Boris Zakharoff, pianist; Charles Albert Baker, organist.
C191 March 3—(Evening) Francis MacMillen, violinist; Richard Hageman, pianist.
C192 March 4—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Scipione Guidi, violin solo; Bruno Jaenicke, solo horn.
C193 March 5—(Afternoon) New York Symphony Orchestra, Bruno Walter, guest conductor; Samuel Dushkin, violinist; Lionel Tertis, violinist.
C194 March 5—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor.
C195 March 6—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Wanda Landowska, harpsichord.
C196 March 6—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Samuel Dushkin, violinist; Lionel Tertis, viola.
C197 March 7—(Afternoon) Maria Ivogun, soprano; Max Jaffe, pianist.
C198 March 7—(Evening) Intercollegiate Glee Club Contest: Yale Glee Club, Princeton Glee Club, Middlebury Glee Club, University of Missouri Glee Club, Wisconsin Glee Club, Amherst College Glee Club, Wesleyan Glee Club, New York University Glee Club, Columbia Glee Club, Harvard Glee Club, Fordham Glee Club, Penn State Glee Club, Dartmouth Glee Club, Missouri Glee Club. Judges: Ralph L. Baldwin, Artur Bodanzky, Kurt Schindler.
C199 March 8—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Erna Rubenstein, violinist.
C200 March 9—(Evening) Anna Case, soprano; Coenraad V. Bos, pianist; Rufus M. Arey, clarinet.
C201 March 10—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; W. M. Kincaid, flute.
C202 March 11—(Evening) State Symphony Orchestra, Ignatz Waghalter, conductor; Ilse Niemack, violin.
C203 March 12—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Dusolina Giannini, soprano.
C204 March 12—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Albert Spalding, violinist.
C205 March 13—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Dusolina Giannini, soprano.
C206 March 14—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Albert Spalding, violinist.
C207 March 14—(Evening) Mischa Levitzki, pianist.
C208 March 15—(Afternoon) Jascha Heifetz, violinist; Isidor Achron, pianist.
C209 March 16—(Evening) Lawrence Tibbett, baritone; Frank La Forge, pianist.
C210 March 17—(Evening) Ruth St. Denis, Ted Shawn, Denishawn Dancers: Anne Douglas, Georgia Graham, Doris Humphrey, Ruth Austin, Chas. Weidman, Pauline Lawrence, Ernestine Day, Lenore Hellekson, George Steares, Howle Fisher, Ralph Parker, dancers. Instrumental quartet: George Palotory, violinist; Hugo Bergamasco, flute; Geno Allesandri, cellist; Louis Horst, pianist and conductor.
C211 March 18—(Evening) Philharmonic Society, Willem Mengelberg, conductor.
C212 March 19—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Gerard Hekking, cellist.
C213 March 20—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
C214 March 20—(Evening) Artist Series of the Association of Music School Settlements: Part I, concert, American National Orchestra, Howard Barlow, conductor; Princess Tsianina, soprano; Max Polikoff, violinist; Chas. Wakefield Cadman, pianist. Part II, opera, "The Garden of Mystery". Cast: Dr. Rappaccini, George Walker; Bianca, cousin of Beatrice, Yvonne de Treville; Beatrice, daughter of Rappaccini, Helene Cadmus; Giovanni, a student, Ernest Davis; Enrico, Hubert Linscott; Poison Elementals, Noyes School of Rhythm: Lillian Decker, Helen Honeck, Mary Krug, Catherine Rapp. Howard Barlow, conductor, with American National Orchestra.
C215 March 21—(Afternoon) Sergei Rachmaninoff, pianist.
C216 March 22—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Alfred Cortot, pianist.
C217 March 21—(Evening) Benefit Concert (Jewish). Cantor Herschman, Alma Beck.
C218 March 23—(Afternoon) Benefit for Hampton-Tuskegee Endowment Fund: Tuskegee Quintet, Hampton Quartet, Dr. Nathaniel Dett, pianist, composer.
C219 March 24—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Alfred Cortot, pianist.
C220 March 25—(Evening) Frieda Hempel, soprano; Coenraad V. Bos, pianist; Louis P. Fritze, flutist.
C221 March 26—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Roland Hayes, tenor.
C222 March 26—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor; Samuel Gardner, violinist.
C223 March 27—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Samuel Gardner, violinist.
C224 March 27—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Roland Hayes, tenor.
C225 March 28—(Afternoon) Josef Hofmann, pianist.
C226 March 28—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Schola Cantorum Chorus; Marie Sundelius, soprano; Mme. Charles Cahier, contralto.
C227 March 29—(Afternoon) Vincent Ballester, baritone; Ina Grange, pianist.
C228 March 29—(Evening) Isa Kremer, soprano; Leon Rosenbloom, accompanist, pianist; Yascha Bunchuk, cellist.
C229 March 30—(Evening) Beniamino Gigli, tenor; Beatrice Mack, soprano; Vito Carnivali, pianist, accompanist.
C230 March 31—(Afternoon) Ruth St. Denis, Ted Shawn, Denishawn Dancers: Doris Humphrey, Pauline Lawrence, Anne Douglas, Georgia Graham, Ruth Austin, Lenore Hellekson, Ernestine Day, Pearl Wheeler, Charles Weidman, George Steares, Howle Fisher, Ralph Parker. Instrumental Quartet: Louis Horst, pianist and conductor; George Palotay, violinist; Ugo Bergamasco, flute; Gino Allesandri, cellist.
C231 March 31—(Evening) Ruth St. Denis, Ted Shawn, Denishawn Dancers: Doris Humphrey, Pauline Lawrence, Anne Douglas, Georgia Graham, Ruth Austin, Lenore Hellekson, Ernestine Day, Pearl Wheeler, Charles Weidman, George Steares, Howle Fisher, Ralph Parker. Instrumental Quartet: Louis Horst, pianist and conductor; George Palotay, violinist; Ugo Bergamasco, flute; Gino Allesandri, cellist.
C232 April 1—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Yolanda Mero, pianist.
C233 April 2—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Sergei Rachmaninoff, pianist.
C234 April 2—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Germaine Tailleferre, pianist.
C235 April 3—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
C236 April 3—(Evening), New York Symphony, Bruno Walter, conductor.
C237 April 4—(Afternoon) New York Symphony, Walter Damrosch, conductor; Lawrence Tibbett, baritone.
C238 April 4—(Evening) Benefit concert.
C239 April 5—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Jascha Heifetz, violinist.
C240 April 5—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cellist; Dorothy Kennedy, pianist.
C241 April 7—(Evening) Albertina Rasch, dancer; Jacques Cartier, Agnes Roy, Mary Parsons, Signorita Grassi, Rodian Grizanov, Marcelo Fernandez, dancers; Max Rabinovitch, pianist.
C242 April 8—(Evening) Oratorio Society of New York, Albert Stoessel, conductor; Ruth Rodgers, soprano; Edna Indermaur, contralto; Esther Dale, soprano; John Barclay, baritone; Arthur Kraft, tenor; Martin Richardson, tenor; Chas. Trowbridge Tittmann, bass; Hugh Porter, accompanist, assisted by the New York Symphony Orchestra.
C243 April 9—(Evening) Boston Symphony Orchestra, Serge Koussevitsky, conductor; Cecilia Society of Boston, choral, Malcolm Lang, conductor; Alexander Steinert, pianist.
C244 April 10—(Evening) Max Rosen, violinist; Richard Wilens, pianist.
C245 April 11—(Afternoon) Boston Symphony Orchestra, Serge Koussevitsky, conductor; Cecilia Society of Boston, choral, Malcolm Lang, conductor.
C246 April 11—(Evening) Philharmonic Society of New York, Willem Mengelberg, conductor; Elizabeth Rethberg, soprano; Mabel Beddoe, contralto; Lambert Murphy, tenor; Thomas Denys, bass; John Barclay, bass; Wanda Landowska, harpsichord; Schola Cantorum; Paulist Choristers.
C247 April 12—(Afternoon) Efrem Zimbalist, violinist; Emanuel Bay, pianist; Sara Sokolsky Fried, pianist; Ferband Chorus, Leo Low, director; Lazar Weiner, pianist.
C248 April 12—(Evening) Zavel Zilberts Testimonial Concert, Zavel Zilberts, conductor; Hazomir Choral Society; David Putterman, tenor; Adolph Katcho, Misses Gann, Mme. Amalia Zilberts, soprano; Rev. Jacob Rapaport, Joseph Mann, L. Lipitz, Joseph Shapiro, Cantors' Association Chorus; Mordecai Hershman, Berele Hagi, Joseph Rosenblatt, David Roitman, Don Fuchs, I. Brie, Arthur Klein, pianist; David Shapiro, pianist; M. Gelbert, organist.
C249 April 13—(Evening) Vladimir de Pachmann, pianist.
C250 April 14—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
C251 April 15—(Evening) New York Banks' Glee Club, Bruno Huhn, conductor; Doris Doe, contralto; Marie Romaet Rosanoff, violincellist; Wm. J. Falk, accompanist; Dr. J. Christopher Marks, organist.
C252 April 16—(Evening) Sophie Braslau, contralto; Louise Lindner, pianist.
C253 April 18—(Evening) Harvard Glee Club.
C254 April 18—(Afternoon) Kitty Cheatham, singer and story teller; John Warren Erb, small orchestra.
C255 April 19—(Afternoon) Russian Cathedral Quartet, Michel Piastre, violinist.
C256 April 19—(Evening) Artist Series of the Association of Music School Settlements. Myra Hess, pianist; Carlos Sedano, violinist; Clara Elena Sanchez, soprano.
C257 April 20—(Evening) Ethel Hayden, soprano; Edward Harris, pianist.
C258 April 23—(Evening) Benefit for St. Andrew's Coffee Stands Society; Ruth Barrett, organist; Anna Pinto, harpist; Christian Thaulow, violinist; Adrian Vanderbilt, pianist; Richardson Irwin, tenor; Clara Lambert, soprano; Jean Thealof, baritone; Grace Divine, mezzo-soprano; Morris Jimonick, accompanist; Alice Vaiden Williams, accompanist; Evelyn Smith, accompanist.
C259 April 26—(Afternoon) Mischa Elman, violinist; Joseph Bonime, pianist.
C260 April 28—(Evening) Leopold Auer Benefit Concert; Prof. Leopold Auer, violinist; Efrem Zimbalist, violinist; Jascha Heifets, violinist; Sergei Rachmaninoff, pianist; Paul Stassevitch, piano accompanist; Josef Hofmann, pianist; Ossip Gabrilowitsch, pianist.
C261 May 23—(Evening) Kriens Symphony Club, Christian Kriens, conductor; Eunice Howard, pianist; Genevieve McKenna, soprano.

TOWN HALL

T1 Sept. 27—(Evening) Frank Loforese, baritone; Rose Calvano, soprano; Gertrude Bianco, soprano; Rogelio Baldrich, tenor; Mme. Leslie Leight, pianist.
T2 Oct. 12—(Afternoon) Anna Burmeister, soprano; Frederick Schawecker, pianist.
T3 Oct. 19—(Afternoon) City Music League; Albert Spalding, violinist; Helen Stanley, soprano; Edward Harris, organist; Andre Benoist, pianist; Leonard Liebling, lecturer.
T4 Oct. 20—Ernesto De Curtis, composer-pianist; Caterina Gobbi, soprano; Mary Menk, pianist; Giuseppe Danise, baritone; Maria Rosa Vidal, harpist; Mischa Goodman, violinist; Spiegel Kantrowitz, pianist.
T5 Oct. 24—(Afternoon) Ota Gygi, violinist; Maryon Vadie, dancer; Maryon Vadie Dancers: Gladys Patterson, Elizabeth Collins, Miriam Shakleton, Beatrice Neal, Portia Cooper, Comfort Collins; Joseph Adler, pianist; Mary Izant, pianist.
T6 Oct. 26—(Afternoon) Society of Friends of Music, Stephen Townsend, director; Artur Bodanzky, conductor; George Meader, tenor; Marion Telva, mezzo-soprano; Gustav Schutzendorf, baritone; Elizabeth Rethberg, soprano; Lynnwood Farnam, organist. Chorus of Friends of Music.
T7 Oct. 27—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
T8 Oct. 27—(Evening) Edmund Burke, baritone; Ludvik Schwab, pianist.
T9 Oct. 28—(Afternoon) George Morgan, baritone; Frank Bibb, pianist.
T10 Oct. 28—(Evening) Kibalchich Russian Symphonic Choir, Basil S. Kibalchich, director; Mme. Theodorova, soprano; Mlle. Ivanova, contralto; Mr. Creona, tenor; Mr. Danilov, tenor.
T11 Oct. 29—Ralph Leopold, pianist.
T12 Oct. 31—(Evening) Fisk University Jubilee Singers; James A. Myers, tenor; Mrs. James A. Myers, contralto; Carl Barbour, tenor; Horatio O'Bannon, baritone; Ludie D. Collins, bass.
T13 Nov. 1—(Evening) Chaim Kotlyansky, baritone; Mischa Mischakoff, violinist; Yascha Samoos, pianist.
T14 Nov. 2—(Afternoon) Yascha Fishberg, violinist; Gregory Ashman, pianist.
T15 Nov. 3—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
T16 Nov. 3—(Evening) Lynnwood Farnam, organist.
T17 Nov. 6—Virgil Holmes, basso; Harry Rowe Shelly, pianist.
T18 Nov. 7—Gilbert Ross, violinist; Harry Kaufman, pianist.
T19 Nov. 9—(Afternoon) Society of Friends of Music, Artur Bodanzky, conductor; Marcella Roeseler, soprano.
T20 Nov. 10—(Afternoon) Virginia Carrington Thomas, organist.
T21 Nov. 11—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
T22 Nov. 11—(Evening) Grace Leslie, contralto; Conal O. C. Quirke, pianist; Lamar Stringfield, flutist.
T23 Nov. 12—Harry Anik, pianist.
T24 Nov. 13—Nicholas Medtner, pianist.
T25 Nov. 15—(Evening) Maximilian Kerbel, tenor; Isabel Sprigg, pianist.
T26 Nov. 16—(Afternoon) Francis Rogers, baritone; Isadore Luckstone, pianist.
T27 Nov. 17—(Afternoon) Clara Clemens, Walter Golde, pianist.
T28 Nov. 17—(Evening) Dextra Male Chorus, Wm. C. Elkins, director; Abbie Mitchell, soprano; Arthur Payne, tenor; Edward Steele, pianist.
T29 Nov. 18—(Afternoon) Stefi Geyer, violinist; Walter Schulthess, pianist.
T30 Nov. 18—(Evening) Geraldine Leo, violinist; Isiah Seligman, pianist.
T31 Nov. 19—(Afternoon) George Liebling, pianist.
T32 Nov. 19 — (Evening) Mischa Elman String Quartet; Mischa Elman, first violin; Edwin Bachman, second violin; Nicholas Moldavan, viola; Horace Britt, violincello.
T33 Nov. 20—(Evening) Albertina Rasch, dancer; Chester Hale, dancer; Mary Parsons, dancer; Jacques Cartier, dancer; Max Rabinovitch, pianist; Peter Merenblum, violin.
T34 Nov. 23—(Afternoon) Society of Friends of Music, Artur Bodanzky, conductor; Ossip Gabrilowitsch, pianist.
T35 Nov. 24—(Afternoon) Clara Clemens, Walter Golde, pianist.
T36 Nov. 24—(Evening) Jacques Goutmanovitch, violinist; Vera Giles, pianist.
T37 Nov. 25—(Evening) Richard Keys Biggs, organist.
T38 Nov. 26—(Evening) Hercules Pascal, basso; Elinor Whittemore, violinist.
T39 Nov. 29 — (Evening) Ignazio D'Amico, baritone; Salvatore Fucito, pianist; Jean Lampasona, soprano; Guilia Bergamo, soprano.
T40 Dec. 1—(Afternoon) Clara Clemens; Walter Golde, pianist.
T41 Dec. 1—(Evening) Alma Kitchell, contralto; Charles Albert Baker, pianist.
T42 Dec. 3—(Evening) Marjorie Meyer, soprano; Frederic Persson, pianist.
T43 Dec. 4—(Evening) Eugene Frey, baritone; A. Russ Patterson, pianist.
T44 Dec. 6—(Afternoon) Julius Bledsoe, baritone; Emil J. Polak, pianist.
T45 Dec. 6—(Evening) Yale Glee Club, Charles Kullman, tenor; Marshall Bartholomew, conductor.
T46 Dec. 7—(Afternoon) Adela Verne, pianist.
T47 Dec. 8—(Evening) Ethel Parks, coloratura soprano; Frank Braun, pianist; Frohman Foster, flute.
T48 Dec. 9—(Evening) Stefi Geyer, violinist; Walter Schulthess, pianist.
T49 Dec. 10—(Evening) Esther Dale, soprano; Mabel Farrar, violinist; John Doane, pianist.
T50 Dec. 11—(Evening) St. George's Choir, George W. Kemmer, organist and choirmaster; Rebecca Pharo, Mozelle Bennett, Helen Child Curtis, Harry T. Burleigh, George Bagdassarian.
T51 Dec. 13—(Evening) Armen Ohanian, dancer; M. Daca, Sandro Corona, organist; Native Persian Musicians, Erno Balogh, pianist.
T52 Dec. 14—(Afternoon) Society of Friends of Music; Olga Samaroff, pianist; Paul Eisler, cembalist; Chorus of Friends of Music, Stephen Townsend, director, contralto; Walter Golde, pianist.
T53 Dec. 15—(Afternoon) Clara Clemens, contralto; Walter Golde, pianist.
T54 Dec. 15—(Evening) Albert Stoessel, violinist; Arthur Loesser, pianist; Hugh Porter, pianist.
T55 Dec. 17—(Afternoon) Donna Ortensia, soprano; Erno Balogh, pianist.
T56 Dec. 17—(Evening) Mischa Mischakoff, violinist; Harry Kaufman, pianist.
T57 Dec. 18—(Evening) Jan Chiapusso, pianist.
T58 Dec. 20—(Evening) Bedrich Wiedermann, organist; Anton Hok, tenor; Karel Leitner, pianist.
T59 Dec. 28—(Afternoon) Frank Cirillo, violinist; Astolfo Martini, baritone; Pasquale Ferrara, tenor; Anna Lodato, soprano; Josephine Guaiano, soprano; V. de Crescenzo, pianist; Aina de Gregorio, pianist; Frank Salerno, impresario.
T60 Jan. 3 — (Evening) Cornell Musical Clubs.
T61 Jan. 4—(Afternoon) Illuminato Miserendino, violinist; Fred Kahn, pianist.
T62 Jan. 6—(Evening) Mme. Marguerite d'Alvarez; Morton Howard, pianist.
T63 Jan. 10—(Afternoon) Marion Hovey Brower, soprano; Emil J. Polak, pianist.
T64 Jan. 11—(Afternoon) Society of Friends of Music, Artur Bodanzky, conductor; Chorus Friends of Music, Stephen Townsend, director; Paul Bender, baritone.
T65 Jan. 13—(Evening) Marcel Salzinger, baritone; Walter Kiesewetter, pianist; Sonia Winfield, soprano.
T66 Jan. 14—(Evening) Nevada Van der Veer, contralto; Charles Albert Baker, pianist.
T67 Jan. 15—(Evening) Catherine Newsome-Jewell, soprano; Rex Tillson, pianist.
T68 Jan. 16—(Afternoon) Emilio de Gogorza, baritone; Helen Winslow, pianist.
T69 Jan. 17—(Evening) City Music League; Emily Rosevelt, soprano; Wilhelm Bachaus, pianist; James Caskey, pianist.
T70 Jan. 18—(Afternoon) Pablo Casals, violincello; Edouard Gendron, pianist.
T71 Jan. 19—(Evening) Nadia Boulanger, organist; Lecture Recital.
T72 Jan. 20—(Evening) Max Barnett, pianist.
T73 Jan. 21—(Evening) Margaret Sittig, violinist; Frederick V. Sittig, pianist.
T74 Jan. 22—(Evening) Os-ke-non-ton, tenor; Blanche Barbot, pianist.
T75 Jan. 26—(Evening) Daisy Jean, cellist, soprano and harpist; Arthur Loesser, pianist.
T76 Jan. 27—(Evening) Rose Sutro, pianist; Ottilie Sutro, pianist.
T77 Jan. 28—(Evening) James Woodside, baritone; Walter Golde, pianist.
T78 Jan. 29—(Afternoon) Mary Bennett, mezzo-soprano; Richard Hageman, pianist.
T79 Jan. 30—(Afternoon) Jocelyn Clark, contralto; Anne Tindale, pianist.
T80 Jan. 31—(Evening) Abraham Zonida, tenor; Elfrieda Boss, violinist; L. Berditchewsky, pianist.
T81 Feb. 1—(Afternoon) Maxmillian Pilzer, violinist; Harry Kaufman, pianist.
T82 Feb. 3—(Afternoon) Alice Rosseter, mezzo-soprano; Richard Hageman, pianist.
T83 Feb. 3—(Evening) Fernand Francell, tenor; Mme. Fernand Francell, pianist.
T84 Feb. 4—(Evening) Zelina Bartholomew, soprano; Frank La Forge, pianist.
T85 Feb. 5—(Evening) Roderick White, violinist; Samuel Chotzinoff, pianist.
T86 Feb. 7—(Afternoon) Concert by the Neighborhood Music School; Junior Orchestra, Fanny Levine, orchestra leader; Bertha Horowitz, pianist; Davis Forman, violinist; Louis Burkow, piano; Oliver Edel, violin; Dora Zaslavsky, cello; Elsie Mandelberg, pianist; Lenore Helfer; Senior Orchestra of the Neighborhood Music School.
T87 Feb. 7 — (Evening) Interpreparatory Glee Club Contest.
T88 Feb. 8—(Afternoon) Concert performance of "Dido and Aeneas" by Society of the Friends of Music, Artur Bodanzky, conductor; Margarete Matzenauer, Marion Telva, Charlotte Ryan, George Meader, Carl Schlegel, Lynnwood Farnam, organist; Stephen Townsend, director; Chorus Friends of Music.
T89 Feb. 9—(Afternoon) Elsie Bishop, contralto; Coenraad V. Bos, pianist.
T90 Feb. 9—(Evening) Frances Sebel, soprano; Giuseppe Bamboschek, pianist.
T91 Feb. 10—(Evening) Nanette Guilford, soprano; Giuseppe Bamboschek, pianist.
T92 Feb. 11—(Evening) Jacques Singer, violinist; Jacob Mestechkin, violinist; Siegfried Schultze, pianist.
T93 Feb. 12—(Evening) Florence Stern, violinist; Joseph Adler, pianist.
T94 Feb. 14—(Evening) Joseph Calleia, tenor; Ferdinand Greenwald, pianist.
T95 Feb. 15—(Afternoon) Zabelle Aram, soprano; Vladimir Dubinsky, cellist; R. E. Williams, flutist; Emil J. Polak, pianist.
T96 Feb. 17—(Evening) Irma Woolley, mezzo-soprano; Walter Golde, pianist.
T97 Feb. 18—(Evening) Mischa Elman, violinist; Edwin Bachman, violinist; Nicholas Moldovan, viola; Horace Britt, cello; William Schubert, viola, assisting artist.
T98 Feb. 19—(Evening) The Lenox String Quartet; Sandor Harmati, first violinist; Wolfe Wolfinsohn, second violinist; Nicholas Moldavan, viola; Emmeran Stoeber, cellist; Harold Bauer, pianist, accompanist.
T99 Feb. 21 — (Evening) National Music League; Mme. Covert, coloratura soprano; Frances Newsom, lyric soprano; Helen Bloom, dramatic soprano; Crystal Waters, mezzo-soprano; Amico Olsen, mezzo-contralto; Miss Robertson, con-

tralto; Elizabeth Wood, contralto; Wesley Haller, lyric tenor; Mr. Pope, dramatic tenor; James Woodside, baritone; Fred Patton, bass; Alice Nicols, pianist; W. H. Henderson, lecturer.

T100 Feb. 22—(Afternoon) Muri Silba, pianist.

T101 Feb. 24—(Evening) John Carroll, baritone; Erno Balogh, pianist.

T102 Feb. 26—(Evening) Erminia Ligotti, soprano; Michael Anselmo, violinist; Romualdo Sapio, pianist; R. Barrett, accompanist; Ernesto de Curtis, composer-pianist.

T103 Feb. 28—(Evening) American Orchestra Society; Chalmers Clifton, conductor; Arkady Birkenholz, violinist, soloist.

T104 March 1—(Afternoon) Louis Graveure, baritone; Arpad Sandor, pianist.

T105 March 2—(Evening) Oliver Denton, pianist, Orchestra accompanying; Chalmers Clifton, conductor.

T106 March 3—(Evening) Gisella Neu, violinist; Nicolai Schneer, pianist.

T107 March 4—(Evening) R. Emmett Kennedy, baritone; Jeanne de Vinus, contralto; Lou Olp, pianist.

T108 March 5—(Evening) Florence Leffert, soprano; Giuseppe Bamboschek, pianist; Wilfred Pelletier, pianist.

T109 March 7—(Evening) Folks' University Concert; Nina Tarasova and Chalif, Dancers.

T110 March 8—(Afternoon) Society of Friends Music; Artur Bodanzky, conductor; Bernard Wagenaar, pianist; Charlotte Ryan, soprano; Nicola Lancella, flutist; Carle Sodero, harpist; Marion Telva, contralto; Pierre Henrotte, violin.

T111 March 10—(Evening) Julia Culp, mezzo-soprano; Coenraad V. Bos, pianist.

T112 March 11—(Evening) Lucille de Vescovi, soprano; Wilfred Pelletier, pianist.

T113 March 12—(Evening) Tommy Thomson, pianist.

T114 March 16—(Evening) Roszi Varady, cellist; Arthur Loesser, pianist.

T115 March 17—(Evening) Marguerite D'Alvarez, contralto; Morton Howard, pianist.

T116 March 18—(Evening) Frederick Wolkow, tenor; Charlotte Harvis, soprano; Emilio Roxas, pianist.

T117 March 19—(Evening) Washington Heights Musical Club; Lillian Carpenter and Ruth Barrett, organists; Charles Haubiel, composer-pianist; Marjorie Meyer, Winifred Mason, Regina Kahl and Astrid Fjelde, sopranos; Michael Anselmo, violinist; Carl Stern, cellist.

T118 March 22—(Afternoon) Society of Friends Music; Artur Bodanzky, conductor; Elizabeth Rethberg, Mme. Charles Cahier, George Meader, Gustav Schutzendorf, William Gustafson, Paul Eisler, cymbolist; Lynnwood Farnam, organist.

T119 March 21—(Evening) International Ladies' Garment Workers' Union Chorus.

T120 March 23—(Evening) George Copeland, pianist.

T121 March 24—(Afternoon) Olga Steeb, pianist.

T122 March 24—(Evening) Vera Jackles, pianist.

T123 March 25—(Evening) Music School Settlement Concert; Junior Orchestra, Fannie Levine, leader; Senior Orchestra, Louis Polansky, violinist; Quartet, headed by William Chosnyk; Choral Club, lead by Edmund Jahn; Anna Drittel, cellist; Emanuel Hirsch, violinist; Stella Leff, pianist; Gertrude Price, pianist.

T124 March 28—(Afternoon) Louis Bailly, violinist; Alton Jones, pianist.

T125 March 29—(Afternoon) Miles Case Boyd, baritone; Umberto Pisani, pianist.

T126 March 30—(Evening) Florestine Fortier, soprano; Alfred Laliberte, composer-pianist.

T127 March 31—(Evening) David J. Putterman, tenor, assisted by Hazomir Choral Society; Zavel Zilberts, conductor; Philip Morrell, violinist; Gladys Brady, pianist; Mr. Gelbert, organist.

T128 April 1—(Evening) American Orchestral Society; Chalmers Clifton, conductor; Boris Saslawsky, baritone; Bianca del Vecchio, pianist.

T-129 April 2—(Evening) Columbia Glee Club; Nora Fauchald, soprano.

T130 April 4—(Evening) Florence Stern, violinist; Josef Adler, pianist.

T131 April 5—(Afternoon) Society of the Friends of Music; Artur Bodansky, conductor; Carl Flesch, violinist.

T132 April 6—(Afternoon) Holland Vocal Trio; Mary Bennett, contralto; Josephine Kirpal, soprano; Else Letting, mezzo-soprano; Coenraad V. Bos, pianist.

T133 April 7—(Evening) Lucie Stern, pianist.

T134 April 11—(Afternoon) Guiomar Novaes, pianist.

T135 April 11—(Evening) Ann Ree Weiner, soprano; Josephine Arena, pianist.

T136 April 12—(Afternoon) Society of the Friends of Music; Mme. Charles Cahier, Marie Sundelius, Queena Mario; Artur Bodanzky, conductor; Chorus Friends of Music; Stephen Townsend, director.

T137 April 13—(Evening) Cecilia Guider, soprano; Rose Pizzutiello, pianist; Harry Oliver Hirt, pianist.

T138 April 15—(Evening) Mischa Elman's String Quartet; Mischa Elman, first violin; Edward Bachman, second violin; Nicholas Moldavan, viola; Horace Britt, violoncello.

T139 April 16—(Evening) Ernesto de Curtis, composer; Beniamino Gigli, tenor; Mme. Caterina Gobbi, soprano; Silvio Sideli, baritone; Gladys Barnett, pianist; Marii Caiati, cellist; Diomed Avlonitis, violinist.

T140 April 19—(Afternoon) Palestrina Choir; Dr. Melchiorre Mauro-Cottone, organist; Catherine Sherwood Montani, soprano; Mayme Dyer, contralto; John P. Weber, tenor; John Ambrogi, tenor; John Boland, basso; Albert J. Dooner, organist.

T141 April 20—(Evening) Rose Mendell, dancers; Gertrude Blecher, pianist.

T142 April 21—(Evening) Vladimir Drozdoff, pianist.

T143 April 23—(Evening) John Coates, tenor; Edward Harris, pianist.

T144 April 24—(Evening) Boris Lang, pianist.

T145 April 25—(Evening) Jewish Museum Association Benefit Concert; N. L. Saslavsky, organist; Cantor Harry Brahman; Jacob Davidson, pianist; Master David Siegel; Ben Ami, reader; Bertha Gerstin, reader.

T146 April 26—(Afternoon) Glee and Choral Clubs of the College of New Rochelle; Nicola A. Montani, director; Catherine Rice, violinist; Clare O'Brien, pianist.

T147 April 28—(Evening) Clyde Burrows, baritone; Emil J. Pola, piano accompaniment.

T148 April 29—(Evening) International Concert for Benefit Foreign Language; Emil Blazevich, baritone; Ignace Hilsberg, pianist; Nina Morgana, soprano; Kathryn Kerin, piano accomp.; Zlatko Balokovic, violinist; Miriam Allen, piano accomp.; Mischa Leon, tenor; Julia Hudak, dancer; United Norwegian Singers of New York and New Jersey; Ole Windingstad, conductor.

T149 April 30—(Afternoon) American Orchestral Society; Chalmers Clifton, conductor; Olga Samaroff, pianist; Ossip Gabrilowitsch, pianist.

T150 May 1—(Evening) Concert by the University Choral Clubs of Rutger College and the New Jersey College for Women; Howard D. McKinney, conductor; Mary E. Schenck, pianist; J. Earle Newton, pianist; Paul Parks, baritone.

T151 May 3—(Afternoon) Elizabeth Forkois, soprano; Karel Leitner, pianist; Anna Daly, violinist; Anton Schimek, organist.

T152 May 4—(Evening) Isolda Bernhard, soprano; Nicholas Voinoff, pianist.

T153 May 15—(Evening) Americanization Day Concert; Carl Schaiovitz, violinist; Louis Ruben, pianist; Baumanson Sextet Orchestra, Baumanson Trio; Mrs. Laura Chapin Allyn, soprano; Ethel Pyne, soprano.

MISCELLANEOUS

Misc. 1 Sept. 14—Triangle Theater. David Daca, baritone.

Misc. 2 Sept. 14—Earl Carroll Theater. Paul Whiteman Orchestra; Paul Whiteman, conductor; Morton Downey, tenor; Harry Perella, pianist.

Misc. 3 Sept. 21—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 4 Sept. 28—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 5 Oct. 5—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 6 Oct. 12—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 7 Oct. 12—Earl Carroll Theater, N. Y. Chamber Symphony Orchestra. Max Jacobs, conductor; Alma Simpson, soprano.

Misc. 8 Oct. 19—Earl Carroll Theater, N. Y. Chamber Symphony Orchestra. Max Jacobs, conductor; Irene Wilder, soprano; Nicholas Kouloukis, flutist; Josef Stopak, violinist.

Misc. 9 Oct. 19—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 10 Oct. 26—Greenwich Village Theater. Letz String Quartet, Hans Letz, Edwin Bachmann, Lillian Schubert, Horace Britt.

Misc. 11 Oct. 26—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 12 Nov. 2—Triangle Theater. David Daca, baritone; Mrs. Maida Bradshaw, pianist.

Misc. 13 Nov. 2—Greenwich Village Theater. Elkins Negro Ensemble, Julia Mitche, Suella Carr, Lloyd Gibbs, William C. Elkins. Assisting artists: Abbie Mitchell, soprano; Frank T. Price, guitar; Will Marion Cook, pianist.

Misc. 14 Nov. 5—Hotel Plaza. Marcia Palesti, soprano; Alexander Resnicova, violinist; Michael Fevelsky, pianist.

Misc. 15 Nov. 6—Waldorf Astoria Hotel. Maurice Seifstein, tenor; Mrs. Edna Furst-Hoffman, pianist.

Misc. 15 A. Nov. 7—Biltmore Hotel, Anna Case, soprano; Sophie Braslau, contralto; Eddy Brown, violinist; Eduardo Gendron, pianist; Louise Lindner, pianist; Erno Balogh, pianist.

Misc. 16 Nov. 9—Princess Theater. Solomon Golub, composer; Rhea Sparga, pianist; Vladimir Dubinsky, cellist.

Misc. 17 Nov. 9—Rumford Hall. Philip Morrell, violinist.

Misc. 18 Nov. 9—Greenwich Village Theater. Letz String Quartet.

Misc. 19 Nov. 9—Henry Miller Theater. Little Symphony Orchestra, George Barrere, conductor; Ratan Devi, soprano.

Misc. 20 Nov. 13—Plaza Hotel. Sylvia Lent, violinist; Elizabeth Rethberg, soprano; De Reszke Singers; Hardesty Johnson, tenor; Erwyn Mutch, tenor; Floyd Townsley, basso; Sugurd Nelson, basso; Max Jaffe, pianist; Giuseppe Bamboschek, pianist.

Misc. 21 Nov. 16—Anderson Galleries. League of Composers. Elfrieda Boss, violin; Jacob Mestechkin, viola; Leroy Shield, pianist; Carol Robinson, pianist; Aaron Copland, pianist; Inez Barbour, soprano; Olin Downes, speaker.

Misc. 22 Nov. 16—Henry Miller Theater. Little Symphony Orchestra. George Barrere, conductor; Lewis Richards, harpsichord.

Misc. 23 Nov. 16—Longacre Theater. Walter McNally, baritone; Madeleine MacGuigan, violinist; Conal O. C. Quirke, pianist.

Misc. 24 Nov. 16—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 24 A. Nov. 21—Biltmore Hotel—Magdeline Brard, pianist; May Korb, soprano; Beniamino Gigli, tenor; Vita Carnivali, pianist.

Misc. 25 Nov. 23—Henry Miller Theater. Little Symphony Orchestra. George Barrere, conductor; Bettie Gilmore, harpist.

Misc. 26 Nov. 27—Plaza Hotel, Lucrezia Bori, soprano; Ralph Errolle, tenor.

Misc. 27 Nov. 27—Ritz Carleton Hotel. Feodor Chaliapin, basso; Anna Fitzui, soprano; Paul Bernard, cellist; Richard Hageman, pianist; Rosa Bernard, pianist; Max Rabinowitch, pianist.

Misc. 28 Nov. 30—Klaw Theater. League of Composers. Helen Teschner Tas, violinist; Katherine Bacon, pianist; Frederick Jacobi, conductor; Mme. Jacobi, pianist; Judson House, tenor; Raymonde Delaunois, soprano. Lenox String Quartet: Sandor Harmeti, Wolfe Wolfinsohn, Nicholas Moldava, Emmeran Stoeber.

Misc. 29 Nov. 30—Henry Miller Theater. Little Symphony Orchestra. George Barrere, conductor; Jerome Rappaport, pianist; Albert Stoessel, violinist; Reber Johnson, violinist.

Misc. 30 Nov. 30—Longacre Theater. Walter McNally, baritone; Madeleine MacGuigan, violinist; Olive Robertson, pianist.

Misc. 31 Nov. 30—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 31 A. Dec. 5—Biltmore Hotel. Marguerite D'Alvarez, contralto; Richard Crooks, tenor; Geraldine Leo, pianist.

Misc. 32 Dec. 7—Princess Theater. Lisa Roma, soprano.

Misc. 33 Dec 7—Carnegie Chamber Music Hall. Helen DeWitt Jacobs, violinist.

Misc. 34 Dec. 7—Carnegie Chamber Music Hall. Pietro Soldano, baritone; Betty Schuleen, pianist; Adelaide Vilma, soprano; Astrid Westergaard, pianist.

Misc. 35 Dec. 7—Henry Miller Theater. Little Symphony Orchestra. George Barrere, conductor.

Misc. 36 Dec. 7—Wallack Theater. Lily Meagher, soprano; Frank Bibb, pianist; Michael Lepore, pianist.

Misc. 37 Dec. 9—Ritz Carlton Hotel. Lucrezia Bori, soprano; George Liebling, pianist; Frederic Fradkin, violinist.

Misc. 38 Dec. 11—Hotel Plaza. Richard Hale, baritone; Elvira de Hidalgo, soprano; Marguerite D'Alvarez, contralto.

Misc. 39 Dec. 14—Little Symphony Orchestra. George Barrere, conductor; Guy Maier, pianist; Lee Pattison, pianist.

Misc. 40 Dec. 14—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 41 Dec. 15—Institue of Musical Art. Mischa Levitzki, pianist.

Misc. 42 Dec. 16—Hotel Ritz Carlton. John C. Thomas, baritone; Grace Moore, soprano; Frances Nash, pianist.

Misc. 43 Dec. 16—Hotel Waldorf Astoria. Jascha Heifetz, violinist; Isadore Achron, pianist.

Misc. 44 Dec. 17—Hotel Plaza. Alice Louise Williams, soprano; Marion Marsh Bannerman, harpist.

Misc. 45 Dec. 19—Rumford Hall. Cornelius Van Vliet, cellist; Clarence Adler, pianist; Louis Edlin, violinist; Samuel Lifschey, viola; Bruno Labate, first oboe; E. Roelofsma, clarinet.

Misc. 45 A. Dec. 19—Biltmore Hotel. Dusolina Giannini, soprano; Wanda Landowska, pianist and harpsichordist; Louis Graveure, baritone; Meta Schumann, pianist.

Misc. 46 Dec. 20—Hotel Pennsylvania. James Wolfe, Nanette Guilford, Alfredo Gandolfi, Rafaelo Diaz, Ellen Dalossy, Armand Tokatyan, A. Rubinstein, Rossini, Metropolitan Ballet, Leon Springer's Symphonic Orchestra, Yerkes' Jassarimba Orchestra, Giuseppe Bamboschek, conductor.

Misc. 47 Dec. 27—Hotel Plaza. Karolyn Bassett, soprano; Ernest Wagner, flute; Dan Dickinson, pianist.

Misc. 48 Jan. 3—Carnegie Chamber Music Hall. Miron Poliakin, violinist; Harry Kaufman, pianist.

Misc. 49 Jan. 4—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Gdal Salesski, cello.

Misc. 50 Jan. 11—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 51 Jan. 16—Hotel Roosevelt. Duchesse de Richelieu, Frances Macmillan, violinist.

Misc. 52 Jan. 18—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, conductor; Michael Rosenker, violinist.

Misc. 53 Jan. 19—Institute of Musical Art. Elshuco Trio.

Misc. 54 Jan. 20—Princess Theater. Harriette Cady, pianist.

Misc. 55 Jan. 22—Hotel Plaza. Mme. Alda, soprano; Mischa-Leon, tenor; Original Piano Trio.

Misc. 56 Jan. 23—Hotel Biltmore. De Reszke Singers. Abby Morrison, soprano; Mildred Dilling, harpist.

Misc. 57 Jan. 23—Hotel Plaza. Edward Lankow, basso; Frank Bibb, pianist.

Misc. 58 Jan. 24—Carnegie Chamber Music Hall. Miron Poliakin, violinist; Siegfried Schultze, pianist.

Misc. 59 Jan. 25—Henry Miller Theater. De-Reszke Singers (Hardesty Johnston, tenor; Floyd Townsley, tenor; Erwin Mutch, baritone; Siguard Nelson, basso); Mildred Dilling, harpist; Henri Bove, flutist.

Misc. 60 Jan. 25—Booth Theater. Edna Thomas, contralto; Mary Hyams, pianist.

Misc. 61 Jan. 27—Hotel Plaza. Frances Pelton-Jones, harpsichord; Paul Reimers, tenor.

Misc. 62 Jan. 28—Hotel Waldorf Astoria. Olga Samaroff, pianist; Mischa Leon, tenor.

Misc. 63 Jan. 29—Hotel Roosevelt. Benefit Concert by Bryn Mawr Music Dept. and City Music League. Wanda Landowska, piano and harpsichord; Esther Dale, soprano; Paul Shirley, viola d'amore.

Misc. 64 Jan. 29—Rumford Hall. Elly Ney, pianist; Cornelius Van Vliet, cello; Bruno Jaenecke, violin; Samuel Lifschey, viola; A. Fortier, double bass.

Misc. 65 Jan. 30—Heckscher Theater. Miriam Marmein, Irene Marmein, Phyllis Marmein, dancers; Carroll Hollister, pianist-conductor; Julian Kahn, cellist; Lamar Stringfield, flutist; Philip Morrell, violinist.

Misc. 66 Feb. 1—Princess Theater, Euphaly Hatayeva, soprano; Leroy Shield, pianist.

Misc. 67 Feb. 1—Morosco Theater. The Robineau Dancers, Priscilla Robineau, Elizabeth Robineau, Mildred Mann, Marjory Hyder, Ruth Shackleford, Mathild Nathan, Flora Cockrell, Betty Woodruff, Gertrude Kaske, Helen Strumlauf, Susan Haury, pianist; Ada Synajko, violin; Gerald Rudy, flute; Francis Baldwin, cello.

Misc. 68 Feb. 1—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, conductor; Raymonde Delaunois, soprano.

Misc. 69 Feb. 1—Hotel Biltmore. Magdeleine Brard, pianist; Beatrice Mack, soprano; Geraldine Leo, violinist; Donald Thayer, baritone.

Misc. 70 Feb. 4—Chickering Hall. Susanne Kenyon, soprano; John Cushing, pianist.

Misc. 71 Feb. 5—Chickering Hall. Germaine Schnitzer, pianist.

Misc. 72 Feb. 5—Hotel Plaza. Mary Hopkins Emerson, pianist; Ethel Lyman Mackey, soprano.

Misc. 73 Feb. 6—Hotel Biltmore. Marguerite Namara, soprano; Lawrence Tibbett, baritone; Tina Filipponi, pianist.

Misc. 74 Feb. 7—Carnegie Chamber Music Hall. Carmen Rigi, soprano.

Misc. 75 Feb. 8—Chickering Hall. Harold Henry, pianist.

Misc. 76 Feb. 8—Wallack Theater. Marguerite Sylva, mezzo-soprano; Ray Virden, tenor; Henrietta Mason, soprano; Corinne Wolerson, pianist.

Misc. 77 Feb. 8—Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 78 Feb. 9—Chickering Hall. Dai Buell, pianist.

Misc. 79 Feb 10—Hotel Roosevelt. Jerome Swinford, baritone; the Symphony Players; Seipp Morscher, conductor.

Misc. 80 Feb. 12—Heckscher Theater. Miriam Marmein, Irene Marmein, Phyllis Marmein, dancers; Carroll Hollister, pianist-conductor; Julian Kahn, cellist; Lamar Stringfield, flutist; Philip Morrell, violinist.

Misc. 81 Feb. 14—Carnegie Chamber Music Hall. Miron Poliakin, violinist; Harry Kaufman, pianist.

Misc. 82 Feb. 15—Henry Miller Theater. Emilio de Gogorza, baritone; Helen Winslow, pianist.

Misc. 83 Feb. 15—Wallack Theater. Marguerite Sylva, mezzo-soprano; Louis Rousseau, tenor; Henrietta Masten, pianist.

Misc. 84 Feb. 15—Greenwich Village Theater. Angna Enters, dancer; Rosalind Fuller, soprano; Madeleine Marshall Simon, pianist.

Misc. 85 Feb. 15—Criterion Theater. Sunday Symphony Society. Josiah Zuro, conductor; Bernhard Steinberg, baritone.

Misc. 86 Feb. 17—Hotel Astor. Mozart Society. Armand Tokatyan, tenor. Mozart Choral. Richard T. Persy, director; Chas. Gilbert Spross, pianist.

Misc. 87 Feb. 18—Chickering Hall. Jacques Goutmanovitch, violinist; Clara Woodin, soprano; Maurice LaFarge, pianist.

Misc. 88 Feb. 20—Biltmore Hotel. Anna Fitzui, soprano; Colin O'Moore, tenor; Raoul Vidas, violinist.

Misc. 89 Feb. 22—Times Sq. Theater. League of Composers Concert. Greta Torpadie, soprano; Patricia O'Connell, soprano; Colin O'More, tenor; Richard Hale, baritone; Paul Oscard, dancer; Howard Barlow, conductor.

Misc. 90 Feb. 22—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 91 Feb. 23—Hotel Roosevelt. Josef Hofmann, pianist.

Misc. 92 Feb. 23—Hotel Ambassador. Marie DeKyser, Richard E. Parks, Paula Hemminghaus, James McKinley Rose, Mary Bennett, Edwin Hughes.

Misc. 93 Feb. 24—Hotel Plaza. Walter Mills, baritone; Harriet Ware, pianist-composer; Harold Genther, pianist.

Misc. 94 Feb. 27—Chickering Hall. Germaine Schnitzer, pianist.

Misc. 95 Feb. 27—Ritz Carlton Hotel. Amherst College Glee Club.

Misc. 96 Feb. 28—Carnegie Chamber Music Hall. Boris Levenson, composer-pianist; Beatrice Fresdom, soprano; Celia Branz, contralto; Elfrieda Boss, violinist; Jacob Mestchkin, violinist; Leoid Mestechkin, pianist.

Misc. 97 Mar. 1—Century Theater. New York Police Band, Civic Glee Club (unaccompanied), Paul Henneberg, conductor; Fortune Gallo, director of club; Marguerite d'Alvarez, contralto.

Misc. 98 Mar. 1—Wallack Theater. Marguerite Sylva, mezzo-soprano; Corinne Wolerson, pianist.

Misc. 99 Mar. 1—Criterion Theater. Sunday Symphonic Society, Josiah Zuro, conductor; Helen Yorke, coloratura soprano; Drago Jovanovach, violinist; William Kautzenbach, viola; Gdal Salesski, cellist.

Misc. 100 Mar. 1—Carnegie Chamber Music Hall. Hyman Tashoff, violinist.

Misc. 101 Mar. 5—Princess Theater. "Mandragola" (opera), Thomas Conkey, Leonard Snyder, Charles Schenck, Ernest Otto, Frances Paperte, Louise Dose, Maria Samson, Gladys Durham, Maria Reilley, Sue Lake, Rose Hartzell, Myrtle McGovern, Ruth Powers, Bradford Hunt, Michel Sherry, Clifford Crosby, Miller Devereaux, Joe Kayser; Ignats Waghalter, composer and conductor.

Misc. 102 Mar. 5—Hotel Astor. Beniamino Gigli, tenor; Rosa Low, soprano; Vito Carnevali, pianist; Ina Grange, pianist.

Misc. 103 Mar. 5—Hotel Plaza. Louise Alice Williams, soprano; Marion Marsh Bannerman, harpist.

Misc. 104 Mar. 6 — Hotel Plaza. Wanden Mathews, reader; Royal Group Quartet; Kathleen Freybe, Kathleen Hart Bibb, Paul Reimers, Samuel L. M. Barlow.

Misc. 105 Mar. 7—Carnegie Chamber Music Hall. Miron Poliakin, violinist; Harry Kaufman, pianist.

Misc. 106 Mar. 8—Punch and Judy Theater. Walter Haefliger, pianist.

Misc. 107 Mar. 8—Booth Theater. Edna Thomas, contralto; Mary Hyams, pianist.

Misc. 108 Mar. 14—Beethoven Association Clubrooms. The American Music Guild, Paul Reimers, tenor; Josef Stopak, violinist; Lenox String Quartet.

Misc. 109 Mar. 15—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Marcel Salzinger, baritone.

Misc. 110 Mar. 15—Greenwich Village Theater. Paul Robeson, baritone; Westchester Quintet, Brahms Quartet, Clara Damrosch Seymour, Elizabeth Seymour (dancers); Carl Bricke, pianist; Leopold Mannes, pianist.

Misc. 111 Mar. 16—Chickering Hall. Penelope Davies, mezzo-soprano; Coenraad Bos, pianist.
Misc. 112 Mar. 21—Carnegie Chamber Music Hall. Mark Markoff, tenor; Joseph Gingol, violinist.
Misc. 113 Mar. 21—Beethoven Association Clubrooms. American Music Guild; Lillian Gustafson, soprano; Helen Teschner Tas, violinist; Lamar Stringfield, flutist; Stringwood Ensemble (Joseph Stopak, violinist; Samuel Kuskin, violinist; Michael Cores, viola; Abram Borodkin, violincello; Simeon Bellison, clarinet; Arthur Loesser, piano).
Misc. 114 Mar. 22—Chickering Hall. Jeanne Fuga, pianist.
Misc. 115 Mar. 22—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
Misc. 116 Mar. 23—Chickering Hall. Dai Buell, pianist.
Misc. 117 Mar. 24—Hotel Plaza. Prince Sergio Romanovsky, composer-pianist; Russian Choir; Prof Alexis Malzeff, director; Carlo Abba, harpist; Mrs. Francis Rogers, reader.
Misc. 118 Mar. 24—Rumford Hall. Alita Alces, soprano; Maurice LaFarge, pianist.
Misc. 119 Mar. 25—Carnegie Chamber Music Hall. Lloyd Hickman, baritone; Serge Glemee, violinist.
Misc. 120 Mar. 27—Rumford Hall. New York Trio (Clarence Adler, pianist; Louis Edlin, violinist; Cornelius Van Vliet, cellist); Evelyn Jeane, soprano; Bernard Wagenaar, pianist; John Amans, flutist.
Misc. 121 Mar. 29—Forty-Eighth Street Theater. League of Composers Concert; Richard Hale, baritone; Albert Rappaport, tenor; Lucilla de Vescovi, soprano; Chamber Orchestra; Gregory Besrodny, violinist; Samuel Stillman, viola; Lajos Shuk, cellist; Tullio Serafin, conductor; Richard Wilens, pianist; Vittorio Verse, pianist.
Misc. 122 Mar. 29—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Estelle Liebling, soprano.
Misc. 123 Mar. 31—Rumford Hall. Louise Talma, pianist.
Misc. 124 Apr. 3—Carnegie Chamber Music Hall. Benefit Concert.
Misc. 125 Apr. 5—Princess Theater. Frances Newsom, lyric soprano; Frances Barbour, pianist.
Misc. 126 Apr. 5—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
Misc. 127 Apr. 11—Rumford Hall. Mariette Germain, soprano; Harry Fousche, tenor; Serge Glemee, violinist; Maurice LaFarge, pianist.
Misc. 128 Apr. 12—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Michael Rosenker, violinist.
Misc. 129 Apr. 18—Chickering Hall. Suzanne Zimmerman; Bruno Huhn, pianist.
Misc. 130 Apr. 19—Princess Theater. Sibyl Mandell, diseuse.
Misc. 131 Apr. 19—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.
Misc. 132 Apr. 22—Chickering Hall. Allesandra Telesio, tenor; Christian Schiott, pianist.
Misc. 133 Apr. 24—Rumford Hall. Bella Sadin, pianist.
Misc. 134 Apr. 25—Wanamaker Auditorium. Prof. S. A. Baldwin, organist; G. Aldo Randegger, pianist; Salvatore dell'Isola, violinist; Rosoline de Maria, cellist; Nicola d'Amica, tenor; Alberto Bimboni, pianist.
Misc. 135 Apr. 26—Princess Theater. Dorothy Gordon, soprano.
Misc. 136 Apr. 26—Chickering Hall. Miriam Witkin, soprano.
Misc. 137 Apr. 26—Little Theater. Percy Grainger, pianist; Ralph Leopold, pianist; Ernest Hutcheson, pianist; Frank Kasschau's Solo Choir.
Misc. 138 Apr. 26—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Willy Stahl, violinist.
Misc. 139 Apr. 27—Chickering Hall. Mary Louise Gale, violinist; Vernice Gay, pianist.
Misc. 140 Apr. 30—Chickering Hall. Emil Friedberger, pianist.
Misc. 141 May 2—Rumford Hall. Frances Whittington, pianist.
Misc. 142 May 3—Little Theater. Percy Grainger, pianist; Hampton Choir; Nathamial Dett, conductor; Ralph Leopold, pianist.
Misc. 143 May 3—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.
Misc. 144 May 5—Rumford Hall. Oliver Stewart, tenor; Daniel Wolf, pianist.
Misc. 145 May 10—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor.
Misc. 146 May 11—Chickering Hall. Harriet Mittelstaedt, soprano; Edward Rechlin, pianist.
Misc. 147 May 17—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.
Misc. 148 May 17—Carnegie Chamber Music Hall. Jennie Gegna, soprano; Gregory Ashman, pianist; Henry Hurowitz, violinist; Lydia Debarsky, violinist; Sylvia Goldstein, violinist; Solomon Rokow, violinist; Germaine Gerard, violinist; Margie Barrett, violinist; Issay Lukashevsky, violinist; Blanche Morris, violinist; David Steingard, violinist; Benjamin Steinberg, violinist.
Misc. 149 May 24—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor.
Misc. 150 May 27—Chickering Hall. Hortense Ragland, soprano; Maurice LaFarge, pianist.
Misc. 151 May 28—Carnegie Chamber Music Hall. Louise Alice Williams, soprano; Arthur Jones, harpist; Helen Davis, banjoist.

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ORCHESTRAL COMPOSITIONS PERFORMED

BY NEW YORK SYMPHONY ORCHESTRA

AUBERT, L.—Musical Picture, "The Dryad".
BACH, JOHANN CHRISTIAN—Symphony in B-flat.
BACH, JOHANN SEBASTIAN — Air (for Strings).
Allegro from Concerto in D (for Harpsichord).
Concerto in D minor, for 2 Violins.
Gavotte (for Strings).
Prelude (for Harpsichord).
Recitative and Air, "Endure My Soul".
BEETHOVEN, L. van—Concerto No. 4, in G, for Piano.
Overture, "Egmont".
Symphony No. 1, in C.
Symphony No. 3 ("Eroica").
Symphony No. 5, in C minor.
Symphony No. 7, in A.
Symphony No. 9, in D minor.
BERLIOZ, H.—"Damnation of Faust":
Dance of the Sylphs.
Minuet of the Will-o'-the-Wisps.
Rakoczy March.
Symphonie Fantastique.
Symphony, "Harold in Italy".
BORODINE, A.—Dances from "Prince Igor".
BOULANGER, LILI—"Pour les Funerailles d'um Soldat".
BRAHMS, J.—Double Concerto for Violin and Cello.
Symphony No. 1, in C minor.
Symphony No. 3, in F.
BRAUNFELS, M.—Fantastic Apparitions on a Theme by Berlioz.
BRUCH, M.—Scottish Fantasy, for Violin.
BYRD, W.—"Wolseys Wilde" (for Harpsichord).
CHARPENTIER, G.—Suite, "Impressions of Italy".
COPLAND, AARON—Symphony for Organ and Orchestra.*
DEBUSSY, C.—"Children's Corner":
"Jumbo's Lullaby".
"The Snow Is Dancing".
"Golliwogg's Cake-Walk".
"L'Isle Joyeuse".†
DVORAK, A.—Overture, "Carnival".
Symphony No. 3, in F.
ELGAR, SIR E.—Symphony No. 1, in A-flat.
FRANCK, C.—"Redemption", Morceau Symphonique.
Symphony in D minor.
GLUCK, C. W. von—Overture, "Iphigenia in Aulis".
GOUNOD, C.—Air, "Plus Grand Dans Son Obscurite", from "La Reine de Saba".
HANDEL, G. F.—Concerto in B-flat, for Harpsichord.
Concerto in D minor, for Organ and Strings.
HAYDN, J.—Symphony in D ("London").
Symphony in D (B. & H. 10).
HONEGGER, A.—"Pacific 231".†
"Pastorale d'Ete".
d'INDY, V.—Symphonic Variations, "Istar".
LALO, E.—Concerto in F minor, for Violin.
LEKEU, G.—Adagio for Strings.
LISZT, F.—Symphonic Poem, "Les Preludes".
MAGANINI, Q.—Pastoral Scene, "Tuolumne".
MALIPIERO, G.—Symphonic Suite on Three Plays of Goldoni.
MASON, D. G.—Symphony in C minor.
MENDELSSOHN, F.—Concerto in E minor, for Violin.
Overture, "Fingal's Cave".
Overture, "Midsummer Night's Dream".
MOUSSORGSKY, M.—"Night on the Bald Mountain, A".
"Peep-Show, The" (Orch. by Sir H. Wood).
"Pictures From an Exposition" (Orch. by L. Leonardi).
MOZART, W. A.—Ballet, "Les Petits Riens (Excerpt).
Concerto in E-flat, for Violin and Viola.
Divertimento in B-flat (K. 287).
"Magic Flute, The":
Air, "Queen of the Night".
"Marriage of Figaro, The":
Air, "Deh Vieni non Tardar".
Overture.
Symphony in C ("Jupiter").
Turkish March.
NEGRO SPIRITUALS—"Bye and Bye", "Go Down-Moses".
PADEREWSKI, I. J.—Concerto in A minor, for Piano.
PFITZNER, H.—Overture, "Kathchen von Heilbronn".
PIERNE, G.—Entrance of the Little Fauns, from "Cydalise".
RACHMANINOFF, S.—Concerto No. 3, in D minor, for Piano.
RAMEAU, J. P.—Suite from "Castor and Pollux".
RAVEL, M.—"Alborada del Gracioso".
"La Valse".
RIMSKY-KORSAKOFF, N.—Caprice Espagnol.
"Flight of the Bumble Bee", from "Tsar Saltan".
ROUSSEL, A.—"The Spider's Banquet".
SAINT-SAENS, C.—Concerto No. 4, in C minor, for Piano.
Septet for Trumpet, Piano and Strings.
SAMINSKY, L.—Final Scene from "The Lament of Rachel".
SCHREKER, F.—Suite, "The Birthday of the Infanta".
SCHUBERT, F.—Symphony in B minor ("Unfinished").
SCHUMANN, R.—Concerto in A minor, for Piano.
Dichterliebe.
Evensong (Orch. by Saint-Saens).
Symphony No. 4, in D minor.
SCRIABINE, A.—"Poeme de l'Extase".
SMETANA, B.—Symphonic Poem, "Vltava".
STRAUSS, R.—Symphonic Poem, "Don Quixote".
"Till Eulenspiegel's Merry Pranks".
STRAVINSKY, I.—Suite from "The Fire Bird".
TELEMANN, G. PH.—Bouree (for Harpsichord).
TSCHAIKOWSKY, P. I.—Concerto in D, for Violin.
Five Dances from the "Nutcracker" Suite.
Symphony No. 4, in F minor.
Symphony No. 5, in E minor.
VAUGHAN, WILLIAMS, R.—Fantasia on a Theme by Thomas Tallis.
Symphony ("London").
VERDI, G.—Air, "Credo", from "Otello".
Air, "Caro Nome", from "Rigoletto".
WAGNER, R.—"Mastersingers, The":
Hans Sachs' Monologue, Act II.
Prelude.
"Parsifal":
Entrance of Knights of the Grail.
Good Friday Spell.
"Rienzi":
Overture.
"Tannhauser":
Overture and Bacchanale.
"Twilight of the Gods, The":
Brunnhilde's Immolation.
Scherzo from Symphony in C.
Siegfried Idyl.
WEBER, C. M. von—"Der Freischutz":
Overture.
"Oberon":
Air, "Ocean, Thou Mighty Monster".
Overture.

*First performance.
†First performance in New York.

BY THE PHILHARMONIC SOCIETY OF NEW YORK

At the Thursday Evening and Friday Afternoon Series

BACH—(a) Prelude to Cantata No. 174. (b) Adagio from Organ Toccata in C major (Arr. by A. Siloti).
BEETHOVEN—Symphony No. 2, in D major.
Symphony No. 3, in E-flat major ("Eroica").
Overture to "Egmont".
Overture to "Leonore", No. 1.
Concerto in G major, for Piano and Orchestra.
Concerto in D major, for Violin and Orchestra.
BERLIOZ—Overture to "Benvenuto Cellini".
Rakoczy March.
BIZET—Suite from "L'Arlesienne", No. 1.
BRAHMS—Symphony No. 1, in C minor.
Symphony No. 4, in E minor.
"Tragic" Overture.
Piano Concerto No. 2, in B-flat major.
Concerto for Violin, in D major.
CASELLA—"Italia", Rhapsody for Orchestra.
CHABRIER—Rhapsody "Espana".
CHAUSSON—Symphony in B-flat major.
DEBUSSY—"Iberia (No. 2 of "Images for Orchestra").
"Rondes de Printemps".
DVORAK—Symphony No. 2, in D minor.
Two Waltzes for String Orchestra.
FRANCK—Symphony in D minor.
GARDNER, SAMUEL—Concerto for Violin and Orchestra, in E minor.
GRIFFES—Symphonic Poem, "The Pleasure Dome of Kubla-Khan".
HADLEY—Tone Poem, "Salome".
HANDEL—Concerto Grosso in D major, for Strings.
Concerto Grosso in D minor, for Strings.
HAYDN—Concerto for Violoncello and Orchestra, in D major.
KARLOWICZ—Concerto for Violin and Orchestra.
LALO—Concerto for Violoncello, in D minor.
LISZT—Symphonic Poem, No. 2, "Tasso, Lament and Triumph".
LOEFFLER—Poem for Orchestra.
MOZART—Symphony in E flat (K. 543).
Concerto in E-flat major, for Piano and Orchestra.
RACHMANINOFF—Symphony in E minor, No. 2.
Symphonic Poem, "The Island of the Dead".
RAVEL—"Mother Goose", Five Children's Pieces for Orchestra.
"The Waltz". Choreographic Poem for Orchestra.
RESPIGHI—Sinfonia Drammatica.
RIMSKY-KORSAKOFF — Symphonic Suite, "Scheherazade".
Capriccio Espagnol.
SCHMITT, FLORENT—"Antoine et Cleopatre". Three Symphonic Episodes.
SCHUBERT—Overture to "Rosamunde".
SCHUMANN—Symphony No. 4, in D minor.
Concerto for Piano, in A minor.
STRAUSS—Tone Poem, "Don Juan".
"Don Quixote".
STRAVINSKY—Suite from "The Fire-Bird".
"Fireworks", Fantasy for Orchestra.
Suite from "Pulcinella", for Small Orchestra.
Symphonic Poem, "Le Chant du Rossignol".
"Le Sacre du Printemps" ("The Rite of Spring").
Scherzo Fantastique, for Orchestra.
Song of the Volga Boatmen.
Concerto for Piano and Wind Orchestra.
TAILLEFERRE, GERMAINE—Concerto for Piano and Orchestra.
TAYLOR—Suite, "Through the Looking Glass".
TSCHAIKOVSKY — "Francesca da Rimini", Fantasia for Orchestra (After Dante).
Overture, "1812".
Symphony No. 5, in E minor.
Symphony No. 6 ("Pathetic"), in B minor.
WAGNER—Prelude to "Die Meistersinger".
Prelude and Finale, from "Tristan and Isolde".
WEBER—Overture to "Euryanthe".

At the Saturday Evening Series

BRAHMS—Symphony No. 1, in C minor.
Symphony No. 4, in E minor.
HAYDN—Concerto for Violoncello and Orchestra, in D major.
HERBERT—Irish Rhapsody, for Orchestra.
MAHLER—Symphony No. 2, in C minor.
SAINT-SAENS—Concerto No. 4, in C minor, for Piano and Orchestra.
SCHUMANN—Concerto for Violoncello and Orchestra, in A minor.
Concerto for Piano, in A minor.
SMETANA—Overture to "The Bartered Bride".
STRAUSS—Tone Poem, "Don Juan".
"Till Eulenspiegel".
TCHAIKOVSKY—Symphony No. 4, in F minor.
Overture, "1812".
WAGNER—Prelude to "Die Meistersinger".
A Siegfried Idyl.
Wotan's Farewell and Magic Fire Scene, from "Die Walkure".
WEBER—Overture to "Oebron".

At the Sunday Afternoon Series (in Carnegie Hall)

BACH—Two Preludes and Five-Voice Fugues (Transcribed for Strings by Mabel Wood-Hill).
BALLANTINE—"From the Garden of Hellas". Suite for Orchestra.
BEETHOVEN—Symphony No. 5, in C minor.
Symphony No. 7, in A major.
Overture to "Leonore", No. 3.
Concerto in D major for Violin and Orchestra.
Concerto for Piano, No. 5, in E-flat major ("Emperor").
BERLIOZ—Overture, "The Roman Carnival".
BRAHMS—Symphony No. 1, in C minor.
Symphony No. 3, in F major.
CHABRIER—Rhapsody, "Espana".
CHERUBINI—Overture, "Les deux Journeea".
GADE—Overture, "Echoes From Ossian".
GLAZOUNOFF—Concerto for Violin and Orchestra, in E minor.
HANDEL—Concerto Grosso in D minor, for String Orchestra.
KEMPTER—Capriccio for Flute, with Orchestral Accompaniment.
MENDELSSOHN—Overture, "Fingal's Cave".
MOZART—Concerto for Piano and Orchestra (K. 466).
"Eine kleine Nachtmusik".
RACHMANINOFF—Symphony in E minor, No. 2.
REGER—Variations and Fugue on a Theme by Mozart.
SCHUBERT—Symphony in C major.
Overture to "Rosamunde".
SIBELIUS—Piano Concerto No. 2 (Prolog, Scherzo and Variations).
STRAUSS, JOHANN—Waltz, "Wiener Blut".
STRAUSS, RICHARD—Tone Poem, "Don Juan".
Tone Poem, "Ein Heldenleben".
"Till Eulenspiegel".
"Don Quixote".
STRAVINSKY—Suite from "The Fire-Bird".
TSCHAIKOVSKY—Symphony No. 4, in F minor.
Symphony No. 6 ("Pathetic"), in B minor.
"Nutcracker" Suite.
Italian Caprice.
WAGNER—Prelude to "Die Meistersinger".
Prelude and Finale from "Tristan und Isolde."
WEBER—Overture to "Der Freischutz".
Overture to "Euryanthe".

At the Students' Series

BALLANTINE—Suite, "From the Garden of Hellas".
BEETHOVEN—Symphony No. 3 ("Eroica").
Symphony No. 7, in A major.
BIZET—Suite from "L'Arlesienne", No. 1.
BRAHMS—Symphony No. 1, in C minor.
CASELLA—"Italia", Rhapsody for Orchestra.
FRANCK—Symphony in D minor.
HADLEY—Tone Poem, "Salome".
HUMISTON—"Southern Fantasy".
LISZT—Symphonic Poem, No. 2, "Tasso, Lament and Triumph".
MOZART—"Eine kleine Nachtmusik".
RAVEL—"Mother Goose", Five Children's Pieces for Orchestra.
RIMSKY-KORSAKOFF — Symphonic Suite, "Scheherazade".
SCHUBERT—Symphony in C major.
STRAUSS—Tone Poem, "Ein Heldenleben".
"Till Eulenspiegel".
STRAVINSKY—Suite from "The Fire-Bird".
TAYLOR—Suite, "Through the Looking Glass".
TSCHAIKOVSKY—Symphony No. 4, in F minor.
Symphony No. 5, in E minor.
Symphony No. 6 ("Pathetic"), in B minor.
Overture, "1812".
"Romeo and Juliet", Overture-Fantasy.
Piano Concerto No. 1, in B-flat minor.
"Nutcracker" Suite.
Concerto for Piano, No. 2, in G major.
WAGNER—Prelude to "Die Meistersinger".
Siegfried Idyl.
Overture to "Tannhauser".
Wotan's Farewell and Magic Fire Scene, from "Die Walkure".
WEBER—Overture to "Euryanthe".

BY THE PHILADELPHIA ORCHESTRA

In Carnegie Hall, New York.

ALBENIZ—Fete-Dieu a Seville.
BACH—Passacaglia in C minor.
BACH—Suite in B minor, for Strings and Flute.
BACH—Choralvorspiel, "Wir glauben alle an einen Gott".
BEETHOVEN—Symphony No. 4, in B-flat.
BEETHOVEN—Overture, "Leonore", No. 3.
BERLIOZ—Excerpts from "La Damnation de Faust".
BERLIOZ—Overture, "Le Carnaval Romain".
BORODIN—Polovetzki Dances from "Prince Igor".
BRAHMS—Symphony No. 1, in C minor.
BRUCKNER—Symphony No. 7, in E major.

CHAUSSON—Symphony in B-flat major.
DEBUSSY—Nocturnes (a) Nuages; (b) Fetes.
DEBUSSY—"L'Apres-midi d'un Faune".
EICHHEIM—Japanese Nocturne.
FRANCK—Symphony in D minor.
FRANCK—Variations Symphoniques, for Piano and Orchestra.
GLUCK—(a) Air gai ("Iphigenie en Aulide"), Lento ("Iphigenie en Aulide"); (b) Reigen seliger Geister ("Orphee"); (c) Musette ("Armide"); (d) Air gai ("Iphigenie en Aulide"); Sicilienne ("Armide").
HAYDN—Symphony No. 13, in G major.
HINDEMITH—Nusch-Nuschi Tanze.
JOSLYN—War Dance, from "Native Moments".
MEDTNER—Concerto in C minor, for Piano and Orchestra.
MOART—Symphony in E-flat.
ORNSTEIN—Second Concerto for Piano and Orchestra.
PIERNE—Sur la route de Poggio-Bustone (La Procession).
PURCELL—Trumpet Prelude.
RACHMANINOFF—Die Toteninsel.
RIMSKY-KORSAKOFF—"La Grande Paque Russe".
RIMSKY-KORSAKOFF — Symphonic Suite, "Scheherazade".
SCHUBERT—"Unfinished" Symphony, in B minor.
SCHUMANN—Symphony No. 2, in C major.
STRAUSS—Tone Poem, "Tod und Verklarung".
STRAVINSKY—Feuerwerk.
STRAVINSKY—Song of the Volga Boatman for Wind Instruments.
STRAVINSKY—Extracts from "L'Oiseau de Feu".
SZYMANOWSKI—Concerto for Violin and Orchestra.
TAILLEFERRE—Concerto for Piano and Orchestra.
TSCHAIKOVSKY—Romeo et Juliette.
VARESE—Hyperprism.
WAGNER—Finale, "Die Walkure".
WEBER—Overture, "Der Frieschutz".

BY BOSTON SYMPHONY ORCHESTRA

At the Evening Concerts in Carnegie Hall

BACH, C. P. E.—Concerto for Orchestra in D major. (Arranged by Maximillian Steinberg.)
BERLIOZ—Overture, "The Roman Carnival", Op. 9.
Air, "The Repose of the Holy Family" from "The Flight Into Egypt".
BOCCHERINI—Symphony in C major, Op. 16, No. 3.
BORODIN—Polovtsian Dances from "Prince Igor", Orchestra with Chorus.
BRAHMS—Variations on a Theme by Haydn, Op. 56a.
DEBUSSY—Two Nocturnes:
(a) Nuages.
(b) Fetes.
(a) Sarabande } .....Orchestrated by Ravel
(b) Dance. .... }
DUKAS—"The Peri: A Danced Poem".
HANDEL—Concerto Grosso No. 5, in D major, for String Orchestra. (Edited by G. F. Kogel).
HONEGGER—"Pacific 231," Orchestral Movement.
LISZT—104th Sonnet of Petrarch. (Accompaniment arranged for Orchestra by Busoni)
MOUSSORGSKY—Pictures at an Exhibition. (Arranged for Orchestra by M. Ravel).
RESPIGHI—Concerto Gregoriano for Violin and Orchestra.
RIGEL—Symphony in D major.
SCHUBERT—Unfinished Symphony in B minor.
SCRIABIN—"The Poem of Ecstasy,", Op. 54.
Prometheus, a Poem of Fire; for Orchestra and Piano with Organ and Chorus, Op. 60.
STRAVINSKY—"Le Sacre du Printemps", ("The Rite of Spring"), A Picture of Pagan Russia.
TCHAIKOVSKY—Symphony No. 5, in E minor, Op. 64.
VIVALDI—Concerto in D minor for Orchestra with Organ. (Edited by A. Silotl).
WEBER—Overture to "Oberon".

At the Afternoon Concerts

BACH—Concerto in E major for Violin and Orchestra.
BEETHOVEN—Symphony in A major, No. 7, Op. 92.
BORODIN—Polovtsian Dances from "Prince Igor," for Orchestra with Chorus.
BRAHMS—Symphony No. 4 in E minor, Op. 98.
DEBUSSY—Two Nocturnes:
(a) Clouds.
(b) Festivals.
DE FALLA—Suite from "El Amor Brujo" ("Love the Sorcerer").
GLAZOUNOV—Symphony No. 8 in E-flat, Op. 83.
GLINKA—Overture to "Ruslan and Ludmilla".
HANDEL—Concerto Grosso in D minor, Op. 6, No. 10.
HAYDN—Symphony in G major (Breitkopf and Hartel, No. 13).
MOUSSORGSKY—Prelude to "Khovantchina". Pictures at an Exhibition. (Arranged for Orchestra by S. Ravel).
PROKOFIEFF—Scythian Suite, Op. 20.
RABAUD—"The Nocturnal Procession," Symphonic Poem (after Lenau).
RAVEL—"La Valse," Choregraphic Poem.
RESPIGHI—Old Dances and Airs for the Lute (freely arranged).
RIMSKY-KORSAKOV—"The Flight of the Bumble Bee," Scherzo from "Tsar Saltan".
SCRIABIN—Prometheus, a Poem of Fire; for Orchestra and Piano with Organ and Chorus, Op. 60.
STRAUSS—"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner, in Rondo Form," Op. 28. Dance of Salome from "Salome".
WAGNER—Bacchanale from "Tannhauser".

BY THE STATE SYMPHONY ORCHESTRA

At Tuesday Afternoon and Wednesday Evening Concerts in Carnegie Hall.

BACH—Solo Cantata No. 51, "Jauchzet Gott in Allen Landen" (Soprano and Orchestra—first time).
BEETHOVEN—Symphony No. 3 in E-flat major, "Eroica", Op. 55.
Symphony No. 5 in C minor.
Symphony No. 8 in F major, Op. 93.
Overture Leonore No. 3.
BERLIOZ—Fantastic Symphony.
BRAHMS—Symphony No. 4 in E minor, Op. 98.
Academic Festival Overture, Op. 26.
Violin Concerto in D major, Op. 77.
Symphony No. 3 in F major.
Symphony No. 1 in C minor, Op. 68.
BRUCH—Violin Concerto No. 1 in G minor, Op. 26.
BRUCKNER—Symphony No. 3 in D minor.
DEBUSSY—Rondes de Printemps.
DOHNANYI—Festival Overture, Op. 31 (First time in America). Suite, Op. 19.
"Ruralia Hungarica", Op. 32 (First time in America).
"Variations on a Nursery Song" for Orchestra with Piano; Obligato, Op. 25.
DUKAS—L'Apprenti Sorcier Scherzo.
GLUCK—Overture, "Iphigenie in Aulis".
GRIEG—Piano Concerto in A minor.
LALO—Symphonie Espagnol.
LISZT—"Les Preludes".
A major Piano Concerto.
MOZART—Symphony in G minor.
Recit. and Aria, "A Questo Seno Deh! Vieni!".
PURCELL—"When I Am Laid in Earth", from "Dido and Aeneas".
RACHMANINOFF—Concerto for Piano No. 2 in C minor.
RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
SAINT-SAENS—Three Symphonic Poems: (a) "Phaeton", (b) "LeRouet d'Omphale", (c) "Danse Macabre".
Concerto for Piano No. 2 in G minor.
SCARLATTI—Air, "Son Gelosa" from "Tigrane".
STRAUSS—Tone Poem "Also Sprach Zarathustra".
TSCHAIKOVSKY—Symphony No. 6 (Pathetique) in B minor, Op. 74.
Piano Concerto No. 1 in B-flat minor, Op. 23.
Marche Slav, Op. 31.
Symphony No. 4 in F minor, Op. 36.
Suite No. 3.
WEBER—Overture, "Oberon".
WAGNER—A Faust Overture.
Overture to "Rienzi".
Dreams.
Overture to "Tannhauser".
Overture to "The Flying Dutchman".
Introduction to Act III, "The Meistersingers of Nuernberg".
March of the Knights and Bell Scene "Parsifal".
Prelude and Love Death, "Tristan and Isolde".
Prelude, "The Meistersingers of Nuernberg".
"A Siegfried Idyll".
Entrance of the Gods into Valhalla, "Rheingold".
Preludes, Acts I and III, "Lohengrin".

BY THE STATE SYMPHONY ORCHESTRA

In the Metropolitan Opera House.

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Wer Wandelton.
Meine Liebe ist gruen.
Symphony No. 1 in C minor.
DVORAK—Symphony "The New World".
Violoncello Concerto in B minor.
FRANCK—Symphony in D minor.
Symphonic Variations.
GOLDMARK—Rustic Wedding Symphony.
GRIEG—Piano Concerto.
LISZT—Symphony Poem, "Tasso".
Les Preludes.
Die Lorelei.
Hungarian Rhapsody No. 1.
MENDELSSOHN—Scotch Symphony.
MOZART—Aria, "Marriage of Figaro".
RIMSKY-KORSAKOFF — Symphonic Suite, "Scheherazade".
SMETANA—Three Symphonic Poems: (a) "From Bohemia's Fields and Groves", (b) Vysehrad, (c) Vetava.
STRAUSS—Valse, "Blue Danube".
TSCHAIKOVSKY—Overture Fantasy, "Romeo and Juliet" (after Shakespeare).
Piano Concerto No. 1 in B-flat minor.
Symphony No. 5 in E minor.
Variations on a Rococo Theme.
Symphony No. 6 (Pathetique) in B minor.
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AUSTRALIA

By MARTIN C. BRENNAN

SYDNEY, July 10.—*The Street Singer*, with Gladys Moncrieff in the stellar role, has had a successful Australian premiere at Her Majesty's.

Pauline Frederick is, despite the critics who have seen quite a lot of objectionable matter in *Spring Cleaning*, doing some of the biggest business at the present time. June Elvidge is also in the cast, while Snowy Baker is hovering around in the position of Pauline's personal representative. Mr. Baker, an Australian, is very popular with all.

Hugh J. Ward is pleased at the manner in which this State has received *Little Jessie James*. Its run at the Grand Opera House looks good.

Felovis, one of the greatest jugglers that has ever played this country, is successful over the Tivoli Circuit. He is hailed as an even greater artist than the late Paul Cinquevalli.

Eddie and Edna, now at the Tivoli, are identical with Mr. and Mrs. Desperado. The former was the dare-devil diver with the Bud Atkinson Circus and Wild West, which played this city 12 years ago, with Ed (Hoot) Gibson—Universal film star—a very wee potato at the time. Ed was a nice little fellow and there is a big bunch of us who feel exceedingly pleased to see that he is such a big favorite in moviedom.

Speaking of Bud Atkinson—a good American—recalls the fact that he is controlling the destinies of two picture theaters in Auckland, N. Z., and in the slackest moments pulls payable business with good publicity. Bud uses the old circus style of billing a town when he feels like it.

Joe Malone, prominent with the Fox Film Company for some years, has joined Metro-Goldwyn.

Will Hastings, comedy musician, has just completed his third tour of the Fuller Circuit. He is working with a lady partner.

Sid Clarke, who was violinist during the run of *Sally*, is now in his 20th week in West Australia, he being one of the feature acts with the Levante (Cole) Company of Entertainers.

The Veterans of Variety have proved excellent drawing cards at the Fuller Theater.

Guy Bates Post is staging *The Green Goddess* at the Theater Royal, Adelaide. Mr. and Mrs. Harry Claff have left Perth for England.

The Sydney Flute Club, founded in July, 1923, has fixed August as the month for its second recital. E. W. Garside, secretary, has circularized members to give the matter their earnest attention and attend regular rehearsals. John Lemmone, peer of flutists, makes the Flute Club his especial care.

Billy Maloney is said to be making several changes in the personnel of his show at the Majestic Theater, Newton (Sydney).

Frances Nickawa, Indian princess, has been secured for several appearances over the radio.

Humphrey Bishop, who terminated his Perth (W. A.) season some time ago, is playing the bigger country towns en route.

Cardini, card manipulator, is acknowledged by the Dominion press to be one of the slickest artists of his kind ever seen in New Zealand.

Madge Lucas, Australian soubret, who spent a long time in America, is now doing nicely on the Clay Circuit.

Moon and Morris now have their revue company in rehearsal and the first show will be given this month. The Fuller firm is offering every opportunity to the English comedians for making their combination successful.

Lee White and Clay Smith are in Melbourne, where they will open in revue at the Athenaeum. Clever Billie Lockwood and the dancers, Mae Baird and Archie Thompson, all of whom toured abroad with the show, are also back in Australia and will be retained for future productions.

Constance Evans, accompanied by her mother, has arrived from San Francisco after an absence of seven years. The former, as already known, will be solo dancer in *No, No, Nanette*, which opens in Melbourne.

Newton Carroll's Dramatic Company did very well at Bundaberg, Q., during the big week.

Frank Regio will, it is said, shortly present grand opera at the Hippodrome, Sydney, in lavish manner.

Walter George will once again produce revues over the Fuller Circuit, New Zealand.

W. V. Robinson, Canadian mouth-organ king, is with the Sir Harry Lauder Show now at the Theater Royal.

The Long Tack Sam Troupe will return to Sydney from New Zealand very shortly. The act has been signed for another visit to the principal States and will be available for picture theaters.

The Daros, equilibrists, left for Perth en route to South Africa.

The Buckleys, card manipulators and mental telepathists, are proving successful over the Fuller Circuit and are at present in New Zealand, where, in addition to their regular work, these clever performers are mystifying celebrities at private entertainments by arrangement with the Fullers.

Jimmy Matheson, scribe and theatrical advance manager, is now ahead of the Denis Kehoe Irish Players in New Zealand.

Wee Georgie Wood is in the last week of his present season at the Tivoli, Sydney. He goes to Brisbane and subsequently leaves for New Zealand, probably August 8.

Henri French, versatile vaudevillian, is back here after an absence of six years.

Beatrice Tange, Australian pianist, whose work, considering her youth, has brought forth such encomiums from the musical critics, will leave for abroad next August, when she will further her studies.

Frank Rigo will bring his Australian Grand Opera Company to Sydney and will open here at a very early date.

The Empire Theater, Dorrigo, was destroyed by fire recently. It was run as a picture house by W. Nash.

William Heughan, Scottish vocalist, is playing a return season at the Town Hall after a successful tour of New Zealand.

The staffs of Waddington's picture theaters had their first annual ball a few evenings ago. The function was a successful one.

The Princess Rangiriri and Her Nine Maori Maids were tendered a dance by members of the Union Theaters at the Australian Films Social Club recently. The Australian Hall was well patronized by a crowd which paid homage to an exceptionally talented company of entertainers.

Walter Brown, who sold his interests in several theatrical ventures last week and broke his leg two days afterwards, is still in a very bad way at his private home.

Mrs. Tom Holt, wife of the Tivoli Theaters, Ltd., London representative, is in a critical state of health due to septic pneumonia. Mr. Holt was for some time personal representative for Ada Reeve.

"Traps", American jazz drummer, is at the Wintergarden, Brisbane. He is a six-year-old prodigy and has made good here.

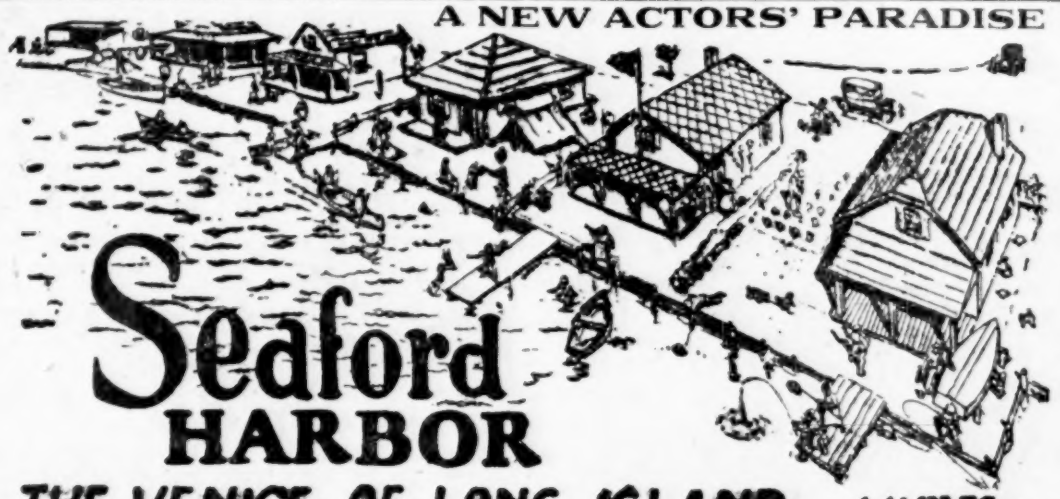
Beaumont Smith, who is the one Australian who keeps the local film productions moving, is confined to his home with a recurrence of an old eye trouble. He is consoled somewhat in the fact that his recently finished *Adventures of Algy* is meeting with success in this city and environs.

The Vagabonds, a costume comedy company, which met with very varying fortunes in Hobart, were forced to cry enough last week and it was with difficulty that some of the members reached the mainland. Tasmania is the graveyard of many theatrical ventures.

Mr. Terry (F. R. G. S.), who will lead the expedition thru Northwestern Australia, was entertained at Menzies Hotel, Melbourne, recently by directors of the *Herald*, which has obtained exclusive rights to the expedition's narrative and pictures. Mr. Terry, who is a descendant of the famous discoverer, Dampier, will be accompanied by five companions.

The following acts are playing Union Theaters Circuit this week: Princess Rangiriri and Her Nine Maori Maids, Tilton and West, Stella Power, Maggie Foster, Versatile Three, Sydney and Adelaide, Edwards and Hughes, Statler Sisters, Alfred Cunningham and the Big Four.

A NEW ACTORS' PARADISE



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Theatrical Mutual Assn.

(*Continued from page 39*)

At different stations on the way to Oakland delegations met the train with fruit and good wishes.

Arriving at San Francisco we found many autos ready to take us to our hotel and headquarters. With police escort the parade started, arriving at the hotel in a blaze of glory.

The convention opened Monday, July 13, at 10 a.m., Brother C. W. Leake, grand president, in the chair. There were about 100 in attendance. After the regular routine of opening, addresses were given by prominent people of the city and members of the order, closing with an address and prayer by the Rev. S. J. Lee, Brother A. Dohring, past president, introduced the speakers. The first day's session was adjourned at 12:30 p.m. Dinner was served in the Musicians' Club rooms. A sight-seeing trip was taken at 2 p.m. around the city and up to Twin Peaks. At 8 p.m. a visit was made to Chinatown. Tuesday, after the session, we were entertained in Oakland, Calif., by members of Oakland Lodge with a sight-seeing trip around the city and a visit to Idora Park. A regular meeting was held by San Francisco Lodge in the evening, all members attending.

Wednesday, after the session, a boat trip around San Francisco Bay was enjoyed by all. In the evening a grand ball was held in Musicians' Hall largely attended by visitors and local members and their families.

Thursday, after the session and election of officers, ladies of the committee acted as hostesses, and a pleasant time about town was had.

Friday a motor trip was taken. About 40 autos and several large busses conveyed the party to La Honda Park, where, after dinner, one of the largest trees among the Redwoods in the grove was dedicated with very impressive ceremonies. Brother Peter Boyle, president of San Francisco Lodge, conducted the services, introducing as speakers James Blaikie, oldest member of No. 21. He was followed by Brother C. W. Leake, past grand president; W. J. Meconnahey, grand president; D. L. Donaldson, grand secretary-treasurer, and James J. Quigley, chairman Laws, Appeals and Grievance Committee. The T. M. A. Band furnished music for the trip and during the services. Returning to San Francisco preparations were made by all for the return trip home, the Canadian contingent returning by way of Portland, Seattle and the Canadian Rockies. The rest of the delegation embarked Saturday afternoon via the Los Angeles Steamship Line for Los Angeles. After an 18-hour sail down the Coast we were met at Wilmington, Calif., by brothers of Los Angeles, Steve Newman, John Riley, James Deck and Jake Fogel. We were again loaded into sight-seeing busses and had a wonderful trip to our destination. Headquarters were at the Hotel Ritz. After dinner we were taken for a sight-seeing trip around the city. Monday, bright and early, we started for a trip thru Hollywood, Pasadena, Venice, Long Beach and several other cities and towns. A visit was paid the Warner Brothers' Studios, where we saw several pictures being "shot". We also visited the famous Busch Gardens in Pasadena. That was well worth the trip alone. Returning to the city, after a short rest we were taken to the Green Mill on the outskirts of the city, where supper was served, and our party enjoyed dancing and music until midnight.

Tuesday we were again taken to the studios, this time visiting the Universal plant, where more pictures were being shot, and, after another 'round country ride, returned to the city. In the evening several of our members attended a meeting of the I. A. T. S. E. and given the privilege of the floor, where the matter was discussed relative to reviving Los Angeles Lodge again, this lodge having been dormant for several years. The outlook is very good for a comeback with a large membership and prospects of becoming still greater thru the co-operation of those interested in the studios. Nothing of any more importance taking place, our people began to scatter for their return home, and left at various times until we believe that they are all home, filled with enthusiasm and ready to go to bat for the betterment of our old order.

The following brothers were callers at this office the past week on their way home: W. J. Meconnahey, John P. Schmid, Charles Gemenden, Philadelphia, Pa.; W. H. Torrence, Pittsburgh, Pa., and James J. Quigley, Syracuse, N. Y.

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A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Al G. Barnes' Circus

Enjoying Good Business on Its Return West —Animals Received on Show and at Barnes' Zoo

The Al. G. Barnes Circus is enjoying good business on its return west despite the hot weather, informs Rex de Rosselli. The show is having long runs most every day, but Judd Bullock, trainmaster, never fails to get the organization in on time. A new padroom from the Driver Bros. arrived last week, it being 40 feet longer than any the show has ever had. Private dressing rooms for the performers is an added feature. Frank Rooney, superintendent, has added a number of new draft horses, and some baby animals have been received, including three pumas, two brown bears and a Shetland pony. Joe Martin continues to be a great draw and since the evolution craze is the main feature in the menagerie.

A yak, 2 water buffaloes, 6 Siberian tigers, 2 leopards, 36 monkeys, small waterfowl and 5 seals have been received at the Barnes Zoo at Palms, Calif.

Wallace, Id., gave the show two capacity houses and the local daily gave it a splendid two-column afternotice. At Walla Walla, Wash., the tents were packed and the side shows did the banner business for the month of July. Stewart Whitehouse joined at this stand as press representative and will be four days ahead. Austin King will remain back with the show for a while assisting Manager Charles Cook. Jake Kauffman and Dewey Drumhaller were guests of Mr. Barnes at Walla Walla. Other visitors were Mayor Ben Hill, Chief Metz and Paul Whitehouse.

Lois DeLisle, Patsy Clancy, Adrian Gallagher, Margaret Graham, Bessie Clark, Agnes Lausten and Irene Grizzell have been added as aerial artistes. Other new performers are Sammy Cunningham and the Davis Troupe. Charles (Spud) Readrick continues to please with his 30-piece band. The Mahomet Allah Blue Devil Arabs are one of the big features of the show, as are the specs., *Pocahontas at the Court of Queen Anne* and *Liberty*.

Great Keystone Show

Sam Dock's Great Keystone Show has been playing in the vicinity of Harrisburg and Reading, Pa., informs H. R. Brison. While showing at Linglestown Dr. Turner, who has been connected with a number of big shows as a veterinarian, was a visitor. He was interested in the Tompkins Wild West Wagon Show a few years ago. He is now filling a position at the Capitol in Harrisburg. Another visitor was Frank Burst, advance agent for one of Ray J. Fink's magic shows.

Manager Dock bought a 60 by 40 big top, a 50 by 20 side-show top, pole wagon, lion den and seat wagon from the Barlow Wonderland Shows in Reading. E. K. Burlingame left the show at Bethel, Pa., and went to his home at New Martinsville, W. Va. He and his brother, John, will take out the Burlingame Bros.' Show next season. The following ex-troupers from Reading visited at Wernerville: John A. Doward, George Flatt, Clarence Welty, Jack Sherman, Bob Styer, Chas. Weitzel, Fritz Hoffner, Earl and Ralph Bucks, and Dinnie O'Holland, said to be the first flyer in the Four Original Lukens act.

The show will play around Reading for about three more weeks before going into New Jersey. Clarence Barber is visiting Mr. Dock. He was on the 101 Ranch Show, but was called home on account of sickness in the family. Frank Kirk is busy supplying acts for the various doings around Reading. He has opened a booking office at Pottsville.

New Lot at Akron

Akron, O., Aug. 8.—Another new circus lot was tried out here with the appearance August 5 of the Miller Bros.' 101 Wild West Show. The lot at Cuyahoga Falls avenue and Gorge street was used for the first time and officials of the show declared it is adequate and well located. Since the platting of the old lot at Beaver and Exchange streets circuses have played many lots in that vicinity, but none have proved satisfactory from a standpoint of handling the transportation of the crowds.

Bill Koplin Recovering

Bill Koplin, well-known joey, who had to leave the Sells-Floto Circus at Columbus, O., on account of illness, is recovering rapidly in Cincinnati. He is stopping at the Browne Hotel, where he will be pleased to hear from his many friends in the white-top field. It is Koplin's intention to again troupe when his condition warrants.

The foregoing reproduction shows Zack Terrell, manager of the Sells-Floto Circus, and Thomson Burtis, staff writer of The American Boy magazine, who was the guest of the management for three weeks obtaining material for his circus stories.

Initiated Into Elks

Twenty Members of John Robinson Circus Get "Degrees" at Winchester, Va.

During the engagement of the John Robinson Circus at Winchester, Va., arrangements were made in advance to initiate 20 members of the organization into the B. P. O. E. No. 1,004 of Argentine, Ark. The members of Lodge No. 867 at Winchester surely used every effort possible to stage an up-to-date initiation and at 9 o'clock Sunday night, August 2, which was the time set for the services, a goodly crowd, both local and of showfolks, was on hand to participate.

Only one incident occurred during the day that seemed as tho it might interfere with the plans, that being an effort of Harry Levy, congenial manager of the candy stands, to avoid the "third degree". He even went so far as to offer a bribe for an easy entrance into Elkdom and was immediately taken from his room at the hotel and confined behind the courtesies of the county jail. He remained in custody of the chief until time for his departure to the lodgerooms, where he and Wade Zumwalt, leader of the John Robinson Concert band, were led into the midst of waiting Elks via the police route. His was an "easy" way and after the ceremonies had been performed all candidates were led into the secret chambers where "King Good Time" reigned, and it was the beginning of a "big night".

Many popular members of the circus offered entertainment such as speeches, stories and recitations, among them "Duke" Mills, Val Vino and several others, who handled the entertaining part of the program to entire satisfaction. A luncheon was served, after which the night slowly dwindled into dawn and John Robinson Circus and Elks fell back into the usual routine and proceeded merrily on their way.

Orange Bros.' Circus

Makes Good Impression at Northfield, Minn.

The Orange Bros.' Circus played Northfield, Minn., July 30, matinee and night, to good business, considering that this is the harvest season and there were showers and threatening weather to contend with, reports Harry L. Dixson. The parade was given at 1 p.m. in the rain, but in spite of that there was an extra well-filled tent at the matinee. This is the first time this show has played there and it left a most favorable impression. The performance was well balanced and very good thruout.

The show caters especially to children and that they were delighted goes without saying. Cupid, the educated pony, made a great hit with them. The writer was surprised to note that all children under 12 years of age were admitted free to the aftershow or concert. The children from the State Odd Fellows' Home were entertained by the management.

Mighty Hooge Shows

The Mighty Hooge Shows, moving on 25 trucks, are going along nicely under management of Blaine Whipple, reports Johnnie C. Mullen. A late addition to the stock is a baby colt, which is owned by the veteran horse and pony man, W. B. York. The show recently had the misfortune of losing one of the performing bears. A high-school horse and a new light plant were recently received. Leonard Christy has the big-top canvas, with 10 assistants; Warren Hooge is in charge of the trucks and Mullen has the light plant. The side show is getting its share of the business. In the kid show are Millie Mullen, reps.; Mr. York, Punch and magic, half lady, and Mr. Christy, inside lecturer and openings. Mr. and Mrs. Ray Bailey have the cookhouse. Mrs. Blaine Whipple, daughter and son, are visiting for a few days. Al Sands, of the Hagenbeck-Wallace Circus, and Lawrence Ledoux, of the 101 Ranch Show, were recent visitors.

Seils-Sterling Circus

The Seils-Sterling Circus, since opening at Sheboygan, Wis., has been doing wonderful business in Wisconsin and Minnesota, reports Fred Worthing. The banner day was at Barron, Wis. Albert Lindeman has a good line of attractions in the side show, including an elephant, camel, bear, monkeys and a "what is it?"; Albert's impalement act; Frank Koss, fire eater; Bella Donna, mind reader; George Schmidt, tattooed artist, and Prof. Alberts' Punch and Judy show.

The big show consists of a four-pony drill by Albert Lindeman; clowns, pole balance; balancing trapeze, Ardell Bros.; dancing lady clowns; King, pickout pony, worked by Al Lindeman; mind reading, clowns; wire and contortion, Frank Koss and Foster; comedy acrobats, Martin Trio; Davenport's leaping greyhounds; clowns, with comedy mule act; menage turn, Rose Heller; bear trap, clowns; swinging ladders, Hilda Sisters; Eddie Fahr's riding dogs; comedy revolving ladder, Nelson Bros.; Collins' 16 dogs; aerial turn, Five Nelsons; Sparkle, educated horse; comedy bicycle act, Johnson Bros.; Billy Sunday, elephant, worked by Albert Lindeman; Capt. Seils' fighting lions. Prof. Art Heller is bandleader and plays the calliope; Otto Zable does the announcing and is in charge of privileges; George Schmidt is electrician; Albert Lindeman, manager of the side show; William Lindeman, manager of the big show, assisted by G. H. Lindeman.

Mallory Leaves Big Show

Clyde Mallory, who recently closed with the Ringling-Barnum Circus in the advance department, is now at his home in Williamsport, Pa., resting before taking up a new position. He has had experience in billing and advance work, having spent several years as second man with such agents as Bill Love, Mike Manton, George Gordon, and has also been with the old 101 Ranch Wild West and Barnum & Bailey Shows. He has decided to locate permanently, due to the illness of his wife.

Sells-Floto Circus

Has Great Day at Monroe, Wis., Leland White's Home Town

According to reports the Sells-Floto Circus' visit to Leland White's home town, Monroe, Wis., was the greatest day that Monroe people have ever seen and that includes the famous "Cheese" day pulled off there some time ago. The town was Sells-Floto's, and the way the townspeople applauded Mr. White upon his ride around the track atop of "Trilby", the great elephant, was something that no one on the circus will forget. Mr. White and Zack Terrell, manager, are friends of long standing. Sunday, July 26, was spent in Dubuque, Ia., and it was a real place to Sunday in. Herman Hackenschmidt of Sells-Floto met Heinie Engel, well-known wrestler, in a special match, and the way the townsfolk rooted it was good to hear.

Mrs. Bernice DeLochte, wife of Bobby in the white wagon, underwent an operation in Joliet recently and everyone was glad when Bobby told them she would soon join the show.

Oelwein, Ia., was the biggest surprise of the season and it was a second Monroe as to business.

Rochester, Minn., is the home of the famous Mayo Brothers and both saw the show. Will Mayo was Mr. Terrell's special guest at the evening performance. The business here was up to expectations. Red Wing, Minn., would have been a good stand had it not been for the rain and the cold.

There have been but few changes since leaving Peru. J. F. O'Connell was shorthanded in two ways the past week—one was a shortage of working men and the other a very badly mangled hand. Bill Caress is still handling the mail and *The Billboard*, and is naturally the most popular man on the lot, especially on *Billboard* day. "High Pockets" of the Ward act is back and it is hoped that he will soon start working. Erma Ward is working again after laying off in Boston, having undergone a very serious operation.

"Pop" McFarland has one of the best side shows on the road. Judge Palmer and Ed Bowman are still on the front door and have a new assistant in Mr. Chapin. The show has been very fortunate in missing rain, and to miss a parade is something unknown.

Lee Bros.' Shows

The Lee Bros.' Shows have been enjoying good weather of late and business has been good. At Colby, Kan., where the crops are good, the show had fine houses at both performances. Reports from the cookhouse place the closing date as December 19. Clark Robinson, English clown, billed as the "Fool Dancing Clown From London", is going over big. Allen King, principal animal trainer, is breaking a mixed group of domestic and wild animals, which shortly will be added to the program. Mrs. Charles Fulton has joined as second prima donna and is also doing a special high-school act.

Fred Shepard has joined, taking over the ring stock, and his wife is appearing in the spec., riding in the high-school turn. Harry Morris has added some features to his kid show and is doing big business. Additions are the Simpson Troupe, knife and battle-ax throwers; the Great Andrews, fire eater, and Marie Fink, Hawaiian dancer. In the minstrel show Manager Morris has added Zack White, who is in charge of the stage. Bandmaster William J. Jackson has a 12-piece jazz band that is attracting favorable attention.

New canvas as well as new paintings have been ordered for the Lee Show. Madam James is now going over the bars in the high-school riding act and scoring solidly. Producing Clown Milton Taylor has put on two entirely new numbers and has in preparation a third, informs Sam M. Dawson.

Christy Adv. Car No. 1

The Christy Bros.' Circus advertising car No. 1, which opened at Beaumont, Tex., March 10, has been moving along nicely. The car is in charge of Gene Staats. Jos. Francis Casey is special agent. The crew, all union, consists of Al Lindley, boss billposter; Chas. (Kid) Patchen; Signor Vetor; Jasper Siding Adams; "Louisville Lou" Taylor; H. W. (Bozo) Flow; Montague J. Lane; E. V. White; O. (Sheik) Powell; C. A. Chambers, steward; Harold D. Baker, biller and saxophone artist; Leland P. Holley, program boy; Remon Vejor, porter and pastemaker; Silas Byron Taylor, chef.

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Christy Bros.' Shows

Conclude Successful Tour of Long Island —Many New York Visitors

The Christy Show is now in Jersey after concluding a highly profitable tour of Long Island. Business was to capacity in every stand but the last one at Rockville Center, which turned out light. There was rain in but one stand—Bay Shore—but the people came just the same. A pleasant feature of the day at Southampton was the visit to the show of James McIntyre, of McIntyre and Heath, who came back at night with Mrs. McIntyre and his family. After the matinee he took out to his beautiful residence on the water front, Mr. and Mrs. Christy, Al W. Martin, Mr. and Mrs. Robinson, Mr. and Mrs. Merritt Belew and Mr. and Mrs. O'Westney, serving a chicken dinner, with all the fixings, raised right on the estate. Jim, as everyone calls him, was much pleased with the performance. Late arrivals every day made the parades late and the performances did not start in most cases till 3 or 4 o'clock.

There has been no lack of visitors the past week. Mr. and Mrs. Beal, who have the Weir elephants at Luna Park, were over twice and took a bunch of pictures. They were accompanied by Don Darraugh, who works the elephants. Richard Ringling came over with a party of friends and took in everything. Mr. and Mrs. Edward Arlington saw the night performance at Huntington. George Harris, who has a horse act in vaudeville, has been with the show most every day, and, with his buddy, Burns O'Sullivan, watched every detail. It is no secret that these two hustlers will have a circus before many years. Mrs. Matthew Bogett and daughter visited friends.

The show was all day getting from the Island to Perth Amboy. The show train was taken on a float to the Jersey yards of the Pennsylvania, and here it laid till late in the afternoon. Howard Welsh, who was taken ill some weeks ago, has returned to clown alley. Jack Fenton is breaking his former record with his advertising banners and has the tent full every day. Harry Straus, who is just starting rehearsals with his *Talk of the Town* show on the Columbia wheel, was over twice and visited with friends. He is an old circus man and had the banners on the Main show three years ago.

FLETCHER SMITH (Press Agent).

Gentry-Patterson Show

Experiencing Fine Business in Kansas—Big Show Program Moving Fast

Real hot weather has prevailed in Kansas the past few weeks, but business with the Gentry-Patterson Circus has been very good. Owner James Patterson recently visited Paola to see his children and returned at Salina. Two capacity audiences greeted the show at Junction City. Business was fine at Clay Center and Salina.

The show program, directed by Mr. McFarland, moves with plenty of "pep", and the musical end, under direction of Homer Lee, receives special mention almost every day. The Cottrell-Powell riding act scores twice daily, as does the wire act of the Franklins. Joe Sebastian and Peggy Marshall present a nifty elephant act, and Rolfe and Kennedy are going over big with their feature ring act and revolving-ladder turn. One of the features of the show is the singing of Mrs. Adeline Seymour, assisted by Misses Harris and Weber. Mary Martin has a beautiful number in her iron-jaw turn. The clown numbers are presented by Lew Hershey, George Seymour, Dan Riby, Freddie Menske, Chas. Vanner, Chick Reed and Harry Rooks. Myrtle Lehrter is presenting her balancing and swinging-ladder numbers. The draft horses are an outstanding feature of the G.-P. Show and are commented on. They are under care of Jack Morgan and his assistants. The ring stock is under care of Bill Carpenter and the ponies are looked after by Jas. Skulley. The sound of the hammer on the anvil tells everyone that M. G. Smith is on the job. He has been with the show for seven seasons. The dancing horses are presented by Misses Weber, Harris, Marshall, Cottrell, Franklin, McFarland, Mr. Cottrell and Doc Weber. The feature of the aftershow is Fred Hageson, wrestler. Robt. Brinkley (Darktown's 27th season) is presenting a mixed dog act. All animals are in fine condition and in charge of Johnnie Meyers. Eddie Brown is superintendent of the candy stands with Louie Fullerman as cashier, and Al Dean has a real cookhouse, with Ray Collins assistant. The train, which is ready to go every night at 11:45, is in charge of Bill Britten, and "Shanty" Marshall is in charge of the lights.

Hank Linton, who was injured by a horse at Rochelle, Ill., July 4, is recovering. He and his wife are expected back shortly. There have been no blowdowns, as Superintendent "Whitey" Lehrter has an "eagle eye" for storms. The show is moving faster than it did during the 23 years the writer, E. Deacon Albright, has been with it. William Hayes, legal adjuster, was a busy person at Mason City, Ia., his home town. Theo. Forestall smiles at the patrons from the red wagon, and S. F. Harris is also there. Junior Patterson is on the "front" and Oliver Stephens is in charge of the reserved seats.

Roxie Fiber turns out the "cotton" candy and gets the nickels. George Bendone joined at Salina, Kan. Mrs. Beard and Mark Albright greet the patrons at the reserved seats. "Governor" Patterson and W. R. Hayes were the guests of Charles Andress at Great Bend, Kan. The latter led the parade and made Messrs. Patterson and Hayes members of the "club". Jack Manning is now contracting agent. Al Workman, of Chicago, is visiting "Whitey" Lehrter and wife.

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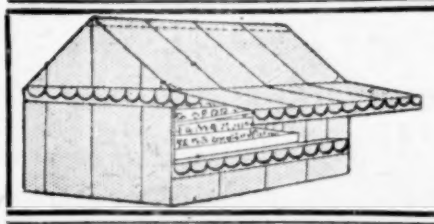

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John Robinson Circus

At Elkins, W. Va., an exciting game of baseball was played by the John Robinson Circus club with a team representing townsfolk. The game resulted in a victory for Elkins. Score 6 to 2.

A long run from Keyser, W. Va., where the show appeared the previous day, and a delay at railroad junction point, made the arrival in Winchester very late, it being about 1 p.m. when the last section arrived. A turnaway was registered at the matinee. At Weston, W. Va., the John Robinson Circus was the first to appear there for several years. The newspapers carried special articles on the appearances in that city of the original John Robinson Circus 50 years ago when it traveled overland by wagons.

Harrisonburg, Va., despite a hot primary election being on for the Governorship of the State, gave the show big crowds. E. R. Dameron, 24-hour agent of the show, discovered a new lot at Clarksburg, W. Va. This lot is considerably closer to the city than the old one, and also the local street railway runs thru the grounds, making the location very desirable.

I. A. B. P. & B., Local No. 14

Kansas City, Aug. 6.—Skip Walker was a caller at the local office of *The Billboard* July 27 and gave out the following information regarding Local No. 14 of the I. A. B. P. & B.:

It looks like a prosperous 1925-'26 season for the local boys, as the town has a building boom in progress and the farmers in this vicinity have had plenty of rain and bumper crops.

The Columbia Wheel house, the Gayety, is the first house out this season with its billing and Advertising Agent Marty Gergens has a wonderful showing and a big bunch of new eight and three-sheet boards. George Draper and George Combs are his assistants this season. The local is sure proud that Brother Park Sherlock has been made manager of the Gayety this year, as he is well known in theatrical circles here, having been connected with other houses, and it is a cinch he will put over the Columbia attractions as they have never before been shown, as Park is a real honest-to-goodness showman.

Brother Harry Mosher is still agent at the Newman Theater, with Bill Funk as his assistant.

Willie Fishback, agent at the Pantages, and Brother Louis Miller are hanging lithos. Chas. Coleman has the publicity for the main street and is right there in getting it. Al Strode is agent for the Universal house, the Liberty Theater, and is a veteran in the game. Most of the K. C. theaters will open in a few weeks and the same billing roster from last season will be seen at each house for 1925-'26. Jimmy Woods, agent for the Sam Shubert; Fred W. Spears, press and advertising agent, assisted by Babe Hyer, at the big-time Orpheum house; Doc Burns at Shubert's Missouri; Frank Barnett, president of the local at the Mutual house, the Empress, assisted by Business Agent Red Junkins and Skip Walker.

Local Secretary Whistler, Paul Nichols and Webb are out at the Outdoor Shop, formerly the Cusack Company; Brothers Ike Hyer, Clint Hyer and George Hiter are at Merritt's Theatrical Poster Panel Plant.

Brother McHara, agent of the Sells-Floto brigade, brought his gang into town last week and plastered the city for the circus coming August 17 and 18.

Paul Harrell hopped in and left about a 5,000-sheet contract with Spears and Barnett. Brother Frank Ray has been out all summer sheeting 'em up for the Sparks Circus.

Brother Marvin Singelton, the "millionaire billposter", left July 27 for Denver, where he is figuring on a large contract proposition. Babe Muvihill is still out in the Iowa sticks.

Billposter headquarters in Kansas City are at the Musicians' Club building on Washington street, between 10th and 11th, and all the boys are welcome there whenever in the city.

Do You Remember?

By BUCK LEAHY

When Merle Evans had the band on the Gus Hill Minstrels?

When Scotty F. Burns was playing drums with Miller Bros.' 101 Ranch? When Tom Yeasey was with the Forepaugh-Sells Bros.' Show? When William Ware did a jockey act? When Chas. Bollis was with the Walter L. Main Show? When J. H. Adkins was with the W. P. Hall Show? When Harry R. Overton was a billposter with the F. A. Robbins Show? When Marion Drew was with the Hagenbeck-Wallace Show? When Eddie Leahy was an automobile salesman? When Harry Opell was with the Brownlee & Reed Show? When Joe McCullon was with Sells-Floto? When R. D. Mooneyham was with the Cosmopolitan Show? When Bill Merrick jumped off the Sells Bros.' band wagon to make a towner show respect to people who act respectable? When R. M. Field was manager of the Boston Museum?

When George (Bumpsy) Anthony and Buck Leahy played Cherwa, S. C.? When Bob Stickney was with Harper Bros.' Show? When Mabel and Otto Ray were with the W. L. Main Show? When Mal Bates, Ed Acker, Henry Messier, Dot Snyder, Harry Hargrave, "Wild Bill" Moore, Jack Duncan and Kitty Acker were with Tompkins' Wild West Show? When the Sparks Show had one elephant? When Cy Green was with the John Doris Wagon Show? When F. W. Miller shipped a bear to the Campbell Bros.' quarters at Fairbury, Neb.? When F. J. Frink was with the Herbert Cunning and Murray show? When Jack Fenton joined Clown Alley for one day on the Main Show?

When Jimmie Heron was with the Sparks Show? When Bill Fowler had the band on LaMont Bros.' Show? When Horace Laird did a ring act on the Sparks Show? When Joe Berris was equestrian director with the Sells & Gray Show? When Andrew Downie sang *Sit Down, Smith, Sit Down*, with a minstrel show? When Vic Faust was an agent with Cook Bros.' Shows? When Fred Robinson was treasurer on the Sells &

(*Continued on page* 128)

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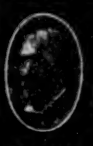

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UNDER THE MARQUEE

By CIRCUS CY

(Communications to 25-27 Opera Place, Cincinnati, O.)

John H. Yost visited the Christy Bros.' Circus at Manchester, Conn., July 16, and reports the management presented a good parade and performance.

Thomas Mulroney, formerly with the Buffalo Bill Wild West and other shows, is now clerk in the Clarence Goodale Company, Richfield Springs, N. Y.

Mrs. Lowande spent a few days in Chicago recently, visiting with her son, Oscar, Jr., who is a member of the Poodles Hanneford act.

Robert E. Gurley joined Sam Dock's Great Keystone Wagon Show at Dry Run, Pa., July 4 to play his bagpipes in the side show and the unafon in the big show. He says that business is good.

The Joe Hodgini Troupe spent August 2 at Peru, Ind., their home town, driving in their auto from South Bend. They went out to the circus quarters and spent some time looking it over.

The John Robinson Circus is enjoying very good business. Wheeling, Clarksburg, Elkins and Winchester proved almost turnaways.

A banquet was tendered Eddie Dorey, high-stilt walker, at his residence in Brooklyn August 1. Those present included W. Dimmick, J. Proudman, Mrs. H. Hubertus, Mr. Milligan, W. Jeschke, J. Chalmers, Mrs. H. Miller, Mr. and Mrs. Cerulli, J. Grover and Mrs. F. Duffy.

Prince Elmer pens that he is framing a real midget show with the Tom Atkinson Circus. He adds that the show has had plenty of rain on the plains in the Panhandle section of Texas, but is showing every day to good business. The show is booked in that section for another month.

While visiting the Hagenbeck-Wallace Circus at Quincy, Ill., August 2, Roger Q. Spencer, of Moberly, Mo., was dined and otherwise highly entertained and then presented with a beautiful set of tiger claws by J. A. Haworth and William H. Colp.

Howard Ingram closed with the Sparks Circus at Davenport, Ia., August 2 and joined *George White's Scandals* as assistant stage carpenter. Jack Smeth, who was assistant trainmaster for "Egypt" Thompson on the Al G. Barnes Circus, joined as assistant to Charles O'Connor, trainmaster of the Sparks show.

B. H. Sherman, an oldtimer, met a number of old troupers with the Ringling-Barnum Circus when it played Minneapolis, Minn. Says that Edward Snelling looks the same as when he saw him 30 years ago with the Ringling Show when it had 24 cars.

Mamie Lowande is enjoying a pleasant engagement with the Rodgers & Harris Circus as a member of the Joe Hodgini Troupe of riders. The act is going over big. While in Peru, Ind., Miss Lowande renewed friendships and visited the Elks' home to say "Hello" to Mr. and Mrs. Charles Sweeney.

Dr. Alfred R. Crain, of Richfield Springs, N. Y., submits this: "Route No. 7, Albany to Buffalo (Great Western Turnpike), which passes thru this resort, recently opened. Three thousand motor cars were recorded passing east and west on a recent Sunday. It occurs to me that a motor-truck circus could play this route with profit."

Mrs. Frank B. Miller visited her husband, Frank B. Miller, on the Ringling-Barnum Circus during the Chicago engagement and reports fine weather and business for the show. The former is slowly recovering at Wright City, Mo., from a very serious operation performed at Missouri Baptist Sanitarium, St. Louis, April 8.

Richard T. Ringling put on the seventh annual roundup at Bozeman, Mont., August 3, 4 and 5. H. F. Erb, Paul Hale and James Nevins did the billing, covering a 1,600-mile route surrounding Bozeman. The paper ran from a one sheet to 24-sheet stands. Nevins and Hale are members of the crew on the No. 1 car of the Ringling-Barnum Circus.

The Hagenbeck-Wallace Circus was due in Quincy, Ill., at 6 a.m. August 2, but did not arrive until 1 p.m. There was a 2½-mile haul and the afternoon performance did not start until 5:30. Attendance was capacity at both shows. General Agent J. C. Donahue's advance billed the city and surrounding country heavily.

The Sparks Circus has received a letter of endorsement from the Bemidji (Minn.) Civic and Commerce Association, and one from Marshfield, Wis., signed by C. M. Fleisher, editor of *The Daily News*; John Hasselbelch, president of the Rotary Club; P. P. Williams, superintendent of the Central Wisconsin State Fair; J. H. Kennedy, president of the Chamber of Commerce; Michael Griffin, chief of police, and Mayor John Galback. The Sparks show recently visited these two cities.

Col. Sam M. Dawson, with the Lee Bros.' Shows, writing from Abilene, Kan., August 2, says: "I was thru this part of Kansas in 1882 with the Sells Bros.' Circus and am having a great time locating places and telling the newspaper folks the locations of the former 'cafes' and in Hays (it was Fort Hays in '82) I helped to find the right location of the old barracks. The owner of the paper took me over the location of the old fort and I gave him some points as to where the many buildings were placed, so naturally I got quite a little space."

S. E. Stone is now boss property man and W. Lloyd, assistant, of the Robbins Bros.' Circus. Kate and Tom Smith's dog, monkey and pony act is coming in for many flattering press notices. This is the Smiths' 10th season with Buchanan. For years Tom and Hickory Smith were nationally known as famous acrobats with the Beach & Bowers and Hi Henry Minstrels. The Robbins' show special Indian agent, Clarence Cordry, of Mission, S. D., arrived on the show at Sioux City, Ia., July 27, with 15 Indians, which gives the show 30 full-blooded Sioux Indians. Harry Hall, baritone soloist, has signed a contract with Herbert's Musical Comedy Company to sing the leading role in *The Sleeping Princess.*

F. M. Welch, of Stillwater, Minn., who recently made a trip to Port Arthur, Can., with his family, informs that Minnesota and Wisconsin "came back" in great shape this year so far as circuses are concerned. Says that in the northern parts of these States he saw paper for the following circuses: Sparks, Gollmar Bros., Lee Bros., Ringling-Barnum and Seils-Sterling. Sparks got a great billing at Port Arthur and Ft. William, Can., and the big show sure sheeted 'em up at Superior and Duluth for the latter city August 1, altho some Sparks paper was still in evidence. The Northwest is again being sought by circus men after several years' business depression, says Welch.

Harry W. Cole wired from Detroit, Mich., August 4, as follows: "Clyde Willard, in charge of the No. 1 car of the Miller Bros.' 101 Ranch Wild West Show, says two advance crews will use 5,000 lithographs, 1,500 banners and 5,000 sheets of other paper here besides cards and paper used outside of Detroit. Not a day has been lost this season. Willard recalls 49 stands billed in Pennsylvania last season on the Walter L. Main Circus advance with rain every day, but not a day lost. Willard is not yet ready to become a permanent member of the 'Sunny Jim' Club. Willard says there are no happy days in a car manager's life and that his travels are no tourist's trip."

Al Leonard recently visited the Sparks Circus and met many oldtimers—heads of various departments and their assistants, including Jake Posey and assistant, Ben Frey; George Singleton and two aides, Goldie and Bill Hatton, Gary Vanderbilt and Warren Pennsy, Harry Phillips, Denny Flynn, Jack Fitzgerald, John (Mackinaw) Higbin, Sailor Holcomb, Narragansett Maddox, Chas. (Chuck) O'Connor, Charles (Red) Cole, G. Howard Ingram and Jack Smith. Posey and Vanderbilt informed Leonard that they were contemplating enlarging their chicken farm, located at Vineville, on Ocmulgee. Joe Lynch, tractor driver, handles the Sparks tractor with seven wagons behind it. Chief Electrician Peterson, who has been confined in the hospital at Hutchinson, Minn., has left for Hot Springs, Ark. He is suffering from a severe attack of inflammatory rheumatism. Charles Katz, of pit-show fame, is pleasing his patrons, having a neat frameup.

The following appeared in the *Black Diamond*, a coal trade paper: "Shades of P. T. Barnum! There is a coal dealer in Batavia, N. Y., who must have been reading Werner's admirable biography of that most ingenious of attention getters. This retailer's name is Frank Thomas. I am not informed as to whether or not he set out to disprove the contention of some—namely, that people won't even look at a coal wagon in summer—but anyhow he recently pulled something new. Briefly, Mr. Thomas went to Marx Brothers of Brooklyn (the ones who build the vehicles for various circuses, not the Four Marx Brothers) and had them build him what looks for all the world like a regulation circus wagon, clear down to the broadcasting wheels and the red and gold paint. Then he hitched a spanking pair of pedigreed Percherons to this vehicle and proceeded to deliver coal with it. Did he attract attention? Did P. T. Barnum attract attention when he hitched an elephant to a plow? If there's an American who can refuse a circus wagon a look, we would like to get a look at him. And Frank Thomas' name was on this one in no uncertain letters. Thomas expects to make good use out of his novel delivery unit, reminding Batavia people that he sells coal. He can carry 3½ tons in where you might expect to find a hippo, or a brace of lions, and he has designed a special device to take care of the unloading. (Signed) 'TRAVELER'."

From Joe Lewis, with the 101 Ranch Show: "The Protective Order of Brothers will give a dance at Detroit August 17. Montana Hank, big boy of the side show, was recently initiated into the order. On the sick and injured list are Leon Murray, "Red" McBride and Montgomery. Dan Dix is the biggest man in town—ask Tephon. Eddie Stafford, old-time cowboy, visited at Greensburg, Pa. Kenneth Williams is featured in trick riding and going under the body of a horse. Mrs. Tinsdall is a fast, neat trick rider, and Jack Wright spins the big loop on horseback. Gene Milton gave a party to his comrades at Buffalo, his home town, and was presented with a beautiful Elks' folding cardcase, with emblem and monogram. Miss Grace of Wonderland has one of the largest snakes in captivity. Eddie Botsford, chief of the Indians, says oil has been struck on his land in Oklahoma. Mrs. Silver Baker is trick riding and doing many stunts. The clowns are Hoots Killinger, policeman; Dan Dix, rube kid; Grady Smith, cowboy clown; Frank Kasperett, fat sheriff, and the writer, the Dave Warfield of circus clowns—the Jew with the funny smile. Theo. Govar, wrestler, is a big attraction in the concert. Ed. Bowman had a fall at Dubois, Pa., but was not injured. The horse was badly hurt and a quarter pole had to be placed under it and hands carried the animal from the arena. Si Sage—the brothers read of your accident and wish you luck and Godspeed. A 15-pound cake was presented to the Order of Brothers at Kittenger, Pa., by Eugene Conaway, who was with the 101 Ranch Show in 1915. Frank Gusky, one of the feature ropers, gets special announcement on his four-rope spin, which goes over big. He recently left the show for Pittsburgh, due to the sudden death of his mother. Buck Healey, with Burns' Detective Bureau at Buffalo, was a recent visitor and met many oldtimers. Rose Bush is a new arrival in the ballet. The writer is awaiting word from Lorette."

Do You Remember?

(Continued from page 127)

Downs Show? When Red Ross was boss hostler on the J. F. Taylor Show? When Bushy Miller did a ring act with Gollmar Bros.' Show? When Fred Hill and Geo. Adams did an acrobatic act with Cullane, Chase & Western Minstrels?

Two Days on the Lot

By DOC WADDELL

Springfield, O., only 42 miles away from Columbus. The magnet—that "canvas personality" known for 102 years as John Robinson's Circus. In our party were Hon. Milton Westlake, prominent in Ohio politics—once a circus musician, playing under the dean of circus band leaders, W. N. ("Bill") Merrick; Hon. Fred Atcherson, also in Ohio politics—in long-ago days starting his active business life as driver of the band wagon for Miles Orton out of Detroit, and for 39 years out of his Columbus livery stable, furnishing the circus billposters horses and rigs for rural posting, and in all that time never meeting one dishonest circusman; Hon. Edward Barthman, buddy to Westlake and Atcherson in Ohio politics, who when a "kid" put in a few weeks as a circus candy butcher on the seats; Al P. (Doc) Gibbs, rated the financial wizard of the show game—for Gibbs piloted shows successfully not only over this country but all over the world. Gibbs is now retired, owns a beautiful home in Columbus and takes life peacefully.

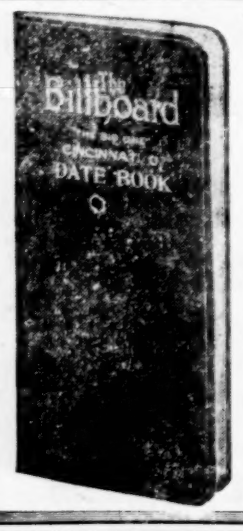
We found the oldest circus in the world well set as to spread of canvas, almost every seat taken at the matinee performance and packed at night.

The equipment loomed bright, and with weight just right for practical, quick movement. It was evident that when the showfolk said "We make our getaway from town every night by 12" truth was spoken.

The parade is long enough and colorful. It has the dazzle, the music and the "little things" that please the kiddies.

The performance is balanced. The opening number—*Peter Pan in Animal Land*—is a spectacle beyond money's worth measure. Its dress is lavish and blends intensely with the spotlights and the vision of the eye. The singing, in its volume and sweetness, wins a lasting remembrance and leaves an impression that carries the publicity essence for future business gained. The Society Horse Show feature is massive and excellent. We witnessed horses in steps and dances and movements beyond our pen to depict.

The management and direction of the John Robinson Circus attracts. Astute, young, progressive Sam Dill holds the reins. He's the youngest circus manager as far as we know on the face of the earth. At Zanesville, the day after Springfield, the honor guest of the show was Hon. Gil Robinson, on his shoulders 80 years of circus life, being a son of the founder, Uncle John Robinson. We took a picture of "Gil" and "Young Dill", which reveals the "old" and "new" of the game. In the early days Gil Robinson, then manager of the circus, stood on the front door with a Winchester by his side. Today Sam Dill, present manager, occupies the same ground with a constant-worn smile, and by his side his good right ever ready for a warm handshake. *The Times-Recorder* of Zanesville gave a front page two-column headline and writeup of the John Robinson Circus, Gil Robinson, "Doc" Gibbs, "Bill" Merrick, Uncle John Richardson and the son of Milton Westlake. In this Gil spoke of old circus friends of Zanesville "passed on"—General Brown the Schultz Brothers and John Hoge. Of the latter trio he said: "Oh, that Irish soap they made! We used it on the lot. Daily it removed stains and dirt from harness, wagons, costumes and our people. Gee, but the old show was clean in those days. To Zanesville's Irish soap I give much credit. I find the big show cleaner today. That's evolution. And patrons sure do hover around the monkey cage."



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THE CORRAL
by Rowdy Waddy

(Communications to 25-27 Opera Place, Cincinnati, O.)

Saturday, this week, starts the big rodeo at Grant Park, Chicago.

The contest business didn't even start to "die" this year! It's showing more life each month!!

Guy Weadick hasn't been heard from for the "column" in a "coon's age". What have you to say of plans of yourself and the Mrs. for the fall and winter, Guy—vaudeville again?

J. D. M., Kansas City—The dates of the Pendleton (Ore.) Roundup are September 16, 17, 18 and 19. Yes, it is a community enterprise, and one of the largest and most outstanding annual events of its kind on this continent.

Plans have been going forward for a "Big Old Plains Week", starting August 30 at the Buffalo Ranch in Yellowstone Park, Wy. Pioneer days are to be depicted, including exhibitions with buffalo, with atmospheric surroundings.

The name of Gene Krieg, winner of the ladies' bronk-riding contest at the Cheyenne Frontier Days, was given as Jean Craig on the printed program, and it was so passed to *The Billboard*, as appeared in the list of the winners in last issue.

The Decatur (Tex.) Rodeo, in connection with the Wise County Reunion, August 5-7, was staged under direction of C. E. Barnhill. Alex. Williams was secretary. It was reported a good affair, names of winners in the events to be published later.

The American Legion and business men of Eagle Grove, Ia., recently arranged with Adams and Mackey, of Bellefourche, S. D., to stage a rodeo at Eagle Grove in September. It was reported that a large amphitheater was being built for the affair.

Word from Denver was that Gene Krieg had entered in the ladies' bronk riding at the Rocky Mountain Roundup August 7, 8 and 9, with several other prominent lady riders also as contestants. The Corral for this issue is printed too early in the week to give data on the outcome of the show.

Wolverine, Id., had a three-day contest recently. Jack Williams was promoter and arena director and H. Tenney the announcer. In the finals, bronk riding, Merrill Hunt won first; Jom Progges, second, and B. Sibbet, third. Calf Roping—Merrill Hunt, Jack Williams, J. Bailey. Relay Race—Barclow, first; Reynolds, second.

The closing day of the five-day rodeo at Salinas, Calif., drew record attendance for that affair, more than 10,000 persons witnessing the contests and performances. But little of the results in contested events has been received by the corral to date. In the bronk riding finals Hank Salatti won first and Shorty Davis second. Julius Trescony was adjudged the best-dressed cowboy.

Among contestants at the recent Columbus (Kan.) Rodeo were: Snooks Jones, Glen Lawrey, Lee Milligan, Rube Roberts, Carl Beasley, John Bowman, Carl Wills, Andy Shannon, Dutch Bufuis, Clem Benning, Jack Lewis, Jake Gokey, Ernest Gokey, Dale Archer, Willes Brown, Ross Moore, Paul Wonser, Jeff Green, John Fraley, Shorty Ricker, Ray Goodman, Francis Goodman, Bryan Roach, Bill Sawyer, Roy Goodman, Maud Tarr, Frank Stout and Jack Knapp.

Harold Hays, formerly with the Hagenbeck-Wallace Circus concert and other shows, the past several years residing at Newport, Ky., last week responded to a telephone call for a "specially experienced chauffeur". On arrival at the place and looking wonderingly at the building front, he decided to "take a chance" and entered, and was ushered into a certain special room for a conference with the "boss"—at probably an unopportune time—for the engaging of his services. It was a large Cincinnati undertaking establishment, and he was in the "embalming room". The automobile time between the establishment and Newport is about 10 minutes—Harold made it in almost "double nothing".

The "Southwest Championship Rodeo", to be staged at Pauls Valley, Ok., September 2, 3, 4, 5, with Byron Glasco as manager and director, is said to look like one of the big early fall contests of the Southwest. Arrangements have been made with Tom L. Burnett, of the Triangle Ranch, for the use of the Burnett bucking stock, which is the same string of bucking horses and wild Brahma steers which was used at the Dewey (Ok.) Roundup, and which will include the famouse bucking steer, "Bovolupus". The bronk riding will be contest, not contract, as it was announced some time since. Mr. Glasco is rearranging the grounds and enlarging the seating capacity and otherwise making preparations to care for large crowds.

The three days' rodeo at Brady, Tex., recently, was reported a good show. George Cox's and Texas Kid's horses were used. Among the contestants, etc., were Shorty Kelso, arena director and bulldogged steers; Chief Carrell, Shorty Creed, Jack Carter, Hank Carlisle, Dan Utley, Allen Holder, Jim Coffey, Hugh Bennett, Sam Roberts, Tuffy Welch, Lou Cravens, Jim Garvin, Happy Jack Brown, Red McBride and others. There was day money in two events, bronk riding and calf roping, with a costly saddle for the finals in bronk riding. Allen Holder and Sam Roberts calfroped a special match for a side purse, Allen being adjudged the winner. Dan Utley also won two day purses and Shorty Creed one. Kelso left for the Colorado Springs (Col.) Rodeo. Carlisle left for Galveston to take a boat for South America on a 60-day contract to announce at a race meet. The steer riding was all contracted, informs Tuffy Welch.

From Salt Lake City, Utah—Extensive arrangements are under way for the annual Salt Lake Frontier Roundup, August 19-22. Professional ropers and riders of world-wide fame are coming to the contest, according to Joseph Decker, who heads the committee in charge. There will be one major event each day, probably a bucking contest exclusively for Utah riders. There will also be the usual cash prizes in addition to the "champion rider of Utah" being presented with a silver trophy. To enter this event the contestapt must be a native of the State, brought up in the State or a bona-fide resident. The feature of the inaugural parade will herald the history of Utah. The 38th Infantry will also be in the parade. In the historic section will be progressive stages of Western transportation, from the handcar to the modern locomotive, airplane and motor. C. B. Irwin will ship here his famous five-span ox team, and will also have direct charge of many of the contests. An old engine from the Denver & Rio Grande Railroad and a miniature engine model of the Union Pacific will also be in the parade. Business firms which have served more than 40 years will have floats. The roundup takes place each year at the State fairgrounds and is handled by the Chamber of Commerce. Last year was a big success and this year will undoubtedly also be.

Ringling-Barnum Circus

Winding up the Chicago engagement with flying colors and perfect weather, the Ringlin-Barnum Circus stepped into a record-breaking week in Wisconsin and Minnesota, selling out every day starting at Racine, then Milwaukee, Wausau, Eau Claire and Duluth. Have begun to call Duluth "Henryville" and true to tradition and custom Col. Henry was the first to greet the folks and had an enjoyable surprise, for he deposited a basket of lake fish. Steward Webb cooked them and they were enjoyed by his many friends around the show. Duluth gave the show two sell-out houses. Fred Ashley, Milt Morris and Dave Lomar were on hand here. During the Wisconsin tour Anna Stys motored from town to town in her relatives' car, doing most of the driving herself.

Tom Lynch has rejoined after being laid up at Kitchener, Ont., for a few weeks. Were sorry to learn that John Brice had to go to Ironton to attend the funeral of his brother-in-law, who was a victim of an accidental drowning recently. George Black spent a busy day entertaining his sister and family at Eau Claire. Joe Brooks was on hand at Milwaukee, as well as Arthur Potter and Johnny Wisson, but did not see Charles Reul. Have been broadcasting for "Shorty" Burch all summer but so far have heard nothing. Will write the chief of police of Napoleon, Mich., to find out if "Shorty" is dead or married, as no one can understand his silence or failure to show up for work at the opening of the season. Tom and Sally Webb Clifton Sparks and wife and Mrs. Charles Sparks were guests at Appleton and at Wausau. Tom Webb gave a dinner to a few intimate friends at the Wausau Hotel.

John Ruff, an old-time musician, renewed old acquaintances and took Henry Keyes and several other friends out to his home to a chicken dinner during the Minneapolis engagement. J. H. Fechman and wife visited at Minneapolis. J. H. is doing very nicely with his many different propositions in the Twin Cities district. John Tripp and another former clown named Burns called at clown alley when the show played Chicago. "Snookums" Arnell, son of Mr. and Mrs. Tony Arnell and grandchild of The Nelsons, "joined" the show at Detroit and trouped thru during the Chicago engagement, when Papa Tommy Arnell came over from Mt. Clemens and took the youngsters home. Zeke Marlow has left the side-show department and taken a position on reserved seat tickets.

Charles Hummel, after 27 consecutive years as ticket seller with the show, has left to engage in the real estate business at Miami, Fla. Sophie Mick wants it known that she is the "cheer leader" on the ladies' baseball team. Sophie is some "cheer leader" and with her "pep" she has led many a team to victory. Heard from Uncle Amos Spurling recently. He is up in the Catskills resting, preparing for his winter position as chef on Charles Ringling's yacht. Joe Kane was a visitor at Appleton and Chicago. Mr. Hicks of the B. & O. passenger department at Chicago visited his brother, Louis, of the commissary department. Bert Weaver went every night and remained at Batavia over week-ends for no other reason than to play with that wonderful grandchild during the Chicago date.

Jimmy Spriggs tells the writer that the big dressing room has a wonderful golf club, but he wants to know just what makes them get up at 5 a.m. to play the game. Jess Hogan, formerly of the Ringling Circus and now a Chicago theater manager, was a recent caller. Billy McCune, Joe McCune, Harold, Jerry and Jakie of the Midget City are organizing a golf team and expect to capture and hold the Lilliputian championship of the world. Spader Johnson tried to take out papers of adoption for Jakie, but found out he was too old. Spader thought that because he was small in stature he was young in years. Fred Loomis was on hand at Minneapolis entertaining his friend, Mr. Lefering, and George Meighan was on hand renewing old-time friendships.

Want to say a word in passing and throw a bouquet to George Meighan for the wonderful railroad handling the show has experienced this season, and even on Sunday last, with a 140-mile run from Duluth to Minneapolis, the show was in town at 10:30.

Phil Grace, friend of all circus people for 30 years, met the writer, Col. Leab and George Black and gave them a wonderful day at Minneapolis with a 100-mile ride around the lakes and winding up with the most delicious chicken dinner the writer ever had the privilege to enjoy. Phil was assisted in his entertaining by Miss Elliott and Mrs. Sherman. George Black was busy with his old friend, Jim Crumley, formerly of Ohio, during the Twin City engagement. Helen Rufus and party called on Dot Vernon, who is in a sanitarium near Minneapolis. Helen was active in getting a nice little testimonial fund together for Dot and is entitled to a world of praise for her aggressiveness in the matter. Mabel Kline had four big days, as the Twin Cities is her home, and from her broad circle of acquaintances it was easily found out what a popular girl she was at home as well as with the show. Jennie Zarado and husband were busy at St. Paul and Minneapolis, as it is their home. Their son is now with the Neisons at Detroit until the season closes.

Marshall, an oldtimer from the Ringling Show, has recently joined out in the candy department. The Pacific Coast branch of the Circus Fans' Association was recently organized at Kirkendall's "Circus Tent" in Los Angeles and the officers are: Sheldon Barrett, president; "Spike" Foley, secretary; Mark Kirkendall, master transportation; "Sky" Clark, adjuster; Ed. Nagle, equestrian director, and Tom Hodgeman, steward. They have written President King asking for an amalgamation with the Eastern Division of the Circus Fans' Association. Secretary "Spike" Foley has written to the members of this show inviting them to a banquet on the opening night at Los Angeles.

This is being written on the second day of the Twin City date and leaving here the show will be on its long straight-ahead dash for the Pacific Coast. Lew Graham talked to the Kiwanis Club and broadcasted from WCCO at Minneapolis. STANLEY F. DAWSON (for the Show).

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

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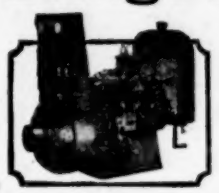

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FAIRS AND EXPOSITIONS

Musical Features, Grand-Stand Acts, Midway Shows and Concessions

By NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)

EXTENSIVE PREPARATIONS FOR ALABAMA STATE FAIR

New Buildings Rapidly Going Up and Everything Will Be in Readiness for the Fair October 19-24

Birmingham, Ala., Aug. 6.—No time is being lost by the officers of the Alabama State Fair Association to make ample preparations for the State fair that will be held this fall. A large force of men is working day and night and is now considerably ahead of schedule.

Concrete footing has been poured and much other work done on the splendid new grand stand that is being erected and which will be a fireproof structure of concrete with reinforcements of steel. The old grand stand and the old exhibition hall have been torn down. The new stand will seat 10,250 persons, and all seats will be shaded, President R. A. Brown states. Underneath the grand stand a full acre of space will be utilized for exhibition purposes, and a mezzanine floor for the women's department will measure 40 by 435 feet. The entire grand stand will cover 435 by 105 feet of ground space.

Work on the half-mile race track already has begun, and bookings are already being made for many famous horses to run during the fair. Peter Manning is listed among others. Automobile races which are expected to draw some of the best known speed demons to Birmingham also are being arranged. Exhibitions from all the various county fairs can be shown at the State fair, as it is scheduled after they close. Carnival, theatrical and musical features will be the best that can be found anywhere, since the Alabama Fair will follow the summer closing of the most famous playgrounds in the United States.

For two years plans for the coming fair have been under way, while all demonstrative activities of the association were necessarily stopped pending measures which have established the legal status of the holdings.

"We have set the date of the fair during Indian summer, which the weather man attests is the best time of the year. Everything else is favorable for the holding of the greatest fair yet in the history of the State. And still this year's fair will be only a beginning," said Mr. Brown.

Many Buildings Planned

The association plans to go on with the improvement of the grounds immediately after the fair is over and be ready to open a summer amusement park by next spring. Also a playground for children and for amateur athletic grounds are being planned. Pearse-Robinson, expert fair designers, have planned, in addition to the grand stand, an agricultural hall, buildings for industrial arts, education, live stock, fine arts, an automobile show, machinery and other exhibitions. A swimming pool and permanent amusement features of all kinds also are provided for. These include the airplane swing, carousel, coaster, dance pavilion, Ferris wheel, knockout, miniature railway, old mill, scooter, squeeze and whip.

A modern hospital with a doctor and a trained nurse in charge will be maintained on the grounds. Mr. Brown said no serious accidents and very few minor accidents have ever occurred at the fair. However, the hospital is to be in readiness in case of illness or other emergency.

"Along with improvements which are to follow the completion of the grand stand we expect to build a special hall where exhibitions may be made the year round by manufacturers for the benefit of prospective purchasers," Mr. Brown stated.

"We have signed up a big fireworks feature, *The Burning of Rome Under Nero*, which will add much to the night attractions," says J. L. Dent, secretary.

When complete, according to the plans, the fairgrounds will be a thing of beauty. An impressive entrance will be built this summer. Later the place is to be beautified with trees and walks, fountains and flower beds.

Vulcan, the cast-iron figure which has long advertised the iron industry of Alabama by its presence on the grounds, is to be painted and moved to a commanding position opposite the race track on a high pedestal. This will likely not be carried out immediately, Mr Dent said. The mammoth figure was cast and sent to the world's fair in St. Louis in 1904 by a popular subscription of $130,000, raised by business men of the city. Mr. Brown said Vulcan would not be used for any advertising purposes other than for the State at large.

Wausau Fair Will Have Larger Entertainment Program

Wausau, Wis., Aug. 7.—Without doubt no county fair in Wisconsin will have as varied and large an entertainment program as that which is to be offered by the Wisconsin Valley Fair and Exposition here August 24 to 28, inclusive.

Secretary A. W. Prehn states that there will be three days of harness racing with 11 races, and one day of running races. The grand stand attractions will include Toby Wells Trio, Picart's Seals, Sam Levey's Troupe, Cleora Miller Four, Weil Troupe, Five Lelands, Flying Floyds, Lomas Troupe, and Ernie Young's Revue. The John T. Wortham Shows will furnish the midway.

The Wisconsin Valley Fair has one of the best fair plants in the Northwest. The buildings are modern, permanent, up-to-date structures. The grounds consist of 80 acres within the city limits, the greater part of which is covered with virgin white pine forest, making a beautiful park. During the past four years $200,000 has been spent on the plant.

This year the association is offering $17,200 in premiums, giving special attention to boys and girls' club work.

Mr. Prehn, in addition to being secretary of the Wisconsin Valley Fair, is president of the Wisconsin Association of Fairs and of the National Association of County, District and State Fairs.

Oklahoma State Fair Will Have Big Show

Oklahoma City, Aug. 7.—The present hum of activity on the fair grounds in Oklahoma City would lead one to think that the Oklahoma State Fair is only a few days away. New buildings are being built, old ones repaired, grounds are being trimmed to care for the thousands who will visit Oklahoma's annual State show. Every department is actively engaged in preparing for exhibits from all sections of the Middle and Southwest. Every day sees concessionaires conjuring up schemes to outrival competitors.

Ralph T. Hemphill, general manager of the fair, has scoured the country over in order to obtain the best in the entertainment field. Practically all shows and acts have been booked for weeks and are waiting for the opening dates, September 26 to October 3.

Seven days' horse racing, together with two nights of horse show will again be on the program. A liberal lineup of Mid-Western horses will be attracted by the size of the purses the Oklahoma Fair is offering.

Thearle-Duffield's fireworks spectacle, *Rome Under Nero*, will be the leading night show. Last year the fireworks show drew a crowd of 13,000 at the grand stand on one night, which is a record for Southwestern fairs. *Rome Under Nero* promises to be equally as good if not better, and another grand-stand record may be shattered.

Numerous fair acts have been provided, which always receive a warm welcome from fair fans. Just to amuse the kiddies, an old-fashioned balloon act will be provided daily. Morris & Castle Shows will hold the interest of the midway crowds.

Fair Dates Changed

Notification has been received of changes in dates of the following fairs:

Mecker County Fair, Dassel, Minn., from September 17-19 to October 1, 2 and 3.

Lac qui Parle County Fair, Madison, Wis., from September 21-25 to September 28-October 2.

Hickman County Fair, Centerville, Tenn., from October 7-9 to October 14-16.

Agricultural Fair Betterments

INCREASED recognition of the value of agricultural fairs to the Commonwealth is seen in the reports to the Massachusetts Fairs' Association telling of projected improvements of exhibition buildings and grounds amounting to approximately $500,000 this season. The larger part of this sum will be expended at the Eastern States' Exposition grounds, where the new Maine building and the two buildings given by Horace A. Moses are figured in. While the Hampden County League and Junior Achievement buildings are not primarily in the interest of the exposition, their location on the exposition grounds is of mutual advantage and will contribute in a marked degree to enhance the success of the annual event.

In other centers much is being done on a lesser scale to improve the coming fairs. In Gardner the association has enlarged its grounds by purchasing a 100-acre farm and making over the buildings for fair purposes, and it has also spent $2,000 to improve its track. Acton also has acquired more land and erected a building, and Westport, down in Bristol County, has built a new exhibition hall. Worcester, Greenfield and other places are making minor improvements. Great Barrington is doing a number of things to further raise the standards of its well-rounded exhibition.

Betterments are not confined to buildings and grounds, however. Much is being done to improve methods in different ways. For example, the Brockton society is devoting special attention to enforcing the lesson of the importance of honey bees in agriculture, teaching that their chief value, after all, is not as a producer of honey but in their work of cross-pollenization, which increases the volume of our fruit and vegetable crops. This is made evident by the disappointing results in evolving fruit from blooms in a season that is unfavorable to the activity of the bees.

All apiarian products are to be well displayed at the Brockton Fair, and liberal premiums are being offered in order to bring out the best that is to be had. The State Department of Agriculture has offered a medal for the best display in this line, and the Brockton society offers a silver cup for the best exhibition of honey. One of the aims in this connection is to discourage the use of poison sprays at the time of the nectar flow, responsible for the killing of large numbers of bees. It is asserted that spraying yields better results at another time, and it is hoped to conduct a useful educational campaign among farmers in this regard.

—*THE SPRINGFIELD (MASS.) UNION.*

Classy Race Program At Ebensburg Fair

Ebensburg, Pa., Aug. 7.—A free-for-all pace Thursday afternoon, September 17, for a purse of $1,000 will be the feature event of the four-day race meet to be conducted as a part of the second annual Cambria County Fair since its reorganization under the leadership of Charles M. Schwab and the building of a half-million-dollar plant at Ebensburg.

The Cambria County Fair Association is presenting a race program in keeping with the large proportions of its fair, which attracts to Ebensburg not only the best harness horses in this section, but internationaly known exhibitors of live stock. Purses aggregating $8,500, an indication that the local show is not merely a county fair, will be awarded during the race meet. There will be one running race each day of the meet, and on two days there will be pony races.

READING FAIR FORGING AHEAD

Wonderful Development Made in Past 10 Years --- More Improvements Being Made

Rapidly forging to the forefront of the county fairs of the United States, the Great Reading Fair will stage its 11th annual exhibit from September 15 to 19, inclusive, five days and five nights. President Abner S. Deysher and his coworkers are planning to make that exhibit of greater interest and importance than any of its predecessors and are determined to succeed in their efforts. The resurrected successor of a fair of mediocre rating, the reorganization under new management of 11 years ago, has been a period of progressive development that has seldom been excelled, as the following figures will show.

Ten Years' Receipts and Expenses

	Receipts	Expenses
1915	20,128.89	17,469.14
1916	36,875.75	22,128.00
1917	58,255.37	31,288.56
1918	45,942.28	31,302.41
1919	72,884.79	43,482.52
1920	94,849.88	48,514.72
1921	111,223.77	66,349.19
1922	111,795.23	74,875.86
1923	115,177.73	80,014.92
1924	142,872.87	88,870.72

Varied improvements and additions at a cost of more than $50,000 are being made to the grounds. The concrete grand stand is being enlarged by the addition of 31 new private boxes, increasing the seating capacity by more than 1,000 additional seats. More than 60 additional fireproof horse stables are being erected. A creditable addition to the flower building has already been completed. A new judges' stand for the race track and press stand will be erected. Every building on the grounds will be repainted and an effort will be made to have all concessionaires paint their buildings in accord with the general color scheme, and the grounds will be put in the pink of condition.

Premiums to the amount of $10,000 will be offered in the cattle department. A feature of this department will be President Deysher's herd of Holstein cattle, winners of State, national and world records. Premiums of $5,000 are offered in the swine department and $3,000 in the horse department. The program of speed events calls for $20,000 in purses. Automobile races will be a feature of Saturday, September 19. For the first time there will be a dog show, under the direction of the Berks County Kennel Club, licensed by the American Kennel Club, that will have hundreds of entries.

For the first time in its history the fair will be open on Saturday evening. More than a dozen high-class free acts will be the entertainment provided for patrons every afternoon and evening. The performance of every evening will close with fireworks of special beauty and attractiveness.

300-Piece Boys' Band At Ohio State Fair

Columbus, O., Aug. 7.—The biggest band of youthful musicians ever assembled in the State will be one of the attractions at the Diamond Jubilee anniversary of the State Fair here, August 31 to September 5. It will be a band of 300 pieces, the members are being picked from every county in the State and will represent an All-Ohio High-School Band.

J. W. Wainwright of Fostoria will assemble and direct this big band during fair week. He will be assisted by G. V. Sutphen, director of the Toledo High School Band.

Mr. Wainwright is known over the country as director of Fostoria's 50-Piece High School Band, which won first prize a year ago in Chicago in the national high school band competition.

Paris, Ky., Will Hold Fair

Paris, Ky., Aug. 7.—Since September, 1915, when the Bourbon County Agricultural Society held its 61st and final county fair in Paris, there has been no county fair held here. An effort is now being made to re-establish the old fair on lines similar to the former organization, and the dates have been set for September 1 to 5, inclusive. The fair will be held under the direction of the Southland Exposition Company. It is announced that a number of high-class entertainment features will be offered and there will be about $1,000 in premiums for exhibits. J. W. Bush is secretary of the fair.

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FRED S. JAMES & CO.
U. S. MANAGERS
133 William Street, NEW YORK.

WANTED
Independent Rides and Shows
FAIR WEEK SEPTEMBER 28-OCTOBER 3.
Five big days and four big nights. Largest attendance last year of any Fair in the State with half-mile track. Attractions this year include World's Champion Trotter and Pacer, Peter Manning and Sanardo. DUQUOIN STATE FAIR ASSOCIATION. Duquoin, Ill. J. H. Metten, Sec.

WANTED
FOR 4TH ANNUAL PICNIC, AUGUST 13, 14 AND 15, AT QUEEN CITY, MO.
RIDES AND CONCESSIONS of all kinds. Also a Free Act. We draw from four counties. Crops good and plenty of money. Ask the boys who were here the 4th. Write or wire HARRY M. YOUNG, Queen City, Missouri.

BENTON, ILL., FAIR
AUGUST 11-15.
WANTS Carnival or Independent Shows and Rides. A good place to make money. Wire us.
E. B. NOLAN, Secretary.

New Bridge Big Asset To Georgia State Fair

Will Open Up New Territory to Savannah Exposition---Big Fair Is Being Planned

Savannah, Ga., Aug. 6.—Opening of the new Savannah River bridge during the week of October 5 will prove one of the greatest assets the Georgia State Fair has ever possessed. This will be but three weeks before the fair season, October 26-31, and will afford a new territory of fair patronage that should greatly increase the number of visitors to Savannah.

The Savannah River bridge is six miles from Georgia to South Carolina. It is almost completed, has been used already on a few occasions, and is the connecting link along the Atlantic Coastal highway between Savannah and Washington. The territory it touches in South Carolina, contiguous to Savannah, has some of the richest and most productive farms in this section of the country. The result of automobile travel will be felt by the entire South Atlantic district, but its effects upon fair attendance will be most pronounced.

A great spurt of enthusiasm and increased activity has been accentuated by preparation for the bridge opening, and the fair officials have taken occasion to make arrangements to handle the larger crowds that come by auto to the fair a month later. The bridge opening (exact dates to be chosen later) will be a festive gathering for many from Georgia and South Carolina, especially Savannah, as it is but a few miles from the city.

On September 15 Berney Smuckler, State fair manager, will start on a tour of 25 towns in South Carolina with an abundant supply of premium lists, multicolored display cards, automobile banners and a special pamphlet about the fair's program. He will accompany the Board of Trade tour and make acquaintance with leaders in business and agriculture in each town.

Engineers are now working on plans to make the bridge a beautiful six-mile white way. The installation and operation expense will be considerable, but things more costly than this are in the making. Beautiful palmetto palms will line each side of the causeways, and potted plants will adorn the concrete spans. The city and Central of Georgia Railway are at work now on blueprints for a $500,000 viaduct, ornamental and impressive, to bring the bridge traffic into the city over the railway yards. It is proposed to make this 3,300 feet long and 80 feet wide. It is designed to handle vehicular traffic for the next 50 years' growth.

In addition to all these developments the Georgia State Fair directors are working for a new machinery hall and a negro building for the coming season. The fair patronage has grown so large that such additions are necessities to handle the increased number of exhibits and attendance. These buildings will mean substantial additions to the fair plant. Their design will be in keeping with the main exhibit buildings and along permanent lines.

Mr. Smuckler started out with a posting crew on July 21 to put up weatherproof cards and banners on every road within a 100-mile radius of Savannah. It will take several weeks to complete this job. The schedule includes 50 towns, where large streamers will be strung across the main streets. About 25 different varieties of tack cards and posters have been bought in large quantities. The advertising material this year is novel and effective.

Fair at De Ridder, La.

De Ridder, La., Aug. 7.—Beauregard Parish, La., will have a fair beginning October 20 and running five days. It will be sponsored by the Chamber of Commerce of the city of De Ridder, which has a population of 5,000 people and 12,000 in its trade territory. On account of the splendid crop prospects in this section of country it is thought an auspicious time to start the fair movement. This territory is developing in the matter of trucking and fruit growing, especially Satsuma oranges, and the people are in good circumstances. The fair promises to be a success.

CONCESSIONAIRES
WRITE TO
LITCHFIELD COMMUNITY FAIR ASSOCIATION
LITCHFIELD, ILLINOIS
September 7, 8, 9, 10 for Concessions on Rides, Shows and Concessions of all kinds. Day and Night Fair. Grounds well lighted. H. B. TUNNELL, Secretary.

SPACE FOR LEGITIMATE CONCESSIONS
SPARTA (ILL.) FAIR & OUTDOOR CIRCUS
FOUR DAYS **SEPT. 15-19** FOUR NIGHTS
BIG SHOW AND FIREWORKS furnished by World Amusement Co.
Fifty miles on hard road to St. Louis, thirty miles to Belleville.
Write FLOYD LIVINGSTON, Sparta, Illinois.

CUMBERLAND FAIR——Six Days and Nights
OPEN FOR SHOWS AND CONCESSIONS
OCTOBER 5-10, 1925
The Blue Ribbon Exhibit of Stock, Poultry, Fruit, Farm Products. America's Most Beautiful Fair Grounds. Running Races. Pari-Mutuels. V. C. POWELL, Secretary.
CUMBERLAND, MD.

PENNANTS!!!
With cemented, sewed or rep. painted letters, at lowest prices, for FAIRS, SPEEDWAYS, BEACHES, CIRCUSES, RESORTS, OLD HOME WEEKS, CONVENTIONS AND PARADES.
SEAT CUSHIONS FOR SAME.
Have you seen our MONKEY Pennants?
AMERICAN PENNANT CO., 66 Hanover St., Boston, Mass.

BOONE COUNTY FAIR
Belvidere, Illinois, September 1, 2, 3, 4 and 5.
Located 15 miles from a city of 100,000 people. We want good clean concessions. For further information, address J. C. KLINE, Assistant Secretary, Belvidere, Illinois.

OWOSSO FAIR
AUGUST 18-21, Day and Night
CONCESSIONS WANTED—The Big Fair of Central Michigan. Good crops: good business. 27 towns in 25-mile radius. W. J. DOWLING, Secretary, Owosso, Mich.

CONCESSIONAIRES---LEBANON FAIR!
SEPTEMBER 1, 2, 3, 4, 5---DAY AND NIGHT
AUTO RACES.
CLARENCE D. BECKER, - - - Lebanon, Pa.

LEE COUNTY FAIR
AMBOY, ILL., AUGUST 25, 26, 27, 28, 1925.
$7,000 PREMIUMS—$3,000 PURSES
DAY AND NIGHT FAIR. WE WANT CONCESSIONS.
For further information address
W. A. WEBBER, President, Rochelle, Ill.; JOHN M. BUCKLEY, Secretary, Amboy, Ill.

Independent Concessions
Of all kinds wanted for CASS CITY FAIR, August 18, 19, 20 and 21. Address WILLIS CAMPBELL, Secy., Cass City, Mich.

Clarence Eddy Will Play Organ at Texas State Fair

Dallas, Tex., Aug. 6.—Clarence Eddy, dean of American organists, is to have an expressed desire fulfilled.

When specifications covering the great Barton organ to be installed in the new Fair Park Auditorium at the State Fair of Texas were published in the trade paper, *The Diapason*, some weeks ago, Eddy, along with many other organists, wrote the manufacturer of the organ: "It is a magnificent specification—a wonderful organ. I should love to play such an instrument."

The veteran has been engaged to give the dedication recital, scheduled for the afternoon of Saturday, October 10—opening day of the 1925 State Fair of Texas.

The Fair Park instrument will not only be one of the largest in the country, but one of the few designed for the most complete registration, permitting perfect demonstrations of every school of organ playing.

Advertise it with
AUTO BANNERS

Each banner seen by thousands of people; travels everywhere; works day and night. Best advertising medium for County Fairs, Celebrations, Home-Comings, etc. Each banner 14x36 inches, lettering in waterproof ink, 30 inches white tape securely sewed on corners. Write for prices.

WHIPPLE PRINTING CO., West Saginaw, Mich.

Dare-Devil Doherty

Has a few weeks open for PARKS, FAIRS and CELEBRATIONS. Address care The Billboard, Cincinnati.

AL. WILSON'S FLYING CIRCUS

Featuring AL WILSON, for 13 years the world's foremost dare-devil plane changing, motor boat to plane and auto to plane changes, parachute change in mid-air without safety, roller skating and riding bicycle on upper wing. Other acts, including wing walking while plane does nose dives, tail spins, loop-the-loop, etc. Also spot parachute landing. Spot designated by you. Slides, films and cuts furnished to help you advertise. Bonds furnished for appearance. Prices right. We go anywhere. Address P. O. BOX 658, Monmouth, Illinois.

CONCESSIONS and INDEPENDENT SHOWS WANTED
Waukon Fair
DAY AND NIGHT, AUG. 18, 19, 20, 21.
C. G. HELMING, Secretary, Waukon, Ia.

Three Different Acts, for Fairs, Indoor Circus.
THE VAGGES
1—World's Greatest Rag Punching. 2—Comedy Juggling. 3—The Lady Who Fiddles To Beat the Band. HAVE SOME OPEN TIME. Address 424 Chambers Bldg., Kansas City, Missouri.

WANTED
GOOD SHOW OR CARNIVAL.
FREESTONE COUNTY FAIR ASSOCIATION,
Teague, Texas.

WANTED For Osage County Fair, Pawhuska, Okla. Merry-Go-Round. Other Rides and clean Amusements. September 16-19. Osage County is one of the richest counties in the world. We want the best. W. CROMWELL, Secretary, Pawhuska, Oklahoma.

WANTED
Three Tent Shows on a percentage basis for big Stone County Fair, September 9 to 12. Address F. W. WATKINS, Secretary, Clinton, Minn.

MARVELOUS MELVILLE
Absolutely the World's Greatest Sensational Gymnast.
Permanent Address, The Billboard, New York.

WANTED For the Fourth Annual Tri-State and M. W. A. Picnic at Greenbush, Ill., Aug 23. Concessions of all kinds. Merry-Go-Round, Pay Shows, Free Acts.

WANTED
Rides and Tent Show. Fair, September 10th and 11th at Henryetta, Oklahoma. Write JAS. HAWES.

FOR SALE Exclusive Ice Cream and Lemonade rights, Limestone County Fair, Athens, Ala., September 30-October 1, 2, 3. G. C. LAWSON, Athens, Ala., Route 4.

South Florida Fair Plans Moving Along

Tampa, Fla., Aug. 6.—Plans for Tampa's 1925 Fair are moving along quietly but actively, and the officers confidently predict it will be Tampa's biggest fair.

All of the old officers were re-elected at a meeting of the directors late in July, and recommendations were made for various improvements to the fair plant.

P. T. Strieder, manager, recommended at the meeting of the Board of Directors that an addition be constructed to the Negro Building, as well as an additional space be provided in Wall Hall for educational exhibits.

An innovation is being planned in the installation of a refrigerating system to care for county dairy exhibits at the next fair. The race track will also be improved, it was reported at yesterday's meeting. Plans now call for a resoiling of the track, and Manager Strieder was authorized to obtain estimates as to the expense of the project.

Already 21 counties have been lined up for exhibits, it was said, while the East Coast has pledged solid representation from Volusia to Dade County. An "East Coast Day" is being considered for the fair. If present plans materialize, a special train will be chartered, bringing East Coast representatives to Tampa, requiring two nights of traveling coming and returning, it was said.

Official figures for attendance at last year's fair have been announced as 276,759. Directors express confidence that even this high total will be exceeded if the 1925 exposition goes off as planned.

Officers of the fair are: President, W. H. Brorein; vice-president, Charles Brown; treasurer, C. R. McFarland; secretary, A. L. Allen; general manager, P. T. Strieder.

Competition Keen in Ohio State Fair Beauty Contest

Columbus, O., Aug. 6.—Reports reaching offices of the Ohio State Fair indicate that competition is keen in the statewide beauty contest being conducted for election of a Queen of State Fair and to be designated as "Miss Ohio" for participation in the national beauty contest at Atlantic City early in September. Localized competitions are in progress in every corner of the State. Winners will be entered in the 11 district events, from which as many beauties will be named to come to Columbus for the State Fair, August 31 to September 5.

On the first day of State Fair the 11 district winners will be judged for selection of "Miss Ohio".

"Miss Ohio" and her court, comprised of the 10 other district winners, will be entertained in Columbus without expense. With her chaperon "Miss Ohio" will go to Atlantic City to compete for national beauty honors with young women from over the country. Her expenses will be paid and she will carry with her a wardrobe of unusual clothing and accessories.

Running Meet at Worcester

The management of the New England Fair, to be held at Worcester, Mass., September 7 (Labor Day), 8, 9 and 10, has made a radical change in the track program for this season. The principal attraction will be a running meet, five races being scheduled for each day. There will also be trotting and pacing races, the New England Horse Breeders' Yankee Stakes being the feature. Auto polo will be played each day. Eighteen free acts have been engaged for the stage.

The new bleachers, erected last year, have been roofed over, making them as attractive and comfortable as the grand stand. A new horse barn for 35 horses has been built and the cattle shed closed in..

Sparta Fair Four Days and Nights

Sparta, Ill., Aug. 8.—The Sparta Fair Association has contracted for several thousand 24-sheet boards along the hard roads leading into St. Louis. This will be the first season that the fair dates include a Saturday date, making the 1925 fair a four-day-and-night celebration. The World Amusement Service Association of Chicago is furnishing the free attractions and fireworks. Floyd Livingston, superintendent of concessions, states that crops are unusually good, and the Sparta Fair is expecting a record-breaking crowd this year. Dates are September 15 to 19, inclusive. The new State hard road from St. Louis, thru Belleville, will be open for the fair.

Preparing for Trade Expo.

New Orleans, Aug. 7.—Work on the Army Supply Base No. 2, home of the International Trade Exhibition, is now in progress. The work will cost approximately $85,000. An entrance to conform to the use to which the building will be put will be erected. The building will be painted, sewerage and water system placed in order and the heating will be gone over. The exhibition will open September 15 as scheduled, and at the rate exhibitors are coming in it is not known how many floors will be used.

High-Class Entertainment For Oregon State Fair

Salem, Ore., Aug. 8.—Entertainment features of a high quality will feature the Oregon State Fair, which opens the week beginning September 28. According to Mrs. Ella Schultz Wilson, secretary, many new and novel details will be added to the fair this year to claim the interest of fair patrons.

Of foremost importance on the week's schedule of events will be the night horse show, with thorobreds from all parts of the Pacific Northwest already entered to compete for the liberal prizes offered. Conspicuous among the long-distance entrants will be the string of high jumpers from the Welsh stables of Calgary, Can., these to be put thru their paces by the young Welsh boys, whose ages range from 8 to 17 and who are second to none in their particular field. A large classification card is being made out and should prove diversified enough to suit every taste.

The racing events promise to be especially attractive this year, with purse money running into many thousands of dollars. Horsemen up and down the coast from Canada to Tijuana are anticipating this date and have made reservations accordingly.

Music will, as heretofore, play a prominent part, several bands and musical organizations having already been secured to participate. Various days will be turned over to civic organizations in the State and these will put on their own program of stunts and entertainment features, both at the grand stand during intermissions of the afternoon races and in the stadium in the evening. This method was introduced last year and proved a tremendous success, with the out-of-town crowds so large, in some instances, that the chartering of special trains was found a necessity.

The midway, famous on Oregon's fairground, will contain a greater number of diversions than ever before. The details are in the hands of professional entertainers and amusement companies.

Novelties at Wembley

New York, Aug. 6.—Word reaches us that the Canadian Pacific show at Wembley this year includes a Wonderland for children in the shape of "Treasure Island", with a miniature train encircling it. On a sandy beach the children meet Robinson Crusoe and his man, Friday; Long John Silver, Jim Hawkins, Tweedledum and Tweedledee and other beloved characters out of the story books. Noah's Ark is there with strings of moving animals, caves, 17th-century ships manned by pirates and other things to delight the children. The train, which is drawn by a miniature of one of the big C.-P. locomotives, winds thru the Connaught Tunnel, in and out of the Canadian Rockies, thru the Great Divide, passing thru realistic reproductions of Banff and Lake Louise and a park full of "wild" animals and marvelous things.

Another feature at the Wembley Exposition is a new thrilling ride. It is a gravity ride, much the same as our American roller coasters. Coming down one of the grades you find the car headed toward what appears to be a thick brick wall, but as you steel yourself for the impact the center of the wall disappears and the car passes thru the opening. Then you find yourself headed for a large lake and by the time you have conjured up visions of the wetting you are going to get the water recedes and you find the tracks were concealed under the water. Passing this hazard you continue on your merry way, quite befuddled and quite thrilled.

ELLA SHULTZ WILSON

Mrs. Wilson is secretary of the Oregon State Fair, Salem, and is well known among fair folks and showmen on the Pacific Coast. At present she is busy with plans for the 1925 fair, for which prospects are bright.

Dependable
Rain Insurance
Wherever you are there's a Hartford agent and Hartford Service.
Hartford Fire Insurance Co.
HARTFORD, CONN.
Write for information

Be sure this trademark is on your policy

WANTED
RIDES, SHOWS and CONCESSIONS for Day and Night Fair, September 9 to 13, inclusive.
A. W. GRUNZ, Secretary.
Clinton County Agrl. Fair,
Breese, Illinois

1,500 Feet Midway Space
FOR SALE
BANGOR, MAINE, FAIR

50TH ANNIVERSARY
Bradford and Newbury Fair
BRADFORD, N. H., SEPT. 2-3, 1925.
The Big Fair.
NOW BOOKING CONCESSIONS.

WANTED
Rides for the Sanilac County Agricultural Society Fair, September 8, 9, 10, 11. Address S. E. BISSONETTE, Secretary, Sandusky, Mich.

MERRY-GO-ROUND WANTED
RICHFIELD SPRINGS FAIR, AUG. 24, 25, 26, 1925
Address FRED BRONNER, Secretary, Richfield Springs, New York.

LAKE CITY AGRICULTURAL FAIR
LAKE CITY, MINN. OCT. 8, 9, 10.
Now booking Free Acts, Concessions. Down town, day and night. R. FOREST McCONNELL, Secretary.

WINNESHIEK COUNTY
DAY AND NIGHT FAIR, DECORAH, IA.
Will be held four days and four nights, September 8, 9, 10, 11, 1925. Cohession men write Secretary. G. L. BJERLEID, for space.

BENTON, ILL., FAIR
AUGUST 11-15.
WANTS Carnival or Independent Shows and Rides. A good place to make money. Wire us.
E. B. NOLAN Secretary.

SOUTH MISSISSIPPI FAIR
SEPT. 28 TO OCT. 3, 1925, LAUREL, MISS.
The following Concessions yet open: Grand Stand, Lunch and Drink Stands, Barbecue, Apple Cider and Juice Stands to Woman's and Agricultural Building, and a few others. Write E. P. FORD, Secretary.

Leipzig Fair Grows

The coming Leipzig Fair, to be held August 30 to September 9, promises to surpass any and all of its predecessors. It is expected to be double that of the 1925 spring fair, at which there were more than 180,000 business men from all parts of the world and 14,000 exhibitors.

One of the features of the coming fair will be the huge underground exhibition hall, generally considered a technical world's wonder. Another prominent feature will be the machinery hall, conceded to be the largest exhibition hall in Germany. It occupies an area of 21,000 square meters. The old house for electrotechnics has been materially enlarged by two wings each two stories high. In order to furnish the necessary space for the erection of a number of new exhibition buildings the municipality of Leipzig has placed a further area of 130,000 square meters at the disposal of the adminstrators of the fair. This permits sufficient space for the construction of a special freight station.

There is also a plan on foot to have foreign firms display their exhibits in special halls in a "Street of Nations".

Red River Valley Fair Has Bright Prospects

Sherman, Tex., Aug. 7.—The prospects for the Red River Valley Fair this year to be the best held are very flattering. There are a number of substantial improvements being made and a force of men now putting the building and grounds in proper shape for the fair, dates of which are September 22 to 26, inclusive.

A mammoth parade will be held on the opening day of the fair this year and every school child in the Red River Valley will be given a complimentary ticket to the fair on this day. The amusement features will be of the very best. The management is now working to make this part of the program the best ever given.

Premium Lists Received

Oneida County Fair, Rome, N. Y.
Warren-Glascock Fair, Warrenton, Ga.
Thurston County Fair, Rosalie, Neb.
South Perth Fall Fair, St. Mary's, Ontario, Can.
Columbia District Fair, Columbia, Tenn.
Ventura County Fair, Ventura, Calif.
Louisiana State Fair, Shreveport.
Dutchess County Fair, Rhinebeck, N. Y.
Ohio State Fair, Columbus.
East Tennessee Division Fair, Knoxville, Tenn.
Blue Grass Fair, Lexington, Ky.
Manitowoc County Fair, Manitowoc, Wis.
Chattahoochee Valley Exposition, Columbus, Ga.

Liebman in Chicago

Chicago, Aug. 6.—Rube Liebman, who is working the fairs for the Western Vaudeville Managers' Association, was here recently while playing in the Shrine Circus at Robey race track. Rube said he has just conoluded six weeks of fairs in North Dakota and that the fair at Minot the week of July 4 was especially successful. Mr. Liebman goes next to West Point, Ia., plays 10 weeks in that State and then goes to dates in the South.

Fire Damages Fair Buildings

Corning, N. Y., Aug. 6.—Authorities began an investigation today of the fire that did about $5,000 damage to one of the exhibition buildings on the local fairgrounds early today. The blaze was discovered shortly after midnight and seemed to have started on the inside of the building, which had been closed for months.

Capitalizing Popularity Contest

Spokane, Wash., Aug. 6.—Capitalizing on the popularity contest to draw rural business to the 32d Spokane Interstate Fair and Live-Stock Show, September 7-12, the management will this year bring 35 local "princesses" to this city for a

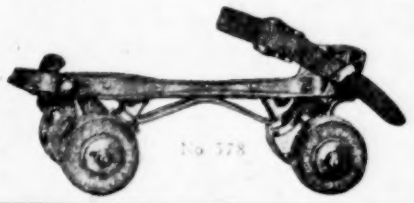
(*Continued on page 136*)

W. H. STRATTON

Mr. Stratton has been the fair world for a a prominent figure in number of years as secretary and manager of the State Fair of Texas, Dallas. His booking of the Shubert Winter Garden production, 'Sky High", sets a new mark in fair entertainment.

BENTON, ILL., FAIR
AUGUST 11-15.
WANTS Carnival or Independent Shows and Rides. A good place to make money. Wire us.
E. B. NOLAN, Secretary.

USE "CHICAGO SKATES" ONCE



and you will buy no other.
Our shipments are prompt and our prices are right.
Chicago Roller Skate Co.
4458 W. Lake St., Chicago, Ill.

FAIR NOTES AND COMMENT

Thirty bands will compete at the Canadian National Exhibition, Toronto.

September 15 to 19 are the dates of the fair at Stewartstown, Pa.

T. Farmer is now secretary of the Rutherford County Fair, Murfreesboro, Tenn.

A big fireworks display will be put on at the Alfalfa Palace Fair, Rapid City, S. D., by the Fidelity Fireworks Company.

Gaylor Brothers, well-known open-air entertainers, opened their 1925 fair season at the Birmingham, Mich., homecoming week of July 27. They have a long string of fairs to follow. They are offering four acts this year.

Bonette Brothers recently put on their aerial comedy act for the Chamber of Commerce at Laverne, Ok., before a large crowd. They will soon open their fair season, having signed up with Doc Holland for a string of Texas fairs.

Five parachute jumpers made a successful jump from a balloon at a 3,000-foot altitude at Oakland, Calif., July 18, establishing what is claimed to be a world's record. The jumpers got away simultaneously and all landed safely in Lake Merritt.

"Our association is making most extensive preparations for the Pulaski County Fair (Somerset, Ky.)," writes Secretary S. W. Hicks. We have materially increased our premiums and expect a larger attendance than usual. Billie Clark's Broadway Shows have been engaged for the fair.

The amount of money a fair makes is no indication of its greatness. Many of the greatest fairs have lost money—tremendous amounts. The Vienna Exhibition of 1873 had a loss of $10,000; the Philadelphia Exposition more than $1,000,000, and the Paris International more than $5,000,000.

Mt. Airy, Md., will hold its 23d annual Fair and Farmers' Picnic in the fall and it is expected the event will be the biggest ever staged at Mt. Airy. Considerable money is being expended on grounds and buildings. John T. McCaslin, of Baltimore, has the contract for the midway and free acts. Arnold Fleming is secretary of the fair.

The directors of the Ashland County Fair, Ashland, O., at a recent meeting set September 22-24 as the dates for this year's fair. Jesse R. Edwards is again in charge of concessions and display space. He states that nothing will be left undone to put on a first-class fair. Features will be a parachute drop and an ox-roast.

On account of the extensive club work being carried on with the boys and girls in the agricultural field it has been necessary to postpone the Kokomo Exposition and Live-Stock Show, Kokomo, Ind., until late in October, Secretary W. H. Arnett advises. The dates originally set were August 31-September 5.

According to *The Winnipeg* (Man.) *Free Press* of July 28, Garent Clifford Eckhardt, of Vancouver, a musical entertainer who has been visiting many of the Western Canada fairs, was arrested at Winnipeg on his arrival from Cartwright, Man., it being alleged he passed worthless checks on merchants in Midale, Sask.

Indications point to a splendid fair at Detroit, Minn., this year. Extensive preparations are being made for the event by George W. Peoples, Jr., and E. E. Burnham, president and secretary, respectively, of the Becker County Fair Association. Two bands have been engaged, three fireworks displays have been bought from the Fidelity Fireworks Company and several free acts have been engaged.

A celebration was held at the I. & I. fairgrounds, Danville, Ill., recently in honor of the marriage of Joe Porcheddu, one of the owners of the Illinois Fireworks Co., of Danville. There was a surprise dinner in honor of the newlyweds, an address by the Mayor of Danville, and the celebration closed with a big display of fireworks. The event was in charge of H. D. Lawrence, sales manager of the fireworks company.

A recent announcement in a Philadelphia paper stated that the Philadelphia County Fair Association at Byberry (near Philadelphia) had been authorized to sell its property, which includes 15 buildings. It is understood that the fair has been operated at a loss for several years and that lack of finances caused the stockholders' unanimous decision to sell the property.

Robinson's Elephants recently closed a successful two-week engagement with *India* and jumped to South Bend, Ind., for an Avolan Grotto show. At Cleveland, during the *India* engagement, there were a number of prominent visitors, including Mr. and Mrs. Charles Ringling. Following the South Bend engagement Robinson's Elephants went to Hammond, Ind., then Toledo, O., after which they start their fair dates.

H. Elmo LaBreque is engaged as director of exhibits for the Ventura County Fair, Ventura, Calif., September 16-20. Following that event his attention will be devoted to the Chico Fall Exposition at Chico, and the Products Show at Santa Paula, both in California. Mr. LaBreque states that the first California Lemon and Products Show at Oxnard was a real success and that plans are already being made for a bigger show next year, to be staged in May.

"We are making plans to entertain 20,000 people at our county fair this year," writes O. J. Rowland, secretary of the Keokuk County Fair, What Cheer, Ia. "Advance season tickets never before sold like they have this year; seems everybody wants them." Mr. Roland states that conditions in his section are excellent and that shows are making a mistake by not playing Southeastern Iowa. He says crop conditions are good, grain is averaging 50 to 70 bushels to the acre, corn never looked better and it looks like a banner year for the farmers.

Electricians have been ordered by A. B. Alexander, business manager of the Wisconsin State Fair, to start immediately in the installation of a modern firm-alarm system at State Fair Park, Milwaukee. Five alarm boxes, strategically located on the grounds, are to be connected directly with the fire department headquarters of the suburb of West Allis, where the park is located. The system will be in operation by fair week, August 31-September 5, and will also be used to protect State Fair Amusement Park, the name under which the grounds are operated as an amusement resort at other times than fair week.

Reports from Canada indicate that the smaller fairs are having a splendid year. Some few of them have had bad weather to contend with, but most of them have had good weather and consequently large attendance. Among the fairs reporting a successful year are Portage La Prairie, Elgin, Wawaesa, Neepawa, Carman, Melita, Manitou, Russell, Carberry, Warren and Sanford, all in Manitoba, and Nokomis and Yorkton, Sask. Northwestern Saskatchewan's big fair at Saskatoon made a splendid record, the attendance being large and the attractions many. The fair was opened by Field Marshal Haig.

The big race meeting at Benton, Ill., July 4, was one of the most successful meetings ever held in Southern Illinois. About 8,000 people paid at the big gate and when they got inside they spent their money with the concessions. At three

(*Continued on page 137*)

RINKS & SKATERS

(Communications to 25-27 Opera Place, Cincinnati, O.)

What is said to be the largest portable roller-skating rink in the world, built at a cost of $15,000, was opened recently in the northeast part of Kansas City, Mo., by C. M. Lowe, veteran of the portable rink field. Accommodation for 500 couples is provided. The floor is 60 by 160 feet, and required 30 days for the laying of its 130 sections. The top and sides, of beautiful khaki, were designed by Frank Capp, long associated with the Baker-Lockwood Manufacturing Company, and present a very pleasing sight. The flags and bunting displayed both on the inside and outside add to an already very attractive roller-skating rink. Richardson skates are used, and music is provided by a Wurlitzer organ. The features of the rink are the commodious retiring and smoking rooms, refreshment parlors, checking, skaterooms and manager's office. Four uniformed floor men and instructors are on duty at all times. Refinement and a high character are the chief aims of Mr. Lowe with his rinks, and the 300 couples on the floor the opening night when visited by the writer, the Kansas City representative of *The Billboard*, evidenced his success in this direction. La Rue and Mack, featured Orpheum Time fancy roller-skating act, was engaged for a three nights' appearance. They were guests at the home of Mr. and Mrs. Lowe during their stay. Their exhibitions, as an extra added attraction, brought the attendance up to the capacity mark. The staff is as follows: C. M. Lowe, manager; Mrs. C. M. Lowe, in charge of tickets; C. W. Lowe and G. E. Caldwell, floor managers, with four assistants; Mrs. McGrew, wardrobe mistress; Billy McGrew, in charge of the skate window; Ray Haines, refreshments; Cecil Hudson, in charge of skate boys. The exterior of the Lowe rink is also a very remarkable feature, being brilliantly lighted and flag decorated, with two disc wheels at each side constantly revolving and spreading varicolored lights. Lowe's rink will doubtless revive roller skating in Kansas City to a high point of interest, and the auspicious opening augurs well for its success during its four months' stay in the city.

M. L. Brown advises that the roller rink at Lincoln Park, Los Angeles, is enjoying one of its best seasons, and, altho the weather has been warm during the day, it is quite pleasant at the evening sessions. One of the most spectacular events ever staged there took place recently when a number of the world's best skaters dropped in at the rink unexpectedly. Among them was Harley Davidson, one of the world's best known skaters, accompanied by his partner, Miss Traske. They had just completed an engagement at the ice rink here. F. M. and Tom Aitkins, well-known Western skaters, entertained with a double act of very clever skating. They also did some beautiful couple skating with Rose Schach and Billie Herrella. Bert Clark, internationally known, did some very clever trick skating. Mr. Clark has been at the Palace de Glace here the past season, where he entertained with barrel jumps and novelty feature acts. W. R. Rice and Coral Haskell were also in the party. They seemed to enjoy themselves as much as the audience did. Harley Davidson and Miss Traske will remain in Los Angeles during the summer.

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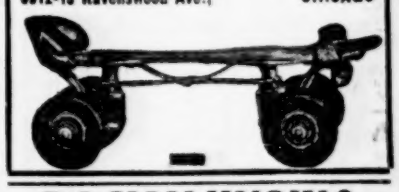

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PARKS - PIERS - BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

By NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)

Electric Park Is To Pass Out of Existence

Famous Kansas City Amusement Resort To Be Dismantled at Close of Season

Kansas City, Aug. 7.—Electric Park, which has been a leading spirit in the amusement life of Kansas City for 27 years, is to pass out of existence September 1 of this year, it is announced. The owner, M. G. Heim, promises that it will close in a blaze of glory, and he is making the remainder of the season a grand frolic.

Dismantling of the plant will begin immediately after the close of the park season and the site will be converted into a residential and business development.

The big "farewell party" will begin August 8 and continue until September 1. Mr. Heim has sought the best talent obtainable, and amusements galore have been secured to make the closing jubilee one of the most brilliant affairs the city has ever seen. The park is being entirely redecorated with harvest and fall products. The corn carnival, formerly a feature of the park's summer entertainment; the mardi gras and a merchants' exhibit will be combined to make the farewell party memorable.

A fiddler's band from Arkansas has been obtained as a special feature and will hold forth nightly in Cinderella Gardens. Corn will adorn in profusion the arcades and concessions. Ten floats, symbolic of the park's history, have been decorated as the mardi gras feature. Pearl Gall, for eight years queen of the mardi gras, again will ride the queen float. Following the float display the walkway beneath all the arcades will be converted into dance floors and visitors may dance whenever the spirit moves them. Two clown bands will furnish music for the walk-way dancers. There will be the usual prizes for costumes, and confetti galore.

In the merchants' exhibit the products of local merchants will be featured. Ferullo's Band will continue with concerts nightly, and the nightly display of the electric fountain will be held. The fountain, when the park is dismantled, will go to China, having been purchased by the Chinese government. R. H. Brainerd, who has operated the fountain for years, will go to China with the fountain, which has an interesting history. It is said to be the only one of its kind in the world and was purchased from the world's fair in Omaha in 1889 and was erected when Electric Park opened in its present location, in 1905.

It is said that only one arrest has ever been made in Electric Park in the 27 years of its existence. That occurred in the first year of the park's operation, when a young man refused to remove his feet from a table in the beer garden.

It also is said that the first loop-the-loop operated in the Middle West was in Electric Park. Fred Spear, assistant manager of the park, at that time an employee of one of the concessions, won a prize of $25 offered to anyone who would take the first ride on the loop-the-loop.

Sea Breeze Pool Built By Natatorium Company

An error appeared in the item "Salt-Water Swimming Pool", in the July 11 issue concerning the construction of the swimming pool at Sea Breeze Park, Rochester, N. Y. It was stated in that item that the pool was built by the Charter Construction Company of New York. J. Franklin Whitman, president of the Natatorium Construction Company, Inc., of New York and St. Louis, advises that his company designed and constructed the pool at Sea Breeze, also the pool at Rocky Point, Providence, R. I.

"We have also just completed and opened to the public on the fourth of July the largest indoor salt-water pool in the world, in the Coliseum Building, St. Louis," says Mr. Whitman. "The whole of these three pools were designed by our company as combination swimming pools and sports arenas, a plan which is copyrighted and under the patents owned by me as president of this company."

Wins Beauty Prize

Cleveland, Aug. 6.—Margaret Kelley, 18-year-old Irish miss, was declared winner of the main prize of $500 awarded for the best "face and form" in the bathing beauty parade staged here last week by *The Cleveland News* in conjunction with the management of Luna Park.

Olentangy Park

Columbus, O., Aug. 7.—Olentangy Park is in the midst of its most successful season. The park is in its second season under new ownership, its 27th season as a park. Last season the swimming pool was modernized and a sand beach was installed. Last spring the building program of the park included an outside dancing garden. This garden is not only one of the largest in the country but is said to be one of the prettiest, decorations being of floral design. The dancers' promenade is divided from the dancing surface by a growing hedge and giant pots of blooming plants. Around the garden is a wide promenade for spectators. Olentangy employs the park plan of dancing. The garden is located alongside the large dance pavilion with the orchestra so placed as to furnish music for both garden and hall. On numerous occasions both halls have been used, accommodating 1,500 couples. "Moonlight Garden", as it is called, has enhanced the beauty of an already beautiful environment.

In the hot June weather the park capacity was tested frequently. In the cooler July attendance records were equaled, owing to the fact that many large organized picnics were held. The park presents a changed appearance from former years because of the many improvements made. It is owned in fee simple by the Olentangy Amusement Company, composed of 25 business men of Columbus. The company owns and operates its amusements and rides—a score in number.

Under the management of Elmer G. and Leo Haenlein, Olentagy has become very popular and is regarded by Columbus people as a civic asset. It draws business daily from all points in Central Ohio.

In addition to the events featuring the larger picnics, Olentangy has a regular program of vaudeville free to park patrons.

Carlin's

Pictorial Rather Than Picturesque, Says Robert Garland in Interesting Feature Story

Carlin's, the leading amusement resort of Baltimore, is getting plenty of space in the Baltimore newspapers, as it has each year since its establishment. This publicity is not merely the result of having a clever press agent. Rather it has come about thru the fact that the park has a host of meritorious features that the newspapers simply can't ignore.

John J. Carlin believes in doing well whatever he sets out to do. That has been the greatest factor in the wonderful success that has attended Carlin's. He has given Baltimore a park to be proud of, and he has a real publicity department that keeps the park constantly before the public in a way that redounds to its benefit.

In a recent issue of *The Baltimore American* one of that paper's feature writers, Robert Garland, had a very interesting story of Carlin's, in which he characterized the park as pictorial rather than picturesque—too businesslike for romance. While the characterization may in a measure fit, we venture the assertion that the young folks who go to the resort find romance aplenty. It's there for those who can see it.

"Carlin's," says Garland, "is a carnival. It is too big—too businesslike—for romance, altho the fine old grove behind the dips could whisper love stories if it wanted to. It is too neat and natty to be picturesque—'pictorial' suits it better. It is, I feel, the American amusement park at its peak of efficiency. Carlin's is the kind of a park the Rotary Club might indorse, Kiwanians cheer. It is a smart shop in which amusement is to be bought."

Weber's Band Engaged For Cincinnati Zoo

For two weeks, starting Sunday, August 16, John C. Weber and His Prize Band of America has been engaged to give afternoon and evening concerts at the Zoo, Cincinnati, at which all seats will be free. In honor of the Golden Jubilee season, Business Manager Miller of the Zoo told Mr. Weber to go the limit to get the best and largest brass band that has played at the Zoo during the past 10 years. Catherine Hoch, soprano, and Howard Hafford, tenor, have been engaged for these concerts as soloists, as has also August Schafer, cornetist. To further add to the interest of this band engagement, arrangements have been completed for elaborate fireworks displays on Monday evening, August 17, and also Monday evening, August 24.

POPULAR PARK ENTERTAINERS

Two highly popular park entertainers are shown in the above picture. To the left of the picture is James F. Victor, bandmaster and director of Victor's Concert Band; standing in front of him is Gertrude Van Deinse, known as "the girl with the million-dollar voice", and at the right Chester A. Clock, manager for Miss Van Deinse. The 16-week concert tour of Miss Van Deinse and Mr. Victor started August 8.

Mayor John F. Hylan Visits Rockaway Beach

Rockaway Beach, N. Y., Aug. 7.—Publicity of the "uncounted gold" value accrued to the L. A. Thompson Scenic Railway Company's Rockaway Beach enterprise—Thompson Park—consequent upon the visit of Mayor Hylan and a representative body of the greater city's highest dignitaries, and the palpable pleasure displayed by the hilarity of the entire party on Sunday, August 2.

The occasion was identified by the mayoral inspection of the civic improvements in hand and projected on the Rockaway shore line and the itinerary embracing a visit of the Mayor to Thompson Park.

On entering the park the Mayor's eyes had first been attracted by the new Dentzel carousel, and, without hesitation, he and the score of members of the party mounted the gaily caparisoned mimic steeds and entered into "catching the ring" sport with the zest of youngsters.

Following his "voting" Manager Tudor accompanied the Mayor on an inspection of the park and experienced an added pleasure in his honor's keen interest in the layout and the devices, and an expression of his surprise and appreciation of the L. A. Thompson Company's enterprise in providing the Rockaways with so creditable an amusement resort.

An invitation to try the caterpillar gave the entire party a momentary rest and the Mayor to personally enjoy an attraction that, three years ago, achieved much publicity (of the reverse kind) thanks to the brilliancy of a New York newspaper man who gave out a story of Mayor Hylan's disapproval of Hyla Maine's clever innovation in amusement rides, which, shortly after, was branded as entirely unjustified and untrue.

With the itinerary of the Rockaway tour still unfinished those responsible attempted to hurry the Mayor, but Manager Tudor had other views and managed to steer the entire party into the mysterious knockout. The result was a roar of laughter from the Mayor that had no elements of politics in its production at the attempts of dignified municipal notabilities, Supreme Court judges and others to maintain their equilibrium and only to become a confused heap of struggling humanity in the process. A whisper from Tudor in the mayoral ear permitted his honor to negotiate the inclined floor and his jesting at the others less skillful. Leaving the building he assured Manager Tudor of the enjoyment of the visit.

Fred Cason, of Marysville, Kan., has purchased a 36-acre tract near that town on which he expects to establish an amusement park which will include a dance pavilion and a swimming pool.

Norumbega Park

Running Ahead of Last Year in Receipts—Creatore's Band This Week's Attraction

Auburndale, Mass., Aug. 7.—The third annual *Norumbega Follies*, with a cast of approximately 100 amateurs under the direction of Maude Scott, is the big attraction at Norumbega Park all this week; $100 in prizes together with valuable silver loving cups are to be presented to those getting the most votes. Madeline Berlo and her Diving Girls start a three weeks' engagement this week. Creatore and His Band, with Pauline Talma, soloist, play for one week, starting August 16.

Business continues pretty good in this park. Among the concessionaires to be found there are M. H. Hammond, operating a hoop-la, pitch-till-you-win, cane rack and glass-blowing exhibition; C. H. Osgood, who has the entire refreshment privilege, as well as the penny arcade, box ball, skee-ball alleys, a balloon racer and a flasher; John S. Paine, with the pony track and goat ride, which is conducted by his son, Phil; Andrew Prior launches, as usual; Fred Young, serving his 30th season with his famous canoes, his son, Harold, looking after things for him; T. L. Gill, operating the caterpillar and seaplanes; the Dodgem Corporation, a dodgem ride, which they operate themselves. The merry-go-round is in charge of Kenneth Prior; J. Arsenault presides over the parking space and the filling station; Frank Palfreymen is putting in his 15th year in charge of the main gate; his wife, Mme. Palfreyman, has had the palmistry concession for a like period; Sam Stevenson, who was with Bostock years ago, is still in charge of the zoo, a job he has held for nearly 20 years.

The staff includes Robert Carr, treasurer of the theater, with Howell Carr assisting; Betty Royal, hostess, in charge of the ushers; William Macguire, stage manager; Kenneth Whitemore, electrician, assisted by Fred Spilva. Lawrence De Cane was assistant to Will L. White, general manager, until recently, when he closed to go back to his job of running Waldron's Casino, a Columbia burlesque house in Boston. Mary R. Kelly is secretary-treasurer, with Alice Lee assisting her.

White reports that his average attendance this year is about equal to that of last year, but the gross receipts per person are running considerably ahead of last year, so here is one park that is not complaining about business this season. The business seems to be there if it is gone after in the proper way.

Hancock Park Plays Many Bands and Orchestras

Hancock, Pa., Aug. 7.—K. F. Schwartz, manager of Hancock Park, states that so far this season the management has spent $5,500 on bands and music for the entertainment of park patrons, and that the park is spending more money for this purpose than most of the parks of Eastern Pennsylvania. There have been 25 bands and orchestras at the park to date, and others yet to come. Mr. Schwartz states he is well pleased with the patronage accorded the park.

During the month of August at Hancock Park every Saturday and Sunday a program of more than ordinary class will be put on. Bands, such as the Marine Band and the Pioneer Band of Allentown, Ringgold and Winona bands. The dance pavilion, which is new this season, has been a very popular spot on Saturday evenings. The dance orchestras have been of the best and still better ones have been booked for the balance of the season.

A big event that is being planned for is the Berks political gathering on September 5. At least 10,000 people are expected on that day.

The following are the attractions as booked to date:

Saturday, August 8—Harmonic Male Chorus, of Boyertown; Roamers Orchestra.

Sunday, August 9 — Veterans of Foreign Wars Band.

Saturday, August 15—Philharmonic Band. Dancing.

Sunday, August 16—Sixty-piece New Juvenile Band of Allentown.

Saturday, August 22—Marine Band of Allentown. Extra good dance orchestra.

Sunday, August 23.—Band concert.

Saturday, August 29.—Pioneer Band of Allentown. Orchestra.

Sunday, August 31—Band concert.

Saturday, September 5—Political picnic. Ringgold Band.

Sunday, September 6—Winona Band, of Shillington.

Informations were filed recently against several operators of amusement devices at Cascade Park, New Castle, Pa., for operating their places on Sunday and the operators were fined $4 and costs each.

C. N. Andrews took in $935.65 in one month.

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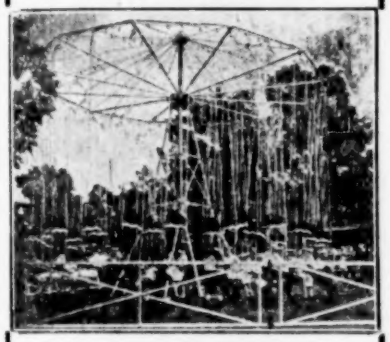

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Coney Island Chatter

Coney Island, N. Y., Aug. 7.—Lost children are getting to be such a big problem at this resort that the authorities are thinking of erecting a special building in which to care for them until their parents are found.

Wheels are operating at a carnival being run on Stillwell avenue for the benefit of the Jewish Center that is to be erected at the island. The city not so very long ago put an end to this practice of running wheels at charitable affairs. Just why an exception is made in this instance is hard to figure out.

Keno, mechanical wonder, is out of the hospital, but is still taking it easy. He can be seen around the Bowery most any day, but does not plan returning to work till he starts to make the fairs.

Ali Pasha's *Night in Cairo* is popular with the patrons of Luna Park. Ali has a nice lineup inside and gives a good show for the money.

Mooney's kiddies' playground grows more popular with the kids every day. Jack Harris has his hands full passing out the tickets fast enough, and Franza, Jimmy Davis and Don Quinn, the clowns, keep them laughing after they get inside.

Dr. Martin A. Cooney's two baby incubators are big money getters. Charles Burtis, Tom Jones, Don McLean, Earl Redding and Isadore Shultz help handle the business for the doctor.

Wm. A. Blank's Coney Island Side Show is a busy spot when there are crowds on the island. Ali Zackaby, Hindoo magician; Princess Marajha, mindreader; Dolly, the doll midget, and Hal Hall, magician, are some of the attractions Manager George Gay Downey has to offer.

Herbert Madux, the original "Babbitt" of the Coney Atlantics, keeps working right steady these days. Another fellow who means to avoid a long, hard winter.

Joe Smith seldom lets his root-beer barrel get very empty, but sometimes he just can't help himself, for those thirsty visitors will mob his stand occasionally. Guess they like the beverage he dispenses.

Dave Rapp is still laughing on the front of the house of 1,000 laughs. Eddie Quinn, Bill Hashage and Eddie Adler help him keep the patrons happy in this attraction of Charlie Armstrong's. Mrs. Kate Rapp still controls the destiny of the Clement Hotel.

Mr. and Mrs. S. B. Weisberger have some nice prizes on display alongside their 10 skee-ball alleys. Many of their customers come back regularly in an effort to pile up a big score for the season.

Charlie Gurloch, Jr., is about the busiest fellow on the island taking care of the shooting gallery and the joy ride, both on Surf avenue, since his father, Charlie, Sr., retired and left him all the work to do.

Prince Rusumba (Sport Wellington), of Hindoo royalty, continues to amuse them in the Boardwalk Side Show.

Paul Desmuke, armless marvel; Baron Paucci, the midget, and The Lamberts (Joe and Flo) are responsible for some of the popularity of Dreamland Circus Side Show.

Louis Rifkin, ably assisted by Willie Robbins and Eddie Bennett, keeps things humming around his country store ring-over on Surf avenue. Lou's got one of the best flashes on the island. His stand is a credit to him.

Prof. James A. Bostwick's string of patrons who come to him regularly for horoscope readings continues to grow as the weeks go by.

Len and Jervas continue to rake in the shekels at their hot corn and hot-dog stand near the new stadium. And Le Frois and May's root beer and steak sandwich wagon right alongside of it gets its share of business.

Samuel (Dad) Winfield's Southern barbecue on the Bowery sure has caught on with visitors to the island. Dad's doing a land-office business most days.

Waukegan Park Rumors Continue

Rumors of the establishment of an amusement park at Waukegan, Ill., north of Chicago, continue despite denials of some of those said to be interested.

"Despite the denial," says *The Waukegan Sun* in a recent issue, "the rumor persisted that a large tract of land near the Beach road, just north of the Johns-Manville plant, had been leased for that purpose. The report gains its strength on the fact that *The Daily Sun* ran an ad several weeks ago for a large tract of land on the lake shore for amusement park purposes.

It was also reported that the McCormick interests had purchased some of the land north of the city and were preparing to lease it to a big amusement syndicate which would construct a park similar to the ones in Chicago on the beach here and arrange for special transportation facilities to allow Chicago people to enjoy the park out here.

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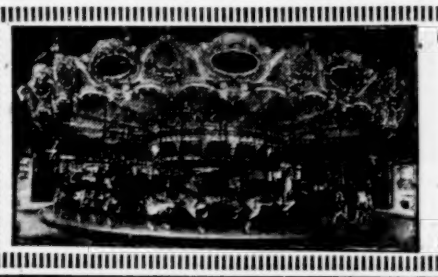

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New Pleasure Resort Is Projected at Columbus, O.

Columbus, O., Aug. 7.—Ground was broken here this week for a new pleasure and recreation park featuring three Miller drome buildings, all of which will be built under patents controlled by John A. Miller. The company, composed of a number of Columbus business men, is headed by Frank P. Spellman, of winter circus and outdoor show fame.

It is intended to erect three distinct units of the Miller type all on one lot. One will be used for dancing, one for bathing and an ice rink in the winter, and the third for a wading pool for children in the summer time and a children's playground in winter. In addition it is proposed to erect a sunken garden for dancing on the same piece of property.

The name of the new enterprise is "Stadium Ovals", due to its location, which is almost within the shadow of the new Ohio State University stadium, which seats 70,000. It is located on what is known as West Lane avenue, almost in the center of the vast student population of the university, and should be an ideal location for the project. It is also within a few blocks of Olentangy Park, which is known to showmen the country over.

To get some idea of the magnitude of the proposition one needs only to consider the size of the various units and the numbers that it is intended to accommodate. The dancing pavilion, for instance, will accommodate 6,000 dancers, while the swimming pool will accommodate about the same number of bathers. The type of construction has not been decided upon, as the city planning commission, which has given permission for the proposition, has taken the type of building under advisement and will issue the permit to the promoters late this week.

The promoters have in mind the erection of tennis courts, horseshoe courts and any other sort of athletic and recreational device that may prove attractive. As soon as the city planning commission decides upon the type of construction for the buildings work will be pushed, and, according to the promoters, all activities will be ready for the public early in the fall.

Forest Park, Utica

Utica, N. Y., Aug. 7.—Every Wednesday is "Kiddie Day" at beautiful Forest Park. For that day the price of admission to all the riding devices is cut to five cents for the particular benefit of the children and the management always provides something free in the way of amusements, such as Tony White's Punch and Judy show or Walter Hintermyer, clown, or some other attraction that will appeal to its young patrons. Many picnics have been held here lately, including one monster crowd from the Beechnut Packing Company's factory at Canajoharie, N. Y., which required 400 cars to get them to the park; the annual Welsh Day, when the Welsh societies of Oneida and Herkimer counties were on hand, and German Day is planned for August 8. McDonald's Highlanders' Band was especially engaged for the week the Welsh picnic was held. The Haydn Male Chorus of 60 voices rendered a most enjoyable concert when the New York State Association of Sealers of Weights held its convention the latter part of July. George (Doc) Owens is working up a Red-Headed Girl Contest for August 15 and the management is offering many prizes for the auburn-haired beauties for this day.

In Philadelphia Parks

Philadelphia, Aug. 7.—Business has been excellent at Willow Grove since its opening. Each musical attraction had its large following and all the amusement devices seem as popular as heretofore. Wassili Leps and his orchestra are now in their final week and the concerts have all been well received. Sousa and his band open Sunday, August 9, and will stay until the park's closing, which will be September 13.

At Woodside Park one of the best seasons in the park's history is being enjoyed. The beautiful ballroom has been a feature, with Frank Hundertmark and his dance orchestra always great favorites On Sundays the concerts by Richard Schmidt and his Fairmount Park Band are a musical treat. The park closes its season Sunday, September 13.

In both the above parks the rides and amusement devices of this city's well-known ride manufacturers, The Dentzel Co., Philadelphia; Toboggan Co., and the Lusse Bros., are well represented. All these three plants have had a fine season in placing rides in parks and resorts all over the United States.

The circus performers and employees of the Luna Park Circus gave a surprise birthday party to Mrs. Violet Cummings on the evening of August 4, some 50 of the folks gathering 'round the festive board which was laden with roast chicken, lobsters and clams, and Johnny Cummings, husband of the guest of honor, acting as toastmaster. The Cummings do a comedy juggling turn with the Lloyd Family now at the park, so there was much juggling of dishes during the dinner; even the elephants contributed to this part of the program by tossing three bales of hay around.

Special Price on the new

ICE CREAM SANDWICH WAFERS

FOR THE CONCESSIONAIRE.

"CREMO" WAFERS

at Parks, Circuses, Carnivals, Fairs, etc.

50c TO $1.00 PROFIT ON EACH BRICK. You can make from 16 to 20 Sandwiches from one brick of Ice Cream at a total cost of 40c.

THESE WAFERS CAN BE USED WITH THE SANISCO SANDWICH MACHINE. Packed 600 to a Caddie. Price, $1.50 per Caddie. In lots of 12 Caddies or one Case, $1.40 Each, or $16.80 a Case. Wire us your order. We don't ship C. O. D. Send money order for $16.80 for a Case, or $8.50 Half Case, to

THE CONSOLIDATED WAFER CO., 2622 Shields Ave., 22 Years in Business CHICAGO

EASTERN FACTORY: 515 Kent Avenue, Brooklyn, New York.

Want Carousel Concession

With responsible Park Company, furnishing building and long lease. Write full particulars in first letter. Address CAROUSEL, care Billboard, 1560 Broadway, New York City.

CANDY FLOSS MACHINES

Four different models of new Machines. All kinds of used Machines. Hand Power, All Electric and Combination Machines. Good used Machines at less than half what new ones cost. Mfrs. of Automatic Fishponds, Merchandise Wheels, Cork Guns, Etc.

AUTOMATIC FISH POND CO.

Office—266 Langdon St., TOLEDO, OHIO

Broad Ripple Park

Indianapolis, Aug. 7.—In spite of discouragement J. H. Makin has spent four years building and improving Broad Ripple Park, always with the firm faith that Indianapolis was a real amusement-loving city and would support a clean, well-conducted park. His efforts have proved to be well founded during the present season and Broad Ripple Park has enjoyed an attendance far above the hopes of Mr. Makin and his associates.

Civic organizations, also fraternal, social and industrial, all have enjoyed outings in the large picnic grove and pool at Broad Ripple Park. The very best of free attractions have been presented each week, such as James E. Hardy, "king of the high wire"; The Fearless Greggs, The Duttons, Roberti's animals, Sauer's pigs, Robinson's elephants and others.

With more than a month to go yet the park returns are said to be far beyond the close of last season. During the coming winter months many improvements will be made and new buildings constructed, among which will be a new dance palace, a covered boardwalk, new bath houses, children's playgrounds enlarged and a large shelter house built. The pay gate has proved a winner from the start.

Luna Park, Coney Island

Coney Island, N. Y., Aug. 7.—Charlie Chaplin, in town for the opening of his latest picture, paid a visit to Luna Park, helping Wells Hawks and Eddie Paul grab off lots of space in the New York dailies. During his visit Chaplin renewed acquaintance with Fred Marshall, manager of the ballroom, who worked with him in London music halls. A concert will be broadcast from the park over Station WEBJ next week, all five of the bands taking part. They are Arthur Pryor's Concert Band, the Czecho-Slovakian National Band, Henning's Luna Circus Band, Frank Cork's Ballroom Orchestra and the Sioux Indian Band from the Wild West Show. Will Rogers was also a recent visitor to the park. Needless to say the Wild West show was where he spent most of his time.

Terrace Park, Spencer, Ia.

A pleasant park in Iowa is Terrace Park, situated on West Okoboji Lake near Spencer. F. Mura is manager of the park, which covers more than 80 acres. There is a splendid bathing beach with water toboggan, water swing and other amusements, and the Casino, housing a ballroom which occupies the entire second floor; also modern shore bath house, refreshment rooms, gift shop, etc.

The Casino Courier, a four-page paper, devoted to the park's interests, is issued weekly and is a means of getting considerable desirable publicity for the resort.

Park Property Sold

Rockaway Beach, N. Y., Aug. 6.—Steeplechase Park and other sites here recently changed hands. The Steeplechase site measures 500 feet on the boardwalk and is more than 300 feet deep. On it will be erected a 3,000-seat theater, a convention hall, a hotel and a bathing pavilion. This development is part of the boom now on at the beach. While the Steeplechase property adjoins that of L. A. Thompson's Park, the sale does not in any way effect this big amusement park, according to Harry Tudor, manager for the Thompson interests.

Jones Finds Business Good

A. S. Jones, president of the Jones Manufacturing Company of Independence, Kan., manufacturers of the riding device the thriller, was a caller at the Kansas City office of *The Billboard* Thursday, July 30, while in the city on business connected with his company. Mr. Jones informed that business had been exceptionally good with the Jones Manufacturing Company this season and that in the past few weeks three machines had been shipped out to carnival companies, one to the Brodbeck Shows, one to George Schwable of the Schwable & Wallick Shows, one to the Cudney Shows in Texas, and one to the J. L. Landes Shows. Mr. Jones has other business interests in Tulsa, Ok., and is a former trouper.

Clever Publicity Stunt

Rochester, N. Y., Aug. 7.—The management of the Natatorium, immense outdoor salt-water swimming pool at Sea Breeze Park here, is awarding a $10 gold piece each night to the finder of a lucky key. Each evening there are dropped in various parts of the pool eight keys, of which one will unlock a large chest on a diving platform in the center of the pool. The awards will continue to the end of the season, say officials.

Another Jersey Park

A company was recently incorporated in Trenton, N. J., for the announced purpose of establishing and operating an amusement park at Florence, N. J. The incorporators are John O'Donnell, Sr.; John O'Donnell, Jr., and E. M. Haedrich, Jr. The capital stock is $125,000. The company has leased a tract of land at Florence Heights for five years.

Park Paragraphs

"Whistling" Fred Casabon is at Riverview Park, Detroit, this season.

Some of the parks report that, while crowds are large, not much money is being spent.

Hosack's Beach, near Blackwell, Ok., has been purchased by L. H. Wentz, an oil man.

The old parish fairgrounds at Houma, La., are being converted into an amusement park. The dance hall has been made over and other improvements are in progress.

After playing a successful season of park and celebrations the Three Famous Russells are now resting at their cottage at Farmersville, O., prior to starting their fair season.

Willard F. Rodman, employee of a concession at Seaside Heights, N. J., writes that the resort is having an excellent season, and that it seems destined to become one of the favorite playgrounds of the Atlantic Coast.

Charles Keating, manager of the Side Show at Dreamland Park, Newark, N. J., reports that Earl White, known as "Atlas, the iron-jawed boy", recently played a two weeks' engagement in the side show, his feats of strength going over big with the crowd. Lew Ward, Punch and Judy worker and black-face comedian, also played there for two weeks recently.

Shady Grove Park, near Connellsville, Pa., is experiencing one of the most successful seasons in its history. Many picnics and outings of fraternal orders and other organizations have been held at the park already this summer and many others are scheduled from now until Labor Day.

Cliff Liles, manager of Lakewood Park, Bonner Springs, Kan., was a recent caller at the Kansas City office of *The Billboard* and was very enthusiastic over the success the park is having this year and the nice line of picnics that had been held there.

Harry Vane, the old New York Hippodrome man, has an auto racer on the Boardwalk at Keansburg, N. J., floor lamps being the specialty on his stand. Eugene W. Deely has a coffee-pot stand at the same resort, and Samuel McClung operates a waffle-dog machine there. All three of them report business quite satisfactory.

Wm. M. Hamilton, inventor and maker of the pacemaker, a game of skill, and formerly of Coney Island, N. Y., is now operating one of his games in Carlin's Park, Baltimore, Md., his newphew, Alfred K. Reese, looking after things for him. Bill expects to have an announcement to make to the show world before 1925 is over that will make folks sit up and take notice.

Capitalizing Popularity Contest

(*Continued from page 133*)

judging contest and prize award on Inland Empire Day of the fair. This feature has proven more valuable each year and will be promoted to the limit this fall.

Concessions will be confined principally to home talent, according to reports now at hand. While it is believed approved, games and wheels will be allowed on the midway this year, after a lapse of six years, it is hoped to turn the profits into charitable and semi-charitable channels in the future.

STEEL-STRONG COIN COUNTING MACHINE

COUNTS 2,000 Coins per Minute.

WRAPS or BAGS Pennies, Nickels, Dimes, Quarters and Halves.

Hand Drive, $175.00

Motor Drive, $275.00

Used by Banks and Street Car Companies all over U. S. A. Write for Catalog.

THE C. L. DOWNEY CO.

944-946 Clark Street, CINCINNATI, O.

The New Combination Table Settee

Pat. April 7, 1925.

W. T. LETTS BOX & COOPERAGE CO.

ST. JOSEPH, MO. AND OKLAHOMA CITY, OKLA.

Patent Right or State Right for Sale.

PARK

Wanted To Lease or Buy

With or without equipment. Drawing population must be at least 100,000 in radius of fifteen miles. Address BOX D-338, care Billboard, Cincinnati, Ohio.

Fair Notes and Comment

(*Continued from page 133*)

o'clock in the afternoon practically every concession on the ground had sold out.

The fair management thinks this is a good omen for the fair August 11-15, and that the wonderful program arranged will attract bigger crowds than ever before. The reports scattered among privilege men that the coal fields in Southern Illinois are hard up were all blasted July 4. The people have money and are willing to spend it for clean amusement, according to E. B. Nolan, secretary of the fair.

The Connellsville Military Band will furnish music this year for the Great Dawson Fair, which will be held September 16-19, inclusive, at Dawson Driving Park at Dawson. The fair association has closed the contract with W. C. Bishop, business manager of the band. The band will be composed of 27 pieces under the leadership of George Silver and will include male voices and soloists. This is the first time in many years that the Fair Association has engaged a local band for its annual event. Pittsburgh furnished the music for the past three years and previously Ohio outfits were engaged. This year the band will not only play thruout the day, but will furnish music for the vaudeville and fireworks displays nightly. The Connellsville band has furnished music for the past few years for the Great Hagerstown (Md.) Fair and given real satisfaction. The Band will book other fair dates in the Tri-States this year.

The New Improved Drink Powders

ORANGEADE

Grape, Lemon, Lime, Cherry, Strawberry and Raspberry

60 GAL., or 1,200-GLASS SIZE, $2.25 PER LB., 6 LBS. FOR $11.50

Our Powders strictly conform with all the PURE FOOD LAWS. Only the best grade materials used. Uniform quality maintained by an expert staff of chemists. Samples, 25c each flavor. All flavors, $1.00. 30-Gal. Size, $1.25. Cash with order, postpaid.

CLOUD-IT, the compound for making Orangeade cloudy, $1.00.

Our powders are the richest that money and experience can produce. We could make cheaper powders, but we do not think it advisable.

PURITAN CHEMICAL WORKS New Address: 4520 HARRISON ST., **CHICAGO**

WANTED—SHOWS, RIDES, CONCESSIONS

DAY AND NIGHT—CALUMET COUNTY FAIR

SEPTEMBER 16, 17, 18, CHILTON, WISCONSIN.

Make reservations with G. L. WEBER, Secretary.

THE MISSISSIPPI GULF COAST FAIR

SOUTH MISSISSIPPI'S SHOW PLACE.

Will have the biggest, best Fair in this section the latter part of October. We are open for high-class Free Attractions, a Carnival and good race horses. Show people get in touch with me at once. There is the biggest boom on the Gulf Coast you ever saw. Come down and get some of the money. Dates held open to fit better class attractions.

GLEN FLEMING, Manager, Gulfport, Mississippi.

MUSICAL MUSINGS

By THE MUSE

(Communications to 25-27 Opera Place, Cincinnati, O.)

The personnel of the Florida Syncopators, en route with the Demorest Stock Company, is Frank Higgins, Vernon Frank, Paul Jackson, O. P. Johnson, Frank McDaniels, John Dutrow, W. E. Patzold, Ray Earles, Bob Demorest and Bob Feagin.

The Coast-to-Coast Quartet, of St. Marys, Pa., write that so far their tour from Coast to Coast has been a success. The dance arrangements go over well. They travel by auto, sleeping and camping out in tents. The roster: Harold and Leo Kronenevetter, saxes.; Joe Malloy, banjo, and Tex Krouse, drums.

Carl R. Schmuck advises that he had the pleasure of hearing Prof. Vic Graham's 12-piece band with the Bob Morton Circus at Enid, Ok., recently, and says that Vic has a real band that is playing some pretty good stuff. At the time of writing Carl was en route to Winnipeg, Can., to join Leo Gartner's Symphony Orchestra.

The Vendome Splash, a pamphlet newspaper published by the Vendome Plunge, Sulphur, Ok., comments highly on the work of the orchestra there, the Boomers from O. U., and goes on record to state that it is the hottest band in that section. *The Splash* attributes a lot of the success of the pool and dance hall to the drawing powers of these boys. Mott Keys is manager, Curtis Smith director, Bo Curry drummer, Buryl Lottridge banjo, Bryon McFall bass, Al Bonnell trumpet and vocalist, J. D. Wade trumpet, Wilson Bishop trombone, Cecil D. Carothers and J. K. Wilkinson saxes.

Glen E. Carraway reports that a new organization, in name only, is now touring the South under the name of Mart Britt and His Orchestra. The personnel: Glen E. Carraway, trumpet; Bob Gilliam, trombone; Harold Moffett, drums; John Langley, sax. and clarinet; Duke Cantrell, sax.; Eddie Stiles, piano; Ed Marasco, sousaphone, and Mart Britt, banjo. They are reported to be meeting with success on all sides. The bunch is making headquarters at Jackson, Miss. The majority of the members of this orchestra were formerly with the Watson Bell Hops, a popular dance organization.

Craven's Golden Gate Band, of Des Moines, is reported to be drawing the biggest business in years at White Pier, Clear Lake, Ia. They will close their third season there September 15 to make a tour of the leading vaudeville circuits, returning to Clear Lake for their fourth season in 1926. The personnel: Clarence F. Craven, piano; Paul G. Beebe, sax.; Darrell Sheffield, sax.; Clark Warren, trumpet; Evan Tiss, trombone; Gilbert Vanosdale, banjo; Gordon Leach, bass, and Floyd Shiflet, drums.

Robert M. Turner, manager of the Chicago Nite Hawks Orchestra, dance and radio artists, now at St. Louis, has booked the Delmonte Theater there previous to a vaudeville tour which begins Labor Day. The personnel: Gus Hausman, piano-director; Fred Mueller, violin; Curtis Young, banjo; Henry Pikes, sax.; Chester Walk, sax.; Mike Ramsin', trumpet; Wayne Smith, trombone; Hank Lang, trumpet; Ed Kassing, tuba; Al Fuerst, drums, and Howard Thomas, specialty dancer.

Ralph Parks and his Luna Park Orchestra are enjoying an exceptionally good season at Luna Park, Houston, Tex. The band broadcasts every night from WSAV, Luna Park station, and their programs are receiving much favorable comment. Bill Mullins, radio star and entertainer, is on hand every night. The roster: Johnnie Harrison, drums; Teddy Skiles, trombone; Hugh Smithers, trumpet; Gerald R. Bittick, banjo-violin; Bill Mullins, sax.-clarinet, and Ralph Parks, piano, director and manager.

The Roberts Sisters' Orchestra, a five-piece orchestra of Chicago, is at the Hotel Miramar, Pass Christian, Miss., and the Hotel Belmar, Biloxi, Miss., for the summer season. This orchestra was on the Coast last winter and was very popular. The members of the orchestra are: Flute, Nona Roberts; piano, Edna Merritt; violin, Lila Groff; cello, Katherine Roberts; harp, Alice Locklin. The Misses Nona and Katherine Roberts have a number of specialties on the marimba. This orchestra has in the last few years filled engagements at the Gayoso Hotel, Memphis, Tenn.; Kolb's, at New Orleans; The Galvez, at Galveston, and in vaudeville.

The Bay Staters, formerly the Vincent Lopez Society Orchestra, are touring the New England States and finding business good under the management of E. Jos. La France, who organized this combination shortly after leaving the Lopez banner. La France states that past business proves he has a real orchestra, including singers, dancers and entertainers, featuring Sammy Baldwin, the "dancing demon", of the *Irene and Mary* show. Norman Hanley is with it and has trouble playing below high C, so he says. The lineup: Arthur White, sax.; Sammy Baldwin, sax. and dancer; Frank Higgins, sax. and clarinet; Joe Bertrand, banjo and blues singer; Norman Hanley, trombone; Billy White, trumpet; Manuel Ortez, trumpet; E. Jos. La France, tuba and singer; Cy La France, director, and Geo. Raiche, drums.

George M. Smith, of Smith's Entertainers, informs that the band is going over big at Pine Garden, Iron Mountain, Mich., and he has added a tuba to the lineup, which is: Geo. W. Smith, saxes.; Clair Ramsey, saxes.; Bob Anderson, trumpet; Jack Prescoe, slide; J. Creviere, banjo; Ray Obel, drums; Elmer Netl, piano, and Doc Baird, bass. The bunch is working an eight-month engagement with the Stecher Bros.' Booking Agency thru Wisconsin and Michigan at all the leading resorts. A photo of the gang reveals that they are all neatly garbed in white "gob" uniforms.

The fund for the marker of that grand oldtimer, Gabe Boone, has been increased to $42.35 by the receipt of $20.35 from Ray M. Wood, who took up a collection on the Cooper Bros.' Show. Ray opines that if someone on every show started a collection for the fund it would soon reach proportions big enough for a monument. Among those on the Cooper Bros.' Show who contributed are Ray M. Wood, James Irwin, Lee Smith, Charles Thomas, C. B. Clark, Tom Ford, Spivens, C. Bond, A. Sakolove, Jos. Graham, Robert Cook, Bob Peasley, Marcus Brooks, Mrs. Amie Lewis, Owen Lewis, Denny Helms, Geo. Whittier, C. E. Walker, Berne Waters, James Sperry, Doc Leon, Herman Bernal, LeRoy Smith, Dallas D. Davis, N. A. Crow, Mills, Pumont and W. R. Cook. Many thanks to all of them.

From London Town

(*Continued from page 56*)

prietors and Managers' Association, $5,150,000. Added to this we have the uncharted figures relative to about 3,000 active cinemas in this country. With this data it rather comes amiss when Government Departments and Parliamentary dignitaries think the show business is of no account.

Pros. Here and There

Harry Claff is back from Australia and looking as contented as ever. He speaks very feelingly of the late Mrs. Ford, mother of our only Ed. E. Ford.

Governor Sir James O'Grady, K. C. M. G., writes me saying that he hasn't heard from his bosom pal, Sydney Paxton, for ages, and wonders in what part of your country "our Syd." is. Jim's address is Government House, Hobart, Tasmania. Now then, Sydney!

Fred Barnes was playing the Stoll Ardwick Empire the other day and pulled a funny one on the audience. He had done his usual three numbers. In front of the "tabs" he told the folk that he would oblige with his latest successes. There was no response from the orchestra pit, tho Fred's music had not been cleared from the music stands. Nevertheless the musical director was adamant and wouldn't put over the other number. The result was that Fred got the sympathy of the audience and the house management got the blame. Oh no, there was plenty of time.

Charlie Austin was on the same bill with his new show *Parker the Sailor*. It's the usual type of Austin show and got the solid laughs. By the way, Stoll is getting the benefit of the once-a-night musical comedy program inaugurated at the Palace, Manchester, as they have to get rid of their acts and they get Stoll to take them over from them at Sir Oswald's price.

Barry Lupino has quit the *Dairymaids* and is back again in vaudeville with his brother Mark. Barry is always evolving splendid ideas for the advancement of things and belongs to all sorts of the latests clubs or stunts. Good advertiser is Barry. Ask Stanley.

Connie Emerald, who accompanied her husband, Stanley Lupino, to the States, is a vivacious little blonde and as a type of the British serio should do very well. She remained in the unfortunate Hippo show after Stanley quit.

Arthur Reece, who will always be remembered for his *Sons of the Sea*, is still revuing, but 'tis a pity that we haven't a few more of these character or actor vocalists on the halls. Arthur is not so prolific with his "Lord Mayoring" now as he used to be. You see Arthur is a "leetle" bit older.

Lola Krasavina is sailing for Buenos Aires. She is English-born and her family name is Wolkowsky, but Lola does an Anglo-French act and gets them with her catchy accent. She was a very big hit when Harry Marlow played her at the Royal Show at the Coliseum.

Fred Duprez is back again doing a single and has advertised his intention of selling his *Mr. Manhattan* production, lock, stock and barrel. There have been many shows of this heavy expensive type coming off the road simply because the receipts are not sufficient to make the traveling worth while. Not that we infer that Fred hasn't picked up a heavy bank roll and paid a hefty sum over to the Income Tax fellows. Curse 'em.

Joe O'Gorman, who has just come thru a very successful tour with the revival of *Irish and Proud of It*, says that he is going to retire.

George Bass is still scoring heavily with *Mr. Tickle, M. P.*, but he's on flat salary, so he hasn't got to do the figuring out of the profit and loss account if any. It costs around $2,000 for salaries alone and it is a touring show. Julian Wylian is the man responsible.

Here's the latest revue title, *The Income Tax Man*. Good Lord, who'd go and see such a gent—for pleasure? Most pros. at the moment are hiding themselves away in concert parties or trying little summer speculations on their own, but they are not advertising their whereabouts to their nearest or dearest.

ADDITIONAL FAIR DATES

ALABAMA

Huntsville—N. Ala. Colored Fair Assn. Sept. 30-Oct. 3. Chas. V. Hendley.

CALIFORNIA

Hayfork—Trinity Co. Fair Assn. Sept. 11-12. Dennis Rourke.

COLORADO

Hayden—Routt Co. Fair Assn. Sept. 16-18. C. P. Homer, Steamboat Springs, Col.

CONNECTICUT

Torrington—Litchfield Co. Fair. Sept. 24-26. George B. Nejame.

GEORGIA

Carrollton—Carroll Co. Fair Assn. Sept. 21-26. W. T. Henry.

IDAHO

Bonners Ferry—Boundary Co. Fair Assn. Sept. 17-19.

Kooskia—Kooskia Fair. Sept. 28-30.

Nesperce—Lewis Co. Fair. Sept. 30-Oct. 2. G. C. Pennell.

KENTUCKY

Paris—Bourbon Co. Fair. Sept. 1-5.

LOUISIANA

Leesville—Vernon Parish Fair Assn. Oct. 14-17. E. W. Wise.

MICHIGAN

Buckley—Tri-County Fair Assn. Sept. 8-11. H. Earl.

MINNESOTA

New Richmond—Dairy Days. Sept. 24-25. Joe Kreutzer, mgr.

MISSISSIPPI

Gulfport—Miss. Gulf Coast Fair. Latter part Oct., or early in Nov. A. G. Johnson.

OHIO

Kenton—Hardin Co. Agrl. Soc. Aug. 25-28. Ralph E. Pugh.

Wellington—Wellington Agrl. Soc. Aug. 26-27. C. E. Dirlam.

OKLAHOMA

Cordell—Washita Co. Fair Assn. Sept. 10-12. Carl Copeland.

PENNSYLVANIA

Linglestown—Linglestown Fair Assn. Aug. 25-28. F. D. Wagner.

SOUTH DAKOTA

Britton—Marshall Co. Fair Assn. Oct. 6-9. J. McDermott.

Garretson—Fall Fair. Sept. 17-19.

VIRGINIA

Fork Union—Colored Fair Assn. of Fluvanna, Inc. Oct. 6-8. Henry Grigg, Bremo Bluff, Va.

WISCONSIN

Crandon—Forest Co. Agrl. Soc. Sept. 22-25. Ray M. Ritter.

Portage—Columbia Co. Fair Assn. Oct. 6-9. D. R. Owen.

GEORGIA

Dublin—Oconee Colored Fair Assn. Oct. 26-31. E. Lamkin.

FIRST KITE TO LIFT A MAN IN AMERICA

USED BY THE UNITED STATES GOVERNMENT

Trademark picture shows Mr. Perkins flying on 14 Kites at Los Angeles, Cal.

"SKY-HIGH" ADVERTISING FROM BALLOONS AND SCIENTIFIC KITES

Huge Banners Displayed Over Baseball Parks Outdoor Gatherings AND Crowds WILL BRING RESULTS

Flying Directions with our Kites and Balloons.

"Charlie Chaplin" Kite imitates him accurately. It's a side-splitter.

Airplane with Aviator, suspended by kites, does superhuman stunts—Loops the Loop, Tail Spins and all Motions to Imitate a Real Aviator—Hair-Raising Advertising.

Write for full information and photos.

S. F. PERKINS AERIAL ADV. KITE & BALLOON COMPANY,

14 Rockland Avenue, Uphams Cor. P. O., DORCHESTER, BOSTON, MASS.

WANTED

SHOWS, RIDES, CONCESSIONS, BIG CARNIVAL COMPANY,

For YELLOW MEDICINE COUNTY FAIR, Canby, Minn., September 21, 22, 23. Write F. E. MILLARD, Superintendent Concessions.

WANTED

Shows, Rides and Concessions. Wheels open. Price reasonable for ex. on Rides and Shows. PERRY CO. AGRL. SOCIETY, Newport, Pa. M. L. Ritter, Secretary.

SMALL CARNIVAL WANTED for Washington Co. Colored Fair, Springfield, Ky., Sept. 10, 11, 12. Second largest colored fair in Kentucky. Special trains from Louisville. S. E. DAVISON, Secretary.

USE MINTS AND CHOCOLATES FOR PREMIUMS. Flashy packs. Sensational values. 10c brings samples. Always a winner. HELMET CHOCOLATE CO., Cincinnati, Ohio.

End your correspondence to advertisers by mentioning The Billboard.

PIPES FOR PITCHMEN
BY GASOLINE BILL BAKER

(Communications to 25-27 Opera Place, Cincinnati, O.)

"Crossword" (sometimes puzzling)? "No!"

This is about the middle of August. This for the good of the fellows who have failed to "realize" it.

LIE CONTEST

"I have all the kale I need!"—JAMES SELAMON.

Hear that Koo Koo Davis recently joined another hustler, Brewer, with a new line.

Evidently there is a large automobile plant at Green Island, N. Y., that functions as an aid to overcoming unemployment. It has three shifts of workmen, working eight hours each.

One of the boys wrote a pipe from Albany, N. Y., July 26 in answer to one that had appeared in a recent issue, but forgot to sign his name. Let's have it, ol' top.

Dr. Roberts Marlow, of the Marlow Distributing Company, writes: "Recently met Dr. Ward in Chattanooga, one of the finest medicine men I ever had the opportunity of meeting. He sure has a nice outfit and he knows how to treat visitors and works clean. Met Dr. Frank Howell in Knoxville, Tenn., another fine fellow. Also met Yon, the pen worker, in Knoxville, another real pitchman."

J. Sindar, handling the Ingersol razor-blade stropping outfit, has been spending a few weeks in Cincinnati, visiting offices, and during his visit to *The Billboard* last week stated he had been having excellent success. He came down from Detroit. Sindar for many years, at intervals, has followed the pitch game with various articles, periodically dealing in real estate and in other business.

Sam C. (Gummagahoo) Hayes, veteran knight of the tripes and keister, has been in and around Cincy the past three weeks, after working his way northward from Memphis, Tenn., out of which city he operated some time on Saturdays, is this week making the fair at Carthage, O. During a visit to "Bill" last week he stated that business has been steadily showing an upward trend with him, and

TIRES—TUBES

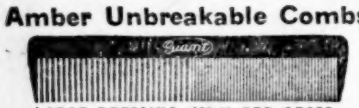
Have Advanced in Price, Causing BIG DEMAND FOR REPAIR KITS. DEMONSTRATORS, AGENTS, DISTRIBUTORS EARN BIG MONEY SELLING SUPREME NO-CEMENT White Rubber Self-Vulcanizing Tire and Tube Patch. Takes a moment to demonstrate. For particulars and new prices of Supreme products write

THE SUPREME PATCH MFG. CO., 135 Winder Street, Detroit, Mich.

DUPLEX BUTTON PACKAGE

Send 25c for Sample and Prices.
J. S. MEAD, Mfr., 4 W. Canal St., Cincinnati, Ohio.

Amber Unbreakable Combs



LARGE DRESSING, $20.00 PER GROSS.
We make 'em. Write for Catalogue.
BARNES THE COMB MAN
24 Calender Street, PROVIDENCE, R. I.

A MONEY-GETTER! Try it and see. Pitchmen — Demonstrators. Radio Stropper holds and sharpens all Safety Blades. Stropper, $9.60 Gross; Hone, $3.00 Gross. 16x1½-inch Leather Strop, $9.60 Gross. Sample Set, 25c, 25% on C. O. Ds.
RADIO STROPPER CO., 748 North La Salle St., Chicago, Illinois.

Mail Order Business!
At Home Selling EUROPEAN BONDS. Big profits. Big sales. We start you. $1.00 brings 100 Samples, Bonds, Banknotes and Coins. Circulars free. HIRSCH & CO, 70 Wall St., N. Y.

PHOTO CINEMA

Metal tube to contain water. Small lens with figure of a bathing beauty. Turn the button to change picture and the water spurts into your eye. One dozen to a box.

$2.50. One Gross, $25.00.

A Photo View Ring, made of Radio Silver, set with a 1-Kt. Montana Diamond. A picture of a beautiful girl can be seen through the hole in the ring. Per Dozen, $2.25; per Gross, $22.00.

Same as above, in assorted designs, fancy white stone set Scarf Pins, with place on side through which photo can be seen. Per Dozen, $2.25; per Gross, $22.00.

Photo Mirrors. When held up to the light a beautiful picture of girl can be seen. Per Dozen, 90c; per Gross, $6.50.
25% deposit, balance C. O. D.
ACE IMPORT CORP., 137 E. 14th St., New York

NOW IS SILK KNIT TIE TIME

BIG FALL AND XMAS BUSINESS GETTERS AND PROFIT MAKERS.
Right from our looms. Latest colors and designs. Guaranteed 100% pure Rayon. Nifty weaves. No dead ones.
GROSS, $30.00; DOZEN, $3.00. Seconds, 6 Dozen, $9.00. No less sold.
RAYON KNIT TIES (a bit Mercerized). Dozen, $2.10; Gross, $24.00.
PURE SILK FIBRE ACCORDION KNIT TIES. Gross, $33.00. Sample Dozen, $3.10.
($5.00 Deposit on Each Gross. No Checks.)
MEN'S FIBRE SILK HOSE, $2.25 Sample Doz., $25.20 Gross. Prompt shipments.
Don't delay. Write Today. Orders filled instantly. Your profits start at once.
LOUIS MOORE KNITTING MILLS, 121 E. Fifth Street, CINCINNATI, O.

Jumbo Red Black Tips Getting the Money, $66.00 Gross

JUMBO RED

Climax Front.

Snug Back.

You all know my Button Sets get the money.

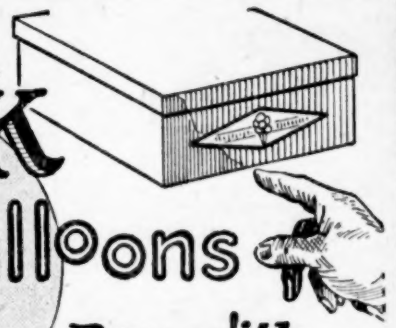
Forster's Gold Medal Set. Gross Sets..... 25.00
New Climax Potato Knife Set. Gross Sets.....$23.00

New Lock Link.

KNIFE SHARPENERS, $3.00 Gross up. Send for new Catalogue.
KELLEY, THE SPECIALTY KING, 407 Broadway, New York

Those Who Sell Medicine
SHOULD BE INTERESTED
Where Do the Successful Medicine Workers Get Their Medicine?
Write for Catalog.
The DeVore Mfg. Co.
185-195 E. Naghten St. *MFG. CHEMISTS* Columbus, Ohio
"OUR CUSTOMERS ARE OUR BEST ADVERTISEMENT"

Demand OAK Toy Balloons



In the Blue Box with the Yellow Diamond Label

EACH week OAK Brand jobbers receive shipments of fresh stock and can furnish these striking new Toy Balloon numbers. OAK Balloons are proving to be leaders everywhere because they embody the very highest type of quality and workmanship. Their vivid, brilliant colors as well as elasticity and inflation strength are retained, and they keep in stock exceptionally well. Be sure to specify the Blue Box with the Yellow Diamond Label.

Souvenir of the Fair

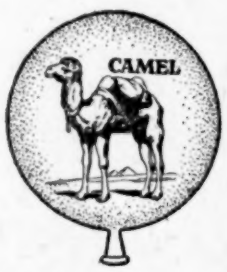
A particularly appropriate series of four different designs, specially adapted for use at fairs. Designs are exceptionally striking and this series is certain to bring quick and profitable sales.

Patriotic

Two-color effects on contrasting two-color Balloons, featuring our three most popular Presidents—George Washington, Abraham Lincoln and Theodore Roosevelt. Very pleasing.

Animal Transparents

Accurately drawn animal figures on balloons of vivid, single, transparent colorings that have educational value in addition to providing amusement.



Tri-Picture

A brand-new series of assorted brilliant-colored Balloons, each imprinted with three different animals in contrasting colors. Designs are separated into three panels by an attractive bar of contrasting color running from top of balloon to the neck. Very popular.

"THE BALLOON MAN" Sent Free

Street Men should send two-cent stamp for beautifully printed copy of "The Balloon Man"—an interesting poem by Hal Coehran, which we have published in a striking folder, reproduced in gold and colors. Write today!

The OAK RUBBER Co.
RAVENNA OHIO.

OFFICES (For Service to Jobbers Only)
NEW YORK CITY—45 East 17th St.
CHICAGO, ILL.—123 W. Madison St.
KANSAS CITY, MO.—3205 Broadway.
DALLAS, TEX.—Santa Fe Term. Bldg.
CLEVELAND, OHIO—732 National City Bank Bldg. (Export Dept.).
TORONTO, CANADA—Kelton Rubber CO., 505 King Street, East.

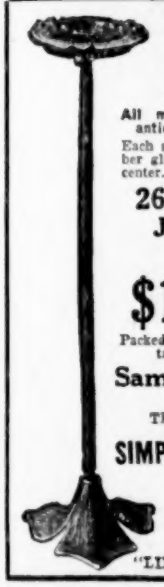
A WINNER FOR FAIR WORKERS

STILL GOING STRONG!
Can be sold for 15c and up. Packed in brightly colored envelopes, 18 in. long by 4 in. wide.

Pat. Nov. 25, 1924.

Send 25c for Sample of our new improved model Toy Aeroplane. $8.00 PER GROSS.
25% deposit with all orders, balance C. O. D.
Manufactured by
NATIONAL TOY AEROPLANE CO.
611 Broadway, NEW YORK, N. Y.

SMOKER STANDS



All metal—beautifully finished in antique bronze and verti-green.
Each stand equipped with light amber glass tray, match box holder in center.

26 Inches High
Just the Flash you want

$1.00 EACH
in Dozen Lots

Packed, unassembled, 6 to a container, equally assorted.

Samples, $1.25 Each
Prepaid.
TERMS—Cash with order.

SIMPLEX SPECIALTY CO.
Dept. 604 E
290 Broadway
New York

"LILY"

Silk Knitted Ties

ARE FAST SELLERS
EASY TO MAKE
$15.00 A DAY

Selling our regular 35c, 50c, 75c and $1.00 sellers for the price of $1.50, $1.75, $2.00, $2.50 and $2.75 per Dozen. All these SILK and KNITTED TIES sell like wildfire. You are sure to undersell everybody.

Latest styles in BUTTERFLY BOWS at $1.50 per Dozen.

NOVELTY SPORT BOWS for the price of 75c, $1.00, $1.25 and $1.50 per Dozen.

PRINCE OF WALES FAVORITE CRAVAT, $3.50 per Dozen.

ANGORA and FIBRE MUFFLERS, 50c, 75c and $1.00 Each. All are $1.50 and $2.00 sellers
25% deposit with all orders.

WRITE TODAY for full details

American Cravat Exchange
621-A Broadway, NEW YORK CITY, N. Y.

You CAN MAKE MONEY WITH THIS WINNER
O. K. KNIFE SHARPENER

(One-Half Regular Size.)

This Sharpener is a sure cure for dull knives. Just the thing for Canvassers, Pitchmen and Demonstrators. Single Gross, $4.50; 5-Gross Lots, $4.25 Gross. Prices F. O. B. New York. Weight, 7 lbs. per gross. Sample, 10c, postpaid.

Send for free price list of other good sellers.

CHARLES UFERT, 133 West 15th Street, NEW YORK.

PAPERMEN

We have the fastest selling Labor Paper ever put out. Petitions and sample copies that help sell it. The boys are collecting $100.00 per day with "Friend of Labor". Also "Radio Sun", America's big radio magazine. Paper receipts, collect $1.00 to $4.00. Also eighty trade papers, thirty-on-one receipt, all good sellers, such as Beauty Shop, Restaurant, Sheet Metal, Battery, Hotel, Welding, Garage, Filling Stations, Painters, Milk Dealers, Butchers, Groceries, Bakers, Soda Fountain and sixty-five others. Write us now for full particulars and get lined up for some big money. COMPTON BROS., Box 96, Findlay, O.

1000 Two-Color Gummed Labels $1
1000 $1.00. These are regular prices—not special. We make all sizes and styles, circular etc. to meet all requirements. Bright, attractive, snappy colors, fine printing. Get next to this. Illustrated, colored folder sent on request. Another satisfied customer.
G. HARTLEY GOOVER, Box 492, EL PASO, TEXAS

End your correspondence to advertisers by mentioning The Billboard.

he was looking forward to a prosperous fall season.

If it were constitutional for the local merchants of a town combining and putting over the keeping of persons from selling other articles than they carry in their stores, or even selling some of the same articles at a lower price than they do, what a "powerful cinch" the "combiners" would have, particularly if they could "govern" against the citizens' rights of overcoming hold-up prices by purchasing by mail order from outside individuals and firms.

Somebody (couldn't decipher the signature) piped that the King Komedy Kompany had played Van Wert, O., with a good performance and to a good business. The cast included: Dr. B. Horne, office, etc.; Billy King, lecturer; Wm. Morton and Sadie Fairchild, comedy and specialties; Musical Simms, blackface, cartooning and musical acts. Large crowds were on hand nightly, and the writer stated that Billy Morton, as producer, put on some dandy acts.

E. E. Burton recently piped: "Made the Centennial at Akron. It was fair. Sure had lots o' company. Mr. and Mrs. O. C. Cox came in time to see the 'bunch'. Among the paper men there were Doc Ayers, Bradley, Donohue, Riley, Brewer, Stoffel, Imboden and myself. Only four of us stayed for the best days—Bradley, Donohue, Ayers and myself—as we worked Wednesday and Thursday to good business. I am now on my way to some of the New York fairs. Donohue and I will seek a few subs. en route. Let's hear from N. A. Reed, from Illinois."

Technically and rightfully, what difference is there in the agent of some "outsider" manufacturing or jobbing firm calling at residences in a town to demonstrate the wares and take orders, and an agent ("drummer"—only an agent) of an "outside" wholesale house or jobber calling on the local storekeepers to take orders? Haven't the citizens the right to purchase from whoever they please? Are they spending anybody else's cash but their own? Have so-called "home-town" business men or officials the right to even indirectly restrict them regarding that privilege? If so, since when?

The main "knockers" against pitchmen selling their wares in a town (legitimately—there are hundreds of them who do) are selfishly inclined so-called "home-town" merchants, and their supporters are mostly weaklings (including officials) who "fall for the gaff".

Incidentally, saw a sign in a big store window last week, reading: "Straw Hats Reduced!" "$3.98 to $1.65"! Regarding the price quotation, is it assumed the reduction was below cost—even a margin of profit? And this sign was but one of many of like nature to be seen in a so-called "closed" town to street salesmen.

Clarence Heckendorn had not been heard from in some time—he "shooted": "Have made Lansing, Flint and Detroit since I wrote last. Am now in Iona, Mich., for a short stay, then back to Grand Rapids, en route to Wisconsin. Found Lansing fair and Flint very good, but 'hostile'—no pitchmen there except a few passing thru and one fellow who sells a tire patch—I got by only because I worked on an educational basis. At Detroit I found an overflow—more than 15 at one factory. No doubt friends of 'Shorty' Treadway, of soap fame, will be surprised to learn of his marriage to a beautiful girl from Indianapolis, and they are planning a trip to Arizona soon. The Mrs. and I already have an 'addition to our family'—a new 'roadster' ('gas buggy'), and in a few weeks will head it homeward, to Houston, Tex."

Doc M. C. Bell piped from Sherman, Tex.: "Just finished working in the fruit and melon country and came home for a few days' rest. Old-time reunions are in full swing now and they are

(*Continued on page* 140)

HERE IT IS!
GET ACQUAINTED

"Made in the U. S. A."

KEEN EDGE HANDY SHARPENER

$5.00 Gross; $4.50 in 5 Gross Lots; $4.00 in 10 Gross Lots. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D., F. O. B. New York City.

Keen Edge Knife Sharpener Co., Inc.
127 University Pl. (Cor. 14th St.), NEW YORK.

Big Profits!

Own your own business, stamping Key Checks, Fobs, Name Plates. Sample, with name and address, 25 cents.

HART MFG. CO.
307 Degraw Street,
Brooklyn, - New York.

FOUNTAIN PENS From $12.00 Per Gross Up
Write for Our New "For-All" Jumbo Pen at $30.00 Gross

SWISS DANCERS
TAKING THE COUNTRY BY STORM

Made of wood beautifully painted in flashy colors, with colored head feather and dress.

$12.00 GROSS

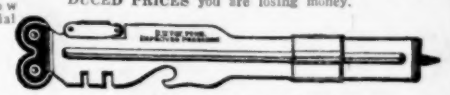
No illustration can do this wonderful item justice. ORDER a trial gross NOW. You MUST come back for more.
Sample, 25 Cents. 25% deposit, balance C. O. D.

Just received, FAMOUS COMBINATION TOOTH PICK, EAR SPOON AND MANICURE KNIFE. Fast seller. Sample, 10c. Gross..... **$4.00**

$18.00 Gross

Just Received
A large shipment of the Famous Seven-in-One Combination Glasses, celluloid frame—not tin, real magnifying lenses—not window glass. Special Low Price.

BUTTON WORKERS
If you don't buy your Buttons from us at our REDUCED PRICES you are losing money.



NEEDLE THREADERS

Best on the Market.
Gross, **$2.50**

NEW SHIPMENT JUST RECEIVED.
Our famous FEERLESS 5-in-1 TOOL. Big seller. Packed each in box with illustrated circular and instruction sheet. Gross.. **$16.00**

TUMBLING CLOWN
Will tumble and roll forever. Nothing to get out of order. A wonderful ten-cent seller.

Per Gross **$5.00**
Sample Dozen 75 Cents

Write for Canadian Prices on those items to Berk Bros., Ltd., 220 Bay St., Toronto, Can.

BERK BROS., 543 Broadway, New York

A CHANCE TO MAKE $25.00 A DAY

It's very easy to sell our Men's Neckwear in the latest silk knitted and fancy cut silk four-in-hands, priced at $2.00, $2.40, $2.90 and $3.40 per Dozen. You can undersell everybody and make a fine margin of profit. Also Butterfly Bows, all new up-to-date figures, stripes and dots. Special at $1.95 per Dozen. Write today for samples and full information regarding these wonderful values. A deposit of 25% required on all orders.

AETNA NECKWEAR CO.
927 Broadway, New York City

BALLOON MEN, CLEAN UP!

FRESH STOCK BEAUTIFUL COLORS. ALL ORDERS SHIPPED SAME DAY.

Double your sales. Don't have any more poor days. Make every day a big one. Here's how you do it.
Have your BALLOONS printed with name of Celebration or Fair or Park you are going to work.
Your name and ad printed on a No. 70 and shipped same day. $21.00 per 1,000.
No. 90—Heavy, five colors, pure gum Gas Balloons, fifteen different assorted pictures on both sides. Gross, $4.00.
No. 70—Patriotic. Gross, $3.60.
Squawkers. Gross, $3.00.
Balloon Sticks, Gross, 25c.
No personal checks accepted.
25% with order, balance C. O. D.

YALE RUBBER CO.
15 East 17th Street, NEW YORK CITY.

GOINTOBUSINESS for Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Candy Booklet Free. Write for it today.

W. HILLYER RAGSDALE, Drawer 42, EAST ORANGE, N. J.

MEDICINE MEN

YOU CAN COME BACK

to the same town next year if you use the Famous Old Reliable NUTRO Line. Sold only by the VETERAN HOUSE OF QUALITY,

SAVOY DRUG & CHEMICAL CO.,
170-172 No. Halsted St., CHICAGO, ILL.

Silk Knitted Ties That Sell Fast

Our $1.75, $2.00, $2.25, $2.50 per Dozen TIES are fast sellers. You display them and make sales. A sample order will convince you.
25% deposit with every order, balance C. O. D. 10% off on gross lots. Special discount on 5-gross lots.
Assorted BOW TIES at $10.80 per Gross.
MEN'S SILK HOSIERY, $2.35 per Dozen.

CONGRESS KNITTING MILLS
246 Congress Avenue, NEW HAVEN, CONN.

400% PROFIT FAST REPEATER

Here is the fastest and biggest moneymaker of them all. H. Michler, Wis. (15-year-old boy), has averaged $67.00 to $83.00 weekly for some time past. You can do better.

FREE SAMPLES
of whitest and lightest Shampoo ever made make it easy to get orders. With your first order for one gross we will include one gross of samples and one gross of circulars absolutely free. Write today for exclusive offer.

GEO. SCHMIDT & CO.
238 W. North Ave., Dept. Z, CHICAGO.

GERMAN SILVER

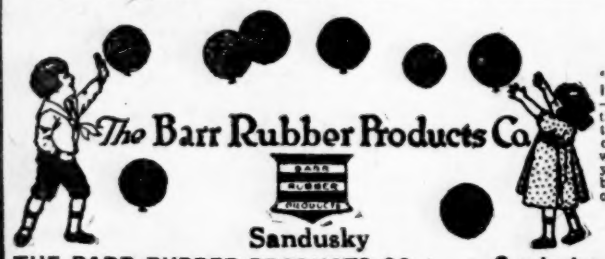
KEY CHECKS
YOU can be your own boss with our Key Check Outfit. Good for $5 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 25c.

PEASE DIE WORKS, Dept. D, Winchester, N. H.

SIGNS, BANNERS, CARDS

Easily Painted with the aid of Letter Patterns. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples. J. F. RAHN, G2433 Green View Avenue, Chicago.

BARR BRAND BALLOONS



The Barr Rubber Products Co.

Sandusky

Ask your jobber for "Barr Brand quality Toy Balloons"—sold by dealers throughout the country. If your jobber can't supply you, write us to inform you of a nearby jobber. Samples sent on request.

THE BARR RUBBER PRODUCTS CO., Sandusky, Ohio, U. S. A.

Manufacturers of High-Grade Toy Balloons and Play-Balls.

GOOD FOUNTAIN PENS AT ALL PRICES

$28 PER GROSS AND UP

14-K. gold-filled point. Self-filler with lever and clip and colored top. For both men and women. A quick seller at fairs and on the streets. Send 35c for sample Pen and complete information about these good items.

Medium and Jumbo Pens from $66.00 to $150.00 per Gross.

14-K. gold, iridium point. Black, red and mottled colors. Each pen carries this firm's guarantee. Write today. 25% deposit on all orders, balance C. O. D.

PIERCE PEN CO., 174-180 Worth Street, - - New York City

"I Made $7000 in One Year"

Sworn Statement by Frank DePries

DePRIES

He further states that he has made $900 in one month's time, $500 in a single day, individual sales of 180, 114 and 105 machines at various times. Mr. DePries has been with our company 8 years. Smith of Minn. reports for one week — 43 hours, 44 calls, 28 sales, and $166.20 profit. Robey, W. Va., quit a job at $175 a month and now makes $500 a month with us.

Approved by Underwriters

Any MAN can sell them

Used by the U. S. Gov't., General Motors, Standard Oil, Ford Motor Co., and other big buyers.

AGENTS WANTED

We need more men like these, because the demand for our *Super Fyr-Fyter* is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY

833 Fyr-Fyter Bldg., Dayton, Ohio

"SIMPLEX" Sells for 25c

Cut ½ ACTUAL SIZE. 4 DISCS.

KNIFE SHARPENER

100% PROFIT

Does all the work of a Dollar Sharpener

Hardened and ground large steel discs. Guaranteed to last a life time

Sample of Simplex with demonstrating handle, sent upon receipt of 20c, Rapid 25c

SIMPLEX SPECIALTY CO.

290 Broadway Dept. 604 E. New York

"RAPID" Sells for 50c

Cut ½ ACTUAL SIZE. 10 DISCS.

SOAP FOR MEDICINE And STREETMEN

We specialize on Soaps and Shampoos for Medicine and Streetmen. Large assortment Stock Brands. Private Brands a specialty. Quality, prices and service unsurpassed. Over twenty-eight years in business at present location. Write today for price list and free samples.

INDIANAPOLIS SOAP CO., Dept. 8, - - INDIANAPOLIS, INDIANA

WANT MORE MONEY?

Sell a line that sells to ALL MERCHANTS and make

$20 to $50 Daily

Lose no time. Get this while it's fresh. Agents coining money. Every merchant buys this miniature loose-letter Baby Billboard, all painted in five colors. Be first and get the cream.

But you must act today. Costs $10.80 Dozen. Sells $2.75. Profit, $22.20. Send for a dozen today and get in the first big sweep now on. Sample prepaid, $1.00.

DAVENPORT-TAYLOR MFG. CO.,

412 Orleans Street, Chicago, Ill.

IF YOU USE

Glassware—Chinaware—Silverware

Send for my Catalog, which lists many excellent specialties in these lines.

ENTZ PREMIUM SERVICE

8239 North Oakley Ave., CHICAGO, ILL.

Medicine Men

We can supply you with the best selling Herb Package on the market, formula attached. Real medicinal qualities, backed by a bank draft guarantee. NUX-HERBS & IRON TONIC at special prices. Free coupons. Liniment, Nerve Tonic Tablets, Salves, Corn Cure and Soap, all under your own label, if you wish it. Service the Best. Ask Our Customers.

BECKER CHEMICAL CO.,

235 Main St. (Established 1890) Cincinnati, Ohio.

Agents $60 a Week

Send for sworn proof. Paid daily in advance. Bonus besides. 90c an hour for spare time. Write orders for brand new line of Insured Hosiery for men, women, children. 96 styles and colors. Written guarantee to wear 7 months or new hose free. Finest line of silks, lisles, mercerized, cottons, etc. you ever saw.

Brand New Selling Plan

We deliver, or you deliver—suit yourself. Auto given to agents. No experience needed. Credit given. Write for samples.

WILKNIT HOSIERY CO., Dept. 1410 GREENFIELD, OHIO

AGENTS — SALESMEN

You can make $20 to $25 daily selling our

PHOTO MEDALLION

Send for our new Catalog and Revised Price List.

MEDALLION NOVELTY CO.,

258 Bowery, New York City.

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 300 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

SAY "I SAW IT IN THE BILLBOARD."

Pipes

(*Continued from page* 139)

almost as thick as medicine shows, of which there are so many the folks almost have to wear badges to keep from selling to each other. Visited Doc Sam Ward last Wednesday night at Dennison and enjoyed one of those old-fashioned chicken suppers after the show. Eat? Those who didn't eat weren't there! The pipefest held forth until 2 a.m., then all drifted to dreamland. Those of our 'bunch' present were my wife and I, E. G. Bryan, 'Sunshine' Mason, Doc Sam Ward and wife, Eletra Ward, Johnny Ward, 'Happy' McDonald and wife and Gayle Owens."

Notes from the Marshall Show—The Dr. T. R. Marshall Medicine Show, playing suburban towns around Washington, D. C., has been having good business despite bad weather. Members of the company have sure been some shoppers in Washington—even Dr. Marshall has added three new suits to his wardrobe and G. T. Ogden says he will soon own Washington, if his family makes a few trips into the city. Dr. Marshall showed himself a real good fellow recently, when he took the entire company in his large enclosed car to visit the Earl Woltz Players at Marshall, Va. Mr. Woltz has a fine outfit, with a swell new top; a fine bunch of people and puts on a real show. All went to the dressing room after the performance and a good old-time pipefest was enjoyed. Mrs. Woltz invited all to dinner the next day—all were "Johnny-on-the-spot" and had a fine feed. The Marshall Show has about four more weeks around the District of Columbia, then will make a long jump south, into Florida, where it will play about eight weeks around St. Petersburg—that is, if Doc don't spend too much time fishing. Master Frank Ogden has been ill for a few days, but at this writing is much improved.

Frank Keith writes: "The Keith Show is again under the big top for the summer season, after spending the fall and winter season in Oklahoma and Texas, which was one of the best seasons in that section of the Southwest. Closed the winter show at Cherokee, Ok., April 7, and began the long drive home to Baraboo, Wis., the morning of the eighth in a downpour of rain. Having made the trip with the bad road conditions thru Iowa and Nebraska in five and one-half days and distance of 1,270 miles, driving the house car along with the rest of the cars, believe it was making good time. Opened the tent season at Mt. Vernon, Wis., and despite extreme cold weather did a dandy business thru the entire week, except one evening. Are making 'week stands' again this season, in Wisconsin Minnesota and Illinois small towns, using feature photo plays and vaudeville. Was in Milwaukee a few days latter part of April and met Less Williams, Dr. Karras, Dr. Earling and others, and had a dandy visit with them all, especially Karras, who was doing office with me in Nebraska 23 years ago. We talked of the old days with Dr. Wm. Franklyn, one of the finest fellows in the world. I wonder where he is today, and should he see this pipe would be glad to have a line from him, as he was the best friend I have ever had. Baraboo (our home town) was a busy place this season, as there were four shows opening up from there, the three Holloway Brothers and myself. I would like pipes from all the oldtimers I used to know. We find plenty shows up in this section of the country at present. Had the pleasure of a day's visit from the Wm. Gross Medicine Show while they were showing at Verona last week. They came over and had Sunday dinner with us, bringing with them Mr. Hudson, Al Kitz and Mr. and Mrs. Gross. We visited

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Only first-class men need apply.

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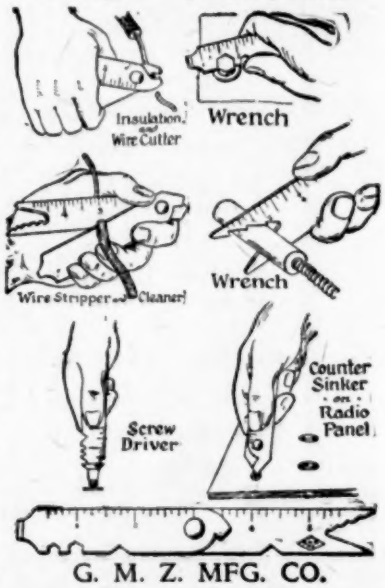

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Blue tops and bottoms, fitted with 14k gold-filled pen points. All workers.

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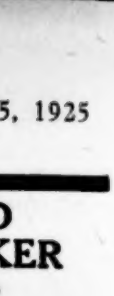

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LADIES' GLORIA SILK UMBRELLAS, with amber tip and amber bottom. Attractive handles. In black only. Per Dozen $10.00

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MEN'S UMBRELLAS, with curved handles, at the same price.

Remade with new frames and handles. 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Convince yourself of this extraordinary Special Priced Offer by sending order at once.

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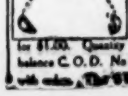

One of Nature's Greatest Curiosities, and the latest selling novelty on the market for Carnivals, Fairs, Stores and Streetmen. Price, $3 per 100, or 20 Sample Beans for $1.00. Quantity prices on request. Terms Cash, or 50% with balance C.O.D. No free samples. Display Ad. cards and circulars with orders. The GUNDLE SUPPLY CO., TILTON, N. H.

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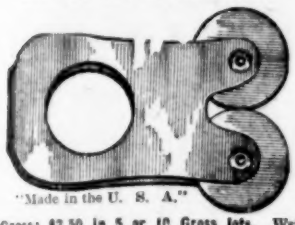
BRINGS HOME THE BACON



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$3.00 Gross; $2.50 in 5 or 10 Gross lots. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D., F. O. B. New York City.

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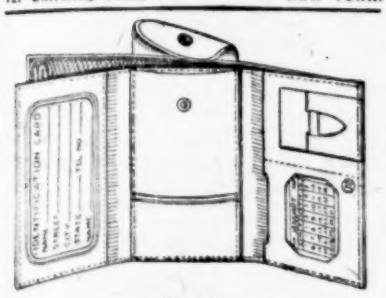

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Get started selling KING BILLFOLDS. Write today.

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Fire card. Large enough for R. R. Pass. 200 other styles.

KING RAZOR & LEATHER GOODS MFG. CO.,
S. B. Street, Indiana, Pa.

RUBBER BELTS
PEDAL PADS
and KEY KASES

WIDE RUBBER BELTS, 8 1/3 Cents Each.
First Quality Belts. Prompt Shipment.

Wide Belts with Clamp Buckles.....$23.00 Gross
Inch Belts with Clamp or Roller Buckles. 12.00 Gross
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Key Kases, Brown and Black..... 12.00 Gross
Ford Pedal Pads.....$2.65 per Doz. Sets

Belts can be supplied in 1 inch and ¾ inch width, in plain stitched, ribbed or walrus style in either black, brown or gray colors.

Terms: One-fourth cash with order, balance C. O. D., F. O. B. Gallon, O.

Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service.

NATIONAL MAILING CO., Box 131, Gallon, O.

I Made $21.00 In Five Hours

—writes Peter Werner of Chicago. "The first morning I started out I made a clear profit of $21.00 in 5 hours. All I say is, 'How about a nice new shirt?'—show my samples, and the sale is made." Like Mr. Werner and many others,

You, too, can make Big Money Selling Madison Better-Made Shirts

direct from our factory to wearer. Part or full time. *No capital or experience needed.* We show you how to succeed. Every man a prospect. Easily sold. Over a million satisfied wearers. We deliver to your customers. You just take orders. Your commission paid in advance.

Write for Free Samples
MADISON FACTORIES
560 Broadway (Estab. 1885), New York, N. Y.

EASY MONEY

RAPPLYING GOLD INITIALS and MONOGRAMS ON AUTOMOBILES. It's the easiest thing today. ANYONE CAN DO IT. You simply transfer them from paper. Takes five minutes to make $1.50, and costs only 5c. Write quick for FREE SAMPLES.

RALCO SUPPLY CO.,
1943 Washington St., Dept. 10, BOSTON, MASS.

MEN'S SILK SOX
(Slightly Imperfect)
$1.50 Per Dozen

Sell fast 4 pairs for $1.00. One dozen assorted Samples sent prepaid for $1.75. One-fourth cash with all C. O. D. orders. LONG-LIFE HOSIERY CO., 325 South Main St., Los Angeles, Calif.

Advertise in The Billboard—you'll be satisfied with results.

the Geo. Engersar Show, *Let Ole Do It*, at Mt. Horeb, and found them doing fine.

"The Andersons, Arch and Grace, have again joined our show. These splendid people were with us last season and will be with us the remainder of the summer, probably the winner, too, in halls. They recently completed a 'home on wheels' (a dandy) and with others of the type on the show it produces a neat flash. At this writing we are expecting a visit from some old friends, Ben and Mertie Huntly, who wired from their home in Winona, Minn., that they would do so."

Early last week received some data from A. G. Holmes, correspondence secretary of the National Pitchmen and Salesmen's Protective Association, Los Angeles, as follows: A few notes from the N. P. S. P. A.

We had a big meeting Tuesday in spite of the hot weather.

Out-of-town correspondence is keeping the officers busy and we are being well advertised among boys.

Louis Goldaber has left Los Angeles for 'Frisco and points north. He did very well with "babies in peanuts" and X-rays during his stay here; also he built up an acquaintance with some of the leading men of the town, Richardson, Chambers, etc.

"Doc" R. C. Finney has a wonderful chiropody parlor on Main street. He works from the front and seems to be getting all the business he can handle. Go to it, "Doc"; we're for you!

Frank Markham wrote in from Sterling, Col. He sent a very comprehensive list of readers and conditions of the territory he has been working, and it seems that working privileges are varied all over the country—one city is good and the next one only a few miles off is "poison". Some day the pitchmen will get wise to themselves and then all towns will be workable.

George Silver is in Detroit, Mich. He reports that things are pretty good there. He wants to be remembered to all the boys, both far and near.

The association is nearly a year old now, and still growing.

And the following was in type, but crowded out of last issue:

"The meeting was well attended last week and the different committees presented some very favorable reports.

"All of the cases pending have been continued to September 29. It looks a good deal as if the city is not very keen about having a definite decision handed down in some of the cases.

"We are getting many inquiries from pitchmen in different parts of the country and the association is growing right along. The N. P. S. P. A. is pleased to see that the boys in Texas have formed an organization for their protection and hope they will be successful in combating all the oppression that springs up in different towns from time to time. That is the only key to the situation (organization), and if the boys can only get that into their heads there will be more opportunities to go out and make a living than there are at present.

"A few of the boys are leaving town and there will probably not be a great number here between now and the fall. George Negus is leaving this week for a trip thru the Middle West. Louie Goldaber expects to pull out next Monday and quite a number of the boys are already on the road.

"Several of the knights have been working the shops in the Los Angeles neighborhood with pretty good results.

"It may interest the boys of pitchdom to know that Pipes of *The Billboard* are posted in the clubrooms of the association, and the boys derive a great deal

(*Continued on page 142*)

Pie Crimper and Trimmer

$3.00 AN HOUR EASY
Selling Pie Crimpers & Nu-Style Egg Boilers

For Boiling and Serving Eggs

Write quick for prices on Magic Gas Lighters, Jiffy Egg Beaters, Knife Sharpeners and our

30 OTHER BIG SELLERS

General Products Co.,
Dept. 5WS, Newark, N. J.

Buy Direct From Manufacturer

with the reputation of best quality goods for lowest prices. A trial order will convince you. New Creations in

SILK KNITTED TIES.
The Latest Designs and Shades.
No. 158 .....$1.75 per Dozen
Nos. 160, 165, 170..... 2.00 per Dozen
Nos. 250, 260, 270..... 2.25 per Dozen

SPORT BOWS.
On Elastic Bands. Assorted Colors.
One dozen on a card. Fits any collar.
90c per Dozen.
10% reduction in Gross Lots.
25% deposit, balance C. O. D.

ROYAL KNITTING MILLS,
271 Congress Ave., New Haven, Conn.

Oil Workers!

We are the largest manufacturers of this product in the world. Nice packages. Quality and quantity unsurpassed. Positively the lowest prices.

CEL-TON-SA MEDICINE CO.
1016 Central Ave., Cincinnati, O.

Wilson Made $47 in One Hour

STICK-A-LITE—a wholly new kind of auto trouble lamp—leaves both hands free to work! Magnetic base sticks tight on any iron or steel surface at any angle, even upside down. Reaches any part of the car. Can't fall or jar off—can't wear out. STICK-A-LITE'S usefulness is so apparent and its price so incredibly low that 8 out of 10 motorists buy.

In 20 years' manufacturing experience we have never seen anything to equal or even approach STICK-A-LITE for quick sales. Records are amazing. A schoolboy sold 35 in one afternoon. Merrill, Clark, Toffler, Machemer and Stone each clean up well over $200 a week, month in and month out. Wilson sold 56 STICK-A-LITES in one hour and thirty minutes—$70 net profit, or almost $1 a minute.

One Minute Demonstration

Amazing demonstration on any car in less than one minute. The effect is almost magical. Think! It sticks where you put it. Leaves both hands free to work. Throws powerful beam of light 250 feet. Trouble lamp, spotlight, a tonneau light and camp light, all in one.

Fast $2.50 Seller Your Profit, $1.25

Never waste more than one minute on a man who won't buy. Pass him up. There are plenty of others who will buy and buy quick. In one evening you can make a sum that represents the ordinary earnings of an entire week. Q[illegible] sales to garages alone can [illegible] an $5,000 a year to you. Just one or two hours a day can double your income.

$1,000 A Month

Merrill averages $800 a month.

Toffler keeps standing order for 800 Stick-a-Lites a month. Often sells more.

Clark has a standing order for 1,000 a month. Frequently makes $1,300 a month.

Machemer earned $315 in one week.

DISTRIBUTORS and Sales Crew Managers, write.

Free Territory—Mail Coupon

Test STICK-A-LITE without cost. $1.25 profits mount up to amazing totals. Find out why this low-priced, fast day and night seller means $5,000 to $10,000—even $15,000 a year. Anybody, anywhere, can average four or five sales an hour. How much can you make? The sky's the limit. We actually hesitate to say because it sounds too good to be true. But let us send you the most amazing sales plan ever worked out. Judge for yourself. Save valuable time by sending $2.00 deposit for demonstrator. This will be refunded if demonstrator is returned within 30 days. If you prefer send no money. Just mail coupon for full particulars. But act now.

Premier Electric Company
Dept. 16-J,
1800 Grace St.,
CHICAGO, ILLINOIS.

PREMIER ELECTRIC CO.,
Dept. 16-J, 1800 Grace St.,
Chicago, Ill.

Send me without cost or obligation full sales literature on STICK-A-LITE. Place X here if you enclose $2.00 deposit for demonstrator. ( )
This money refunded if you return STICK-A-LITE within 30 days.

Name .....
Address .....
City .....
State .....

AGENTS—SALESMEN

Big Money Monogramming Cars. Make $20.00 to $25.00 Daily.

Automobile owners want initials on their cars. You apply them while waiting, charging 25c per letter, three letters on each side of the car, six initial letters in all, for which you charge the car owner $1.50, and you make $1.44 profit. They could not get finer work if they paid $5.00; then again, no sign painter could give them as nice a job as you could do without experience in 15 minutes. You can sell to individual auto owners, or you can sell to garages and supply stores complete display outfits, like the one illustrated, at big profits.

500 Transfer Monogram Letters in three of our most popular styles, with eight Borders to match and complete working outfit only $5.00. Send money order or certified check. Outfits sent C. O. D. upon receipt of $1 deposit.

World Monogram Co., Inc.
Dept. I, NEWARK, N. J.

SOLICITORS AND ORGANIZERS

To enroll members in National League work for modification of Volsted Act. Live wires make good money doing this popular work. Special proposition for organizers, MEN and WOMEN. Apply

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Rm. 1107, 152 W. 42d St. (B'dway), New York City.

The last "word" in your letter to advertisers, "Billboard".

BALLOONS FLYING BIRDS WHIPS NOVELTIES
OF EVERY DESCRIPTION WILL BE FOUND LISTED IN OUR LATEST
FREE CATALOG
FOR 1925
QUALITY-PRICE-SERVICE

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Comparison proves you'll do better at

GELLMAN BROS.
119 N. FOURTH ST. MINNEAPOLIS, MINN.

MAILED FREE

Our new 192-page Catalog (No. 187), full of JEWELRY, SALESBOARD, PREMIUM and OPTICAL BARGAINS.

ALBERT MARTIN & CO.
123 West Madison Street, CHICAGO, ILL.
Formerly Manager of Morrison & Co.

VETERANS' SERVICE MAGAZINE 78 Watts St., New York

Service Men, Get Aboard! Work up regular monthly circulation route. 6c. Average sales over 100 daily at 25c. "Flag Rules Respects History", 3c. Sales 300 daily at 10c. "Patriot's Hand Book", also "Halt, Friends", 3½c. Sales 300 daily. Other good ones. Samples free.

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LIBRARY SPECTACLES, ALL ZYLO-SKULL-FIT TEMPLES, fine quality, accurately ground and focused pure white lenses. Sizes 8 to 144 inches.

Per Doz., $4.25
Per Gr., No Less, $50.00

Write for our illustrated Catalog of FLASH and SLUM JEWELRY, WATCHES, SILVERWARE and OPTICAL GOODS! Mailed free to you on application. Our prices are absolutely guaranteed lower than you can buy goods for from any other house in the world.

Per Dozen, $4.25
Per Gross, $50.00

ALTER & CO., 165 W. Madison Street, CHICAGO, ILL.

MAKE $40.00 A DAY!

Quality Knitted Neckwear Direct From Mills to You

You can build up a real tie business of your own by purchasing finely knitted Covington Cravats. Knit of best quality fiber silks in a large variety of beautiful, fast-selling, popular stripes, conservative shades and many others. Every tie full length and guaranteed to be the best at the price. Carefully finished to give longest wear. These ties sell for $1.00 and more in all stores.

Easy 50c Sellers
Only $2.00 to $2.50 per doz.

You can buy better ties for less money from us because we make every tie we sell—in our own big neckwear mills. You pay no middleman's profit. At 50c these ties are wonderful values. You can make over 100% clear profit for yourself. To order—send $1.00 cash for each dozen you want, and we will ship C. O. D. for balance, plus postage.

Or send full cash in advance and we will send ties to you, postage prepaid.

If you find you can't clean up $10.00 a day and more with Covington Cravats, send them back and we will refund your money. You take no risk. Satisfaction guaranteed. Order quick while present supply lasts.

COVINGTON CRAVAT CO.,
Dept. U-8-3, Covington, Ky.

MAIL THIS TRIAL ORDER NOW.

Gentlemen—I enclose $..... as first deposit on ..... dozen Covington Cravats. Please mail C. O. D. for $....., plus postage. I understand I may return ties for my money, if not satisfactory.

Name .....

Address .....

City .....

State .....

U8-3

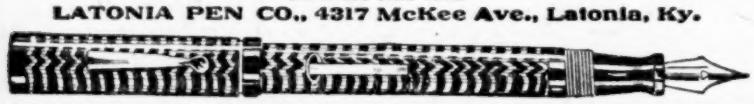
HERE IT IS—A BIG SELLER

Made of hard rubber, handsomely chased, in two styles. Gold-plated point, $28 Gross. Samples, 50c.

Same chasing with a 14-K. gold point. Fully guaranteed. Each pen in individ. box. $6 Doz., $60 Gr. Samples, 75c.

Ladies' and Gents' Sizes.

LATONIA PEN CO., 4317 McKee Ave., Latonia, Ky.



13¢ EACH IN GROSS LOTS

TELEGRAMS like this always coming in: "Received COD at Fort Lauderdale. Thanks for good service. Ship me at once don't delay one gross to Stewart one gross to Vero."

SELLS ½ GROSS EVERY DAY

He's going better than that now. And we've been talking about him over a year. A lot of other men are hitting around this mark. Now it's got to be a pretty good "poke" to sell like this. The Ferree No. 64x illustrated, of genuine leather, is right—in quality, utility, price. Right because we are one of the largest manufacturers in this line. Right, for we know our business, have a low overhead. What's more, leather has taken a big jump, yet our prices are the same as last year. No. 64x as well as several other Ferree items almost sell themselves, according to the letters we are receiving. MAKE A REAL PROFIT SELLING QUALITY POKES. WRITE FOR SAMPLE OF 64x QUICK-ENCLOSING 20c IN STAMPS. Ask for Catalog. You'll never make a more profitable or better move.

E. M. FERREE COMPANY, LOCKPORT, NY

Spark Plug Amplifier. Here's a new one as good as any and priced lower. Quantity prices low as 10c a set. Send 20c stamps for sample set of 4 and particulars.

GRANT MFG. CO.
Box R229 OMAHA, NEB.

WE MANUFACTURE THE NEW MARVEL CAKE DECORATORS

Featuring the Non-Leakable Rubberized Cloth Bag, eliminating the use of paper liners. Every housewife would like to decorate her own cakes, cookies, etc., in her home. Align yourself with this big item for the Fairs and Department Store demonstrations. They are sweeping the country like wildfire. Send 50c for sample outfit and prices. Positively no free list. MARVEL CAKE DECORATOR CO., 1304 Fond du Lac Ave., Milwaukee, Wis.

THE NEW SELF-FILLING FOUNTAIN PEN

$16.50 Gross

SAMPLE DOZEN, $1.50

Colored top and bottom, 14-Kt. Gold-Filled Point; separate clip attached; individual boxes.

Army and Navy Needle Books, 5 Papers Needles, 9 Assorted Darners.....$3.50 Gross
Lady Gay Needle Books, 5 Papers Needles, 9 Assorted Darners ..... 3.50 Gross
Each book in an individual envelope. Packed 3 Dozen to the box. Retails 25c Each. Deposit must accompany all orders. IRVING HANDLER CO., 32 Union Square, New York.

Thank You for Mentioning The Billboard.

Pipes

(*Continued from page* 141)

of satisfaction in reading them over every time they are in the rooms."

Hear that Fredlie Cummings, of cleaner fame, has been working in the Cleveland district with "Sizz" and peps. This is probably Freddie's first trip east of the Indiana line in several years.

C. A. Buck "shoots" from Toledo: "For the boys who do not know it, I have my string of horses here for the meet, opening August 15. Pete Nissen, who formerly worked paper, has his two-year-olds here, coming direct from the Salt Lake City meet. I have not worked paper during the past 10 years, but I like to meet up with the boys when opportunity affords that pleasure."

Recent notes from Clark's Big Fun Show: The show is playing in New York State and has been having very satisfactory business, and the performance goes over with a bang. Following is the roster: H. E. Phillips, manager and lecturer; George West, black-face comedian and stage manager; Ward-Knight, sketches; Jack Hall, novelty acts and motion picture operator.

Jos. E. (Mike) Whalen recently "shooted" from Buffalo that he had made Dayton "rotten", Columbus no good, Toledo good, Lorain fair, Cleveland no good, Erie had a two weeks' permit on one of the best corners; then came to Buffalo. Met that oldtimer, George Covell, the king of demonstrators, sitting in his car and peeling spuds in a metropolitan store. It seems that business has been bad everywhere in this section. I am next going (next week) to Detroit.

Prof. C. Barnes postcarded from Fremont, Neb.: "Was in Valley, Neb., last Saturday and was 'bottled up' tight—they only wanted $10 a day for pitching, and if entertainment was included that was extra. Am still working chemical cleaner. Would like a pipe from Frank Johnson, musician. In this part of Nebraska wheat was fair, oats fair, corn needs rain."

H. J. Taylor, well-known pen worker, recently migrated from Winnipeg, Can., to Cincinnati, where he is at present with the Louis Moore Knitting Mills, Inc., and was a pleasant caller on "Bill" last week. H. J. spent a part of last winter in Cuba (along with Fido Kerr and some others of the fellows), and it is possible that he will meander down

"CRYSTAL" Self-Filling Fountain Pen

"Crystal" is a real fountain pen with crystal writing point, mounted on bamboo barrel containing self-filling rubber ink sack and fitted with improved clip cap.

Use "Crystal" fountain pen as a business builder—offer it as a premium, let it attract new trade to your business. It is a great seller for concession men. Special prices in quantity lots.

WRITES LIKE A $10.00 PEN

Send For Sample

50c

$3.00 Per Dozen
$32.00 Per Gross

Write for prices in larger quantities.

LUCAS BROS., Inc.
Exclusive Distributors for U. S.
223 E. Baltimore St., Baltimore, Md.

Made in U. S. A.

QUICK PROFITS!

Selling the SHARPENETTE, the best razor blade sharpener made. Every man a prospect. A chance to "clean up" at the Fairs this season. Only 50c apiece in lots of 3 dozen. Order today. 25% deposit, balance C. O. D. Write now for complete information and additional discounts on this fast-selling necessity.

THE SHARPENETTE SALES CORP.,
25 Beaver St., New York City

FARM PAPERMEN

For Territory Covering Ohio to Maine, South to North Carolina—Fourteen States. Write to

E. L. TUCKER
8 North Water St., - Rochester, N. Y.

PERFUME SALESBOARDS

100-Hole Salesboard, 1 flashy 6-oz. Bottle Eau de Cologne, 2 flashy 4-oz. Bottles Perfume...$1.50

FOR TRUST PLAN WORKERS.

Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 59c. 3 assorted colors and odors.

Perfume Sachet, large size. Put up 20 Packets in Box, 36c Box. Brings in $3.00.

Unlabeled Vial Perfume, $1.75 Gross

Fine Perfume Sachets .....

Big Tall Can Oriental or Violet Talcum. Doz....$0.75

Big Toilet Set. Has Big Can Talcum, Bar Soap, Bottle Shampoo and Box Powder ..... Doz. $4.20

Medium Size Hair Tonic or Benzoin Almond Cream, with Sanitary Cap. Dozen.....$1.80

Big, Tall, 2-oz. Glass Stopper, Ribbon Tied Perfume. Dozen.....$1.80

Fine Bulk Perfumes—Rose, Jockey Club and Lilac. 1-Lb. Bottle, 75c; 2-Lb. Bottle.....$1.45

Big 1-oz. Flashy Bottle Assorted Perfume, Gold Labeled, Gold Capped..... Doz. $1.00
Big Jar Vanishing Cream.....
Big Jar Cold Cream.....
4-oz. Bottle Shampoo.....

Big 4-Oz., 6-In. High, Gold Plate Cap, Beautiful Sprinkler Top Bottles, Lilac or Jockey Club Perfume. Doz., $3.00; Big Flashy 8-oz. Size. Doz. $5.50

We ship by express. Cash deposit.

WRITE FOR OUR 1925 CATALOG.

NATIONAL SOAP AND PERFUME CO.
512 W. Huron Street, Chicago, Ill.

SOME THERMOMETER!

18 INCHES WIDE, 80 INCHES LONG.

JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK

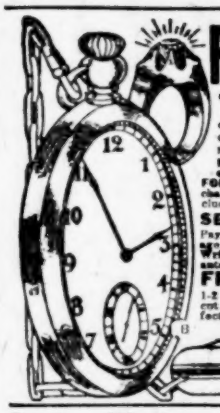
This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

$189.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.

THE CHANEY MFG. CO., BOX B, SPRINGFIELD, OHIO.



RING Free offer

THIS famous Bradley Railroad Watch is expertly adjusted, tested and guaranteed by million dollar factory. Rich gold effect engraved case GUARANTEED FOR 25 YEARS. Waldemar chain and knife to match included.

SEND NO MONEY

Pay postman $3.87 and postage when he delivers watch. Written MONEY BACK guarantee in every package.

FREE Elegant man's bachelor ring, set with 11 fast diamond cut gems. Blue white and perfect. Write now, postal will do.

R. W. Lee, Mass.

Garter Workers

YOU KNOW OUR GOODS.

Same high quality, but a new price for 1925.

$7.00 Per Gross Bulk $7.75 Per Gross With Cartons

BILL BOOKS

No. 534—Red Leatherette Comb. Books. Full Size. Gross..... $6.00

DEMONSTRATORS' SOX

No. 6655—Good Quality Cotton Sox. All Popular Sizes. Black, Brown or Blue. Per Dozen Pairs..... $1.50

25% deposit required on C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 West Madison Street, CHICAGO, ILL.

MAKE BIG MONEY at 1925 FAIRS

Wonder Wrenches

Opens Fruit Jars, Round or Square Cans, Bottles, etc. A wonderful demonstration specialty. Sells on sight for 50c. Send $3.00 for trial dozen. Write for our low quantity prices on

30 OTHER BIG SELLERS

General Products Co.,
Dept. 5E, Newark, N. J.

WE SELL German, Austrian, Hungarian, Russian and other foreign prewar and present Currencies and Bonds. JULIUS LOWITZ, 313 South Clark, Chicago, Illinois.

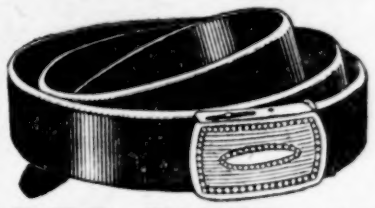
RUBBER BELTS

RUBBER GOODS

COLLEGIAN BELTS
1½ in. WIDE

Black, Brown and Gray, plain, stitched, walrus and pebble designs. 1" wide to 46" in length, complete with nickel-plated clamp buckles.

$10.50 Gr.



Black, Brown, Gray, Blue, Red and Green, complete with lever clamp buckles. Latest styles in Collegian Belts.

$27.50 Gr.

RUBBER RUGS, 20x40

A high-grade and serviceable Rubber Rug (looks like a rag rug) in three colors, Blue, Pink and Green, with neat double border in White. Regular retail price, $2.50. Sample, 75c.

$7.50 Dozen **$72.00 Gross**

25% cash with order, balance C. O. D.

ROSSEN-NESSOR CO.
AKRON, OHIO

HERE IT IS!!!

That Funny Little Hat With the Long Feather

No. 501—Imitation Felt Hats, 8 in. long, with long (8 to 10 inches) colored feathers. $8.40 per Gross, Complete. (Feathers and Hats come separate. Easy to assemble.) Sample Dozen, postpaid, 75c. 25% deposit required on C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 West Madison Street, CHICAGO, ILL.

AMERICAN EAGLE BUCKLES

"THE ORIGINAL EMBLEM", WITH THE "RED", "WHITE" AND "BLUE" ENAMEL COLORS.

With Rubber BELTS, $15.00 gross
With Leather BELTS, $24.00 gross

Complete line of Genuine Cowhide Leather Belts.

RUBBER BELTS, $12.00 gross

With Roller or Lever Buckles. Colors: Black, Brown, Grey, Smooth and Walrus. One-third deposit on all orders, balance shipped C. O. D. Write for our new Catalogue.

PITT BELT MFG. CO.,
705 5th Avenue, PITTSBURGH, PA.

10-Use Brush Outfit

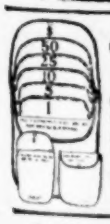
Agents $90. a week

L. A. Claudio, Va. writes: "Cleared $136 last week." Step into a big income, selling our wonderful 10-use Brush Set. Nearly every home buys. Washes and dries windows, sweeps, cleans walls and ceilings, scrubs, mops, etc. Saving in brooms pays costs many times. Great year round seller. Not sold in stores.

Over 100% Profit

Free Trial Offer. Our selling plan is a winner. Start without a cent invested if you wish. Send name today.

HARPER BRUSH WORKS
270 THIRD STREET, Fairfield, Iowa



JUST LIKE A CASH DRAWER
CANVASS COMPARTMENT MONEY PURSE

Pocket for each denomination

No sorting or re-counting. Saves time making change and mistakes.

Useful to all classes of merchants & cashiers

All canvass, 9x6 inches	$0.75
Imitation leather outside	1.25
All canvass, 11x7 inches	$1.00
Imitation leather outside	1.50

E. J. BOSWORTH Co. Rochester, N. Y.

MEN AND WOMEN EARN

Large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big repeater. Write for price and free sample.

Stick-On Window Lock Co., 16-22 Hudson St., N. Y. C.

MEDICINE MEN: Indian Herbs and Iron Comp., $1.00 Package, $1.20 Doz. 50c Rubbing Oil, 75c Doz. 50c Salve, 75c Doz. 25c Corn Cure, 60c Doz. 25c Skin-Shampoo Soap, 50c Doz. Guaranteed "repeaters". CHAS. FINLEY (Druggist), 4151 Olive, St. Louis, Mo.

Write for Terms.

KIRBY ART NEEDLE CO., Collinsville, Oklahoma.

SALESMEN

To sell complete line of Advertising Thermometers. Liberal commissions. THE OHIO THERMOMETER COMPANY, 540 East Pleasant St., Springfield, O.

there the coming winter—altho this has not been decided.

Notes from the Robbins & Hart Medicine Show: The show opened its open-air platform season at Girardville, Pa., April 27. For about nine weeks it was hard going down in a district where there were about a dozen med. shows (in and around Reading), which claimed they were having big business, but the management took their word for it and let them have that territory all to themselves and jumped back to the hard coal region. Played two weeks in Lansford, Pa., to good receipts; two weeks in Beaver Meadows and two weeks in Weatherly to excellent business, and the show is now in Ashley, doing nicely so far. The roster: J. B. Robbins, Mr. and Mrs. C. W. Hart, James Martin, Mose Gaston, Harry Hamilton, Schwartz and Lauder, John and Hazel (a team), and Dr. H. L. Lantz, consulting physician, who is doing the office work. J. B. Robbins is doing the lecturing.

Notes From Craig Bros.' Show—The show is up in the Catskills in New York State and doing fine. We are handling the Ba-Ha-Ni remedies and working clean. It is playing return dates, as it

(*Continued on page 156*)

SILK HOSE

$2.25 Per Dozen

We are running an advertising campaign on these Men's Hose and Agents can make from $10.00 to $20.00 a day easy. Very good quality hose. Can't be duplicated at the price. Money refunded if merchandise is not satisfactory. 25% deposit required on C. O. D. orders.

QUALITY HOSIERY CO.
1312 S. Halsted St., CHICAGO, ILL.

BEST BY TEST

KEEN-EDGE IMPROVED SHARPENER
"Made in the U. S. A."

$2.50 Dozen, $27.50 Gross, including Circular Guarantees. Cheaper in quantity. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D., F. O. B. New York City.

KEEN EDGE KNIFE SHARPENER CO., Inc.
127 University Place, NEW YORK CITY.

New MARVELOUS

ONE-MINUTE CAMERA.

Takes and finishes pictures inside the camera in one minute. Agents wanted. EXCLUSIVE TERRITORY. Make money selling these wonderful cameras or taking photos, or both. Two models. The "CROWN" takes photos 2½x3½ inches. The "ACME-CROWN" takes four different sizes—3¼x5½, 3x4½, 2x3, 1¾x2½ inches. No experience necessary. Anyone can operate them. Write today for special offer.

CROWN MINUTE CAMERA CO.,
Dept. 939, Norwalk, Conn.

ATTENTION, CONCESSIONAIRES!

NOVELTIES

No.	Per Gross.
B5302—Feather Pin Wheels	$ 3.50
B5173—Scissors Toys	2.75
B5157—Paper Blowouts	2.50
B5209—Water Pistols	2.75
B5144—Tin Foot Balls	3.25
B5389—Tooth Pick Knives	4.00
B5270—Jap. Folding Fans	3.00
B5153—Yellow Flying Birds	3.60
B5284—Tissue Parasols	4.00
B5283—Tissue Parasols	7.00
B5388—R. W. B. Cloth Parasols	36.00
B5358—Skidoo Hats	7.00
B5115—Celluloid Dolls	3.50
B5114—Celluloid Dolls	4.50
B5180—Tongue Balls	7.00
B6245—Toy Whips, 27-inch	5.00
B6246—Toy Whips, 36-inch	7.00
B4901—Gold Bead Necklaces	2.75
B4904—Glass Bead Necklaces	3.50
B4906—Assorted Bead Throwovers	9.00
B4922—Assorted Bead Throwovers	18.00
B4910—White Shell Chains	7.50
B4533—Jap. Decorated Cigarette Cases	27.00
B4528—Photo Cigarette Cases	15.00

WHEEL GOODS

No.	Each.
B4652—Ebonized Mantel Clock, 8-Day	$ 3.75
B4651—Tambo Shape Metal Mantel Clock	3.75
B4639—White House Clock	1.75
B6017—Rogers Nick. Sil. 26-Pc. Set, in Case	3.50
B6022—Rogers Nick. Sil. Set, 30-Pc., in Case	4.50
B6016—Belmont 26-Pc. S. P. Set, in Case	2.75
B6089—Crackeled Glass Barrel Wine Set	5.00
B6078—Silver-Plated 4-Pc. Chocolate Set	2.75
B6093—Silver-Plated 5-Pc. Tea Set	4.25
B6067—Silver-Plated Ice Water Pitcher	3.50
B5951—Horn Handle 3-Pc. Carving Set	1.65
B5952—Pearl Handle 3-Pc. Carving Set	1.85
B6082—Silver-Plated Fruit Bowl	1.50
B5940—Asst. Pearl Handle Intermediates	.35
B9341—Dressed Dolls, 18-in., Wood Fibre	1.00
B9323—Plush Teddy Bear, 18 inch	1.50
B9086—Nested Chinese Baskets	2.50
B8650—Overnight Suit Case	3.50
Beacon Topaz Blankets	3.25
Beacon Wigwam Blankets	3.50
Beacon Shawls, Fringed	4.50
Well-Ston Bridge Lamps	6.85
Well-Ston Junior Lamps	0.50
B9086—Nested Chinese Baskets	2.50
B8291—Jap. Umbrellas, 32 inch	.70

We carry big lines Watches, Clocks, Silverware, Jewelry, Beads, Cigarette Cases, Penny Goods and Slum Jewelry for giveaway, Baby Pipes, Celluloid Buttons, Celluloid Dolls, Toy Watches, Rubber Balls, Balloons, Horns, Noisemakers, Whips, Canes, Paper Hats, Jap. Umbrellas, Combs, Pencils, Needle Packages, Notions, etc.; Dolls, Paddle Wheels, Serial Paper Paddles, Hoop-La Rings and Boxes. Yes, we carry Airo Balloons. Catalog free. No goods C. O. D. without deposit.

SHRYOCK-TODD NOTION CO.

824 No. 8th Street, - - - St. Louis, Mo.

Streetmen Agents Demonstrators

Sell Something Absolutely New, Something Novel

THE "CLASSY" LACE FOR SHOES
(PATENTED)

Sells on sight. Every pair of feet a sale. No knots or bows to tie or untie. Convenient, comfortable, quick and healthy. Adjusts itself to every movement of the foot.

Plenty of Profit. Carry Your Stock In Your Pocket
Write for samples and prices.

THE "ORIGINAL MARVEL" FRUIT AND VEGETABLE KNIFE SET

THE SET WITH THE SHARP CUTTING EDGES, THE FLASH AND THE NIFTY WHITE ENAMELED HANDLES

Made of cutlery steel, heavily nickel plated and polished. Three and four-piece sets, each in an individual box. Send 25c for sample and prices.

Jobbers, write for our proposition.

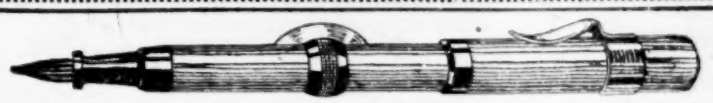
ACME M. G. MFG. CO. (Specialty Dept.) **NEWARK, N. J.**

"JUMPING BEANS" FROM OLD MEXICO

NATURE'S MOST PERPLEXING CURIO

They wiggle, move, jump, flop over. July and August crop the liveliest. Send $1.00 for 100, prepaid, or $7.50 for 1,000. Under proper conditions should live two months, but absolutely not guaranteed.

HENRY S. BEACH, Importer, Drawer No. 219, El Paso, Texas



BAMBOO PENS. Best grade screw cap, roller clip, $31.00 Gross. Large discount quantity lots. We have IMPORTED PENS, ALL KINDS AND COLORS. Send $3.00 for one dozen, all different kinds.

STANDARD PEN CO., EVANSVILLE, IND.

FACE POWDER
OUR USUAL HIGH-GRADE QUALITY

FACE POWDER
REGULAR $1.00 SIZE
—ALL SHADES—

WHOLESALE PRICES: $14.40 per Gross; (½) One-Half Gross, $8.00; (¼) One-Quarter Gross, $4.50.

VOEHL CO. FOR QUALITY AND SERVICE 542 LIBERTY ST., UNION CITY, N. J.

Snappy—PHOTO VIEW RINGS—Sell Big

Photo Rings, $2.00 Dozen, $21.50 Gross. Pins, $2.00 Dozen, $17.50 Gross. Pencils, $1.50 Dozen, $15.00 Gross. Cig. Cases, $2.25 Dozen. Dancers, $5.75 Gross. Andy Gump, $2.00 Dozen. On orders less than $5.00 add 25c extra. Samples, 50c each. ADVERTISING PREMIUM CO., 159 N. State St., Chicago, Illinois.

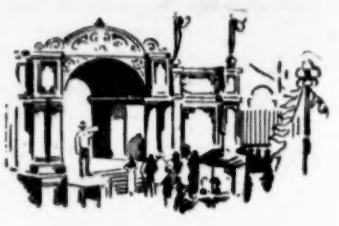
MEDICINE MEN We make Dry Herbs, Liquids, Tablets. Highest quality. Big repeaters. Lowest prices. Prompt shipments. Write us. TUCKER CHEMICAL MFG. CO., Paducah, Kentucky.

MAGAZINE MEN

Have a wonderful proposition on two-pay and short-term cards. J. J. STECKLER, 716 Andrus Bldg., Minneapolis, Minnesota.

TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
BANDS ~ FREE ACTS ~ CONCESSIONS

By CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

Rubin & Cherry Shows Back in the States

Executive Announces Organization Had Very Successful Canadian Trip

Minneapolis, Minn., Aug. 4.—The initial tour of Western Canada fairs for the Rubin & Cherry Shows came to a glorious end at Regina, Sask., which proved to be the best stand on the "class A" circuit. Altho there were heavy records at every other stand—Brandon, Calgary, Edmonton and Saskatoon—Regina took precedence over all others in the matter of attendance and receipts. "Farmers' Day" (Regina) was a whale of a hit, with Sousa's Band furnishing music. Thursday was also a wonderful day and Friday a big surprise. Thousands of autos parked outside the grounds, and crowds remained until the early hours of morning. After the final performances Saturday night the two-section train was loaded and early Sunday morning the shows bade au revoir to Canada, leaving with fond memories. After a long run to Minneapolis, 650 miles in all, over the Great Northern, with only a half-hour delay at the boundary line (thanks to the courtesy of U. S. Immigration Inspector Charles Young, Canadian Inspector William Rose, Customs Officer Gill and other officials), the show arrived in Minneapolis early Tuesday morning and is today playing day and date with the Ringling-Barnum Circus on opposite sides of the city, the Rubin & Cherry Shows being located at 25th street and 2d avenue, playing a five days' engagement. The show has another week here on the Minnehaha and 24th street lot before opening on the Big Four Circuit of Middle-West fairs at Davenport, Ia. This information is provided by Walter D. Nealand, the show's press representative, who further advises as follows:

An amusing incident occurred on the run from Regina to Minneapolis when a pet dog owned by Elsie Stirk fell off the train and delayed proceedings for 20 minutes until it was finally rounded up. W. D. (Davy) Cohn, special agent, who has been under treatment at the Mayo Hospital, Rochester, Minn., is back on the job with his old-time pep. General Agent W. S. Cherry, during the Regina engagement, was the guest of Mr. and Mrs. Arthur Raymond. Mr. Raymond, editor of *The Morning Leader* and *Evening Post*, was most liberal in his treatment of the shows and a wonderful booster. Four baby lions were born to "Sheba", one of the lionesses in the Wild Animal Circus, in Regina, and are thriving well under the care of Capt. Dan Riley. The Water Circus smashed all records at Regina. Anna Winters, one of the divers, has left for Aurora, Ill. Herman Eagles' eating emporium has been having excellent business. Trainmaster Edward Payton has returned from Chicago, where he attended the burial of his wife. Carl L. Lauther's two circus side shows enjoyed a banner week at Regina, and Carl likes the town very much. Jim Dunleavey's big snake and alligator show had wonderful receipts in Canada. Johan Aasen is a big favorite in his home town, Minneapolis. Many of the Ringling-Barnum folks visited between their performances today.

Walter Driver at Donaldson Funeral

Among well-known persons in the show world in Cincinnati who attended the funeral of W. H. Donaldson, August 5, was Walter Driver, of Driver Bros., prominent tent and awning firm of Chicago, he making the trip for that special purpose, accompanying Walter D. Hildreth, manager of *The Billboard's* Chicago office, and Mrs. Hildreth and others.

Just previous to the services Mr. Driver had opportunity to meet and express his sympathies to Mrs. Julius Thomson, widow of the widely known head of the tent and awning firm in Cincinnati bearing his name, who also attended the services. For many years Mr. Driver and Mr. Thomson were close friends.

Mrs. Jack Schafer East

Mrs. Jack W. Schafer, whose husband has the Garden of Florida Minstrels with Rice Bros.' Shows, recently left the show while they were playing Benham, Ky., to go east to Keene, N. H., for a rest and visit before the opening of the shows' fair season. Mrs. Schafer did not have time to stop off at Cincinnati for a visit to *The Billboard*, but postcarded that the company was having a good week at Benham.

Facts Versus Propaganda

Another Jolt for Carnival Knockers

Decidedly in contrast to ridiculous propaganda statements of the so-styled objectors to carnivals, to the effect that "they take in big receipts and leave nothing in return," "take all the money out of town," etc., which has many times been heard, spoken and seen in print (when editors allowed such assertions to appear), was a lengthy feature article that appeared recently in *The Willapa Horbor Pilot*, South Bend, Wash. Following are some excerpts, including a list of CASH expenditures of the show people while in South Bend so far as had been learned by the paper:

"Levitt-Brown-Huggins Shows closed a successful week here last Saturday night. . . . The South Bend Fire Department, under whose auspices this summer festival was held, got a gross of $629.20 as its share of the receipts. . . . Those who had previously objected to carnivals and some who still have a general prejudice to carnivals were forced to admit that there was not a single exception that could be taken to the show. . . . The 'black men' with the carnival behaved better than some of the local whites. . . . Despite the fact that the gross receipts were not up to expectations the carnival owners were satisfied. . . .

"*The Pilot* made a casual canvass of a number of the business houses along Water street, inquiring how they fared during the week in a business way. . . . Here are a few examples: The South Bend Bakery increased its business $250 to $300 over the week previous. It baked and sold for the carnival 6,000 biscuit buns, besides increased bakings of bread and other goods. The Bay City Market sold the carnival eating stands close to 1,000 pounds of hamburger steak and wienies, and Manager Schnee says his butter, milk and other meat orders were increased over the normal. He sold nearly a case of picnic hams. Every hotel, restaurant and confectionery store reports a doubled business. The Willapa Harbor Iron Works did repair and new work for the carnival owners amounting to about $80. Andreen, the shoeist, says he saw an increase in his shoe sales. The Women's Shop reported an increase. Some Raymond merchants also got a little increased business as a result of the advent of the carnival. The carnival company placed advertising at its own expense with *The Raymond Herald*, *Raymond Advertiser*, *Iwaco Tribune*, *Chinook Observer* and *Pe Ell Tribune* amounting to $29, all of which gave South Bend publicity. The South Bend Transfer Co. received close to $250 for the work of teams and trucks and men and feed for the animals. This was money that came out of the showmen's receipts. There were 300 persons with the show. Each individual had his own personal expenses that he expended out of his salary or from the earnings from his booth or show.

"So it is figured that when a fair balance is struck as between the actual earnings the show owners took out of South Bend and what the show left with the merchants and business interests of South Bend the balance was greatly on the side of the town."

Remunerative Tour in New England States

Enjoyed by Miller Bros.' Shows

New York, Aug. 5.—Word reaches *The Billboard* from Clay M. Green, general agent for Miller Bros.' Shows, that they will start their string of fairs August 17, and will make a couple of New England and Canadian fairs. Tho this is the first time the show has played New England, Green reports business along the line very good; also that the Fireman's Association in Worcester, Mass., recently presented Manager Morris Miller with a beautiful loving cup in token of the treatment that was accorded the firemen and for the splendid receipts they received for their benefit. This particular spot was a "red" one from all reports. This first invasion of New England for this organization is proving successful enough to warrant its going back next season, he further states, at which time they will hit the high spots.

Zeiger Shows Have Montana State Fair

C. F. Zeiger, head of the amusement organization bearing his name, the C. F. Zeiger Shows, wired *The Billboard* from Casselton, N. D., that his show will play the Montana State Fair, at Helena, September 7-10; also the Western Montana Fair, at Missoula, September 29-October 2. The show was at Mandan, N. D., last week.

"Tupelo" a Hero

He was just a "big, fat, jolly Negro cook on the dining car" of the Rubin & Cherry Shows, a fellow whose infectious laugh and broad grin kept gloom away, but when the occasion came he proved himself a hero. Wallace Priest is his name, but to his associates and attaches of the show he is known as "Tupelo". When the late Mrs. Edward Payton, wife of the trainmaster, was enveloped in flames in her stateroom adjoining the dining car Friday afternoon, July 24, as a result of disinfecting fluid becoming ignited, her screams brought "Tupelo". Breaking down the door, he tore the burning clothes from Mrs. Payton's body and quickly rolled her in the sand near the car steps until the last ember was extinguished. Rushing back into the diner he grabbed two pails of water and dashed it onto the flames, supplementing it with the contents of the coffee urn. After extinguishing the blaze single-handed he rushed a quarter of a mile to the show lot to breathlessly report the accident. Had it not been for his prompt action Mrs. Payton's body would have been cremated in her room.

After bandaging his hands the brave negro calmly returned to his kitchen range and resumed his tasks. His heroism so impressed Rubin Gruberg, manager of the shows, and the managers of the various attractions that a movement was started to devise a suitable reward for "Tupelo" to show the appreciation of the showfolks for a courageous man, who showed his heroism in time of need.

Fans Greet Sheesley Shows

Iron Mountain, Mich., Aug. 4.—Outdoor amusement fans and friends of the Greater Sheesley Shows greeted that organization's two-section train when it arrived here Sunday afternoon. Last season one of the very good engagements of the Sheesley Shows was at Norway, Mich., eight miles from this city, and many citizens of that vicinity have called on Manager Capt. John M. Sheesley, who is a popular showman in this territory. According to announcement of an executive of the shows, this will be the last date of the organization in the Iron Range, it jumping next week to a location near Chicago, from where it will start a string of fair dates at Danville, Ill., this month.

Harold Bushea in Cincinnati

Harold Bushea, general representative of the Lachman-Carson Shows, was in Cincinnati last week on railroad and other business for his organization. He left for some point in the Central States to close for a stand to break the show's jump from Illinois to Oklahoma. While at *The Billboard* Mr. Bushea expressed deep regret that he was unable, because of his business duties, to be at Cincinnati in time to attend the funeral of the late W. H. Donaldson.

W. C. Fleming a Visitor

William C. (Bill) Fleming, the Johnny J. Jones Exposition general representative, stopped off while passing thru Cincinnati last week to pay *The Billboard* a visit and attend the funeral of Mr. Donaldson. Mr. Fleming a few days previous had started a trip westward from New York, having returned from his jaunt into Canada. He expressed himself as greatly enthused over prospects for the Jones Exposition's coming return engagement at the Canadian National Exhibition at Toronto.

Corenson Has Immediate Good Prospects at Frisco

San Francisco, Aug. 5.—The local office of *The Billboard* was advised Sunday that within 24 hours after taking over the Embarcadero Fiesta, "joy zone" of the coming California Diamond Jubilee, Sam Corenson had booked 4 rides, 4 shows, including "Whitey" Gillespie's 10-in-1, and 14 concessions. Indications point to this being the biggest celebration San Francisco has had since the Exposition.

Hasselman in Chicago

Chicago, Aug. 5.—Ben Hasselman, who has closed with Miller Bros.' Shows, is here and will be around Chicago for some time.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

J. Geo. Loos Shows Visited in Kansas

Kansas City, Mo., Aug. 5.—One evening last week while the J. Geo. Loos Shows were in Lawrence, Kan., the writer, the Kansas City representative of *The Billboard*, motored to that city and made a very enjoyable visit.

While on the midway had the pleasure of meeting Hon. Frank M. Holliday, Mayor of Lawrence, who was there with his wife and daughter, Lora Alice, and his father. Mayor Holliday informed that the Loos Shows had made a most favorable impression and that everyone seemed delighted with the way the shows were conducted.

This 25-car show was well spread out on the lot and presented an attractive appearance, with the big brilliantly lighted entrance arch and midway replete with electricity, making the scene "bright as day". All 12 shows, 6 rides and the 40 concessions were doing a nice business, with Dave Jackson's Dixieland Minstrels not only doing capacity but turning 'em away until the next show.

The shows played Lawrence under auspices of the Eli Ferrell Dorsey Post No. 14, American Legion, and were secured thru Jack Grigsby, well-known promoter.

"Jungleland" (circus side show), owned by Wilson & Missamore, is a new show just added the week previous to Lawrence at Cherryvale, Kan., and presents a very interesting exhibit of animals, including lions, tigers, bears, monkeys, antbears, etc. Also Madame Ursula Hoetzel added the latter part of the Lawrence stand her splendid bird act of eight trained cockatoos. All the animals have pretty new cages, 12 in number, made especially for this show in Wichita, Kan. The other attractions include Dave Jackson's Minstrels, McLemore's Monkey Speedway, Wilson's Outlaw Show, Wilson's Snake Show, Montana Athletic Show, Edwards' Posing Show, the Loos big 10-in-1, Baby Alice, fat girl; Jazzer (fun house), Edith Wilson's motordrome, Price's platform show, and the rides—whip, merry-go-round, Ferris wheel, chair-o-plane, seaplane and fairy swing. The big line of concessions looked very neat and well stocked. Luther, the four-handed wonder, is one of the big features at the 10-in-1 show, and T. H. Gaither is one of the prominent concessionaires, with the following agents: Alabama Dan Rice, Lyle Hoag, Jack Griffin and S. W. Gaither, his brother. Mrs. Daisy Steveson, wife of Les Steveson, special agent on the show, was the envy of at least all the lady visitors with her tiny little Pekinese dog, said to be one of the smallest in existence.

The Loos Shows open in March each year and remain out until the latter part of December and are always welcome visitors along their territory, making several of the larger fairs and especially in their home State, Texas. Mrs. Loos and her little daughter, Betty Jane, were visitors the night the writer was, but will remain in Kansas City while the shows are in this territory, Marshall, Mo., the week of August 3d, and the Missouri State Fair at Sedalia August 15 to 22. Thursday night, July 30, all the folk on these shows after the close of the evening's performances adjourned to Woodland Park in Lawrence and enjoyed a real old-time show-folk dance, lasting well into the next morning. Raymond D. Missamore, treasurer of the shows, and B. W. Bennar, in charge of rides and the lot, were courteous in showing us over the lot and in the shows and we wish to express appreciation in this way to them and Jack Grigsby, whose guest we were during the Lawrence visit.

Success Marks Start of Keystone Shows' Fairs

George S. Marr, business manager of the Keystone Exposition Shows, owned by Sam Mechanic and Max Gruberg, informed *The Billboard* last week that the shows had excellent attendance at their first fair of the season at Harrington, Del., week ending August 1. Last week they were at the Pocomoke City (Md.) Fair, where business to date has been but fair owing to inclement weather.

Mr. Marr further advised that they were carrying 10 shows, 5 rides, 50 concesions and 2 free acts and 2 bands, and gave data on their itinerary as follows: Tasley Fair, Tasley, Va.; Great Salisbury Fair, Salisbury, Md.; Cambridge Fair, Cambridge, Md; Dover (Del.) Firemen's Convention; Great Morgan's Grove Fair, Shepherdstown, W. Va.; the Labor Day date; Berkeley County Fair, Martinsburg, W. Va.; Twin City Fair, Petersburg, Va.; Louisburg Fair, Louisburg, N. C.; Colored State Fair, Raleigh, N. C.; Sanford (N. C.) Fair, Walterboro (S. C.) Fair. The show will close about Thanksgiving week.

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Convince Yourself---Write for Our New Beautifully Illustrated Price List to Any of the Three Distributing Points Listed Below.

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Our Price List Means Money to You. Be Sure and Send for Yours Today Without Fail

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SINGER BROS., 536-38 Broadway, N. Y.

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CAROUSEL MUSIC

Wurlitzer Band Organs for Carousels are powerful yet full of melody and harmony. All the latest popular tunes are available. There is a special type of Wurlitzer Band Organ for every kind of indoor and outdoor show.

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THE RUDOLPH WURLITZER MFG. CO.

North Tonawanda, N. Y.

Wise Shows

The Wise Shows had a successful first stand in Big Sandy Valley of Kentucky at Paintsville. On Monday, while the shows were setting up, several of the concessions got a steady play before they had a chance to get their flash up. Mrs. Harry Donan had her "privilege" in before the night crowd came. The writer's chair-o-plane, the first to play in this town, made a big hit. Each night's business was greater than any whole week this season. Thurston Apple's Motordrome and Little Micky, the daring rider, have been a center of attraction since opening with the show. Floyd Ratliff added a cigaret shooting gallery to his concessions, operated by Charlie Ward. George Genac, who was injured by the large monkey, has returned to the show and is again on the front of the 10-in-1. George's arm is healing nicely, altho he will lose the use of one finger—the ligaments of same were torn so badly that it was impossible to draw them together again. Manager Wise took a business trip away from the show for the purpose of buying another ride, to be here in time for the fairs, which start at Rodgersville, Tenn. Joe Turner's Athletic Show has been enjoying good business. The Minstrel Show has been strengthened by the addition of some fast steppers, and Stage Manager Ridley is giving his audience a red-hot show.

MRS. D. WISE (for the Show).

Macy's Exposition Shows

Eddie Arthur, ex-carnival owner; Harry LaMont, promoter of the Broadway Shows; Tom Christian, Jimmy Lloyd, well-known general agent, but now in business at McComb, Miss., were among visitors to Macy's Exposition Shows at Nicholasville, Ky.

Tressie McDaniels now has his new show in operation. Steve Avery and "Whitey" Eddieburn are adding two more concessions to the lineup. Mack Hendricks has joined to take the position of lot superintendent. Eddie Gormier has assumed the position of assistant manager left vacant by Hank Spellman.

"Scotty" Kelly and his concessions have returned after sojourning with some other shows.

The show after the close of the fair season will play Florida territory all winter.

DE WITT CURTISS (for the Show).

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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Direct from Aluminum Factory

"CHALLENGE" Assortment

← 50¢ each →

72 Pieces → $36.00 ← 72 Pieces

2-Qt. Panel Perc. — 8-Qt. Panel Pres. Ket.

A sensational value in high-grade, good weight, highly polished Sun-Ray Finish Aluminum, which challenges competition—not to be compared with the poorly finished, soft metal, paper-thin grade of Aluminum ware. Note ample sizes and panel designs.

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6 Each 3-Pc. Sauce Pan Sets (1, 1½, 2 Qts.)

Total 72 Pieces. Cost 50c Each. Only sold in unbroken Assortments at $36.00. 25% cash with order, bal. C. O. D. Immediate Shipment. Large Stock Constantly on Hand.

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With four large modern plants located on private railroad switches, and unlimited stocks, we can give immediate and unexcelled shipping service.

VALUES

We offer the best grade of Aluminum obtainable for the money asked, and can furnish practically any utensil desired.

Write for complete Catalog and Prices.

For Sale

One Wurlitzer Style "U" Orchestra Piano, complete. Address CALMAR SAVINGS BANK, Calmar, Iowa.

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Umpire can't cheat either team. Will lease on percentage to team. WADLEY BASEBALL SYNDICATE, 2444 Federal Street, Chicago, Illinois.

5 Sticks of Chewing Gum to Each Pack for 1c
Spearmint, Peppermint and Fruit Flavors. For Premiums, Schemes and Concessions. Flashy boxes. Double your money. Novelty packages. New gum ideas. Ball Gum, Give-Away Gum, etc. Deposit required. We are the biggest in the "premium gum" business. HELMET GUM SHOPS, Cincinnati, Ohio.

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Esmond Indian Blankets. Each... 2.85
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Crib Blankets, 30x40. Each..... .65

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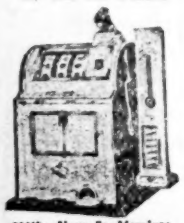

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With any Drug Store, Confectionery, Cafe or Pool Hall, and SELL OUTRIGHT.

SEND US YOUR ORDER.

Mills slightly used Machines, 5c and 25c play, $70.00 Each. We take machines back less $1.00 per day. You can't lose. Machines overhauled, $15.00, plus necessary repair parts. Dean's Mints, $1.50 per 100 Packages; $13.00 per 1,000; Full Case, 2,000 Packages, $24.00; 5-Case Lots, $22.00; 10-Case Lots, $21.00. Special length Mints to fit front venders, same price. Brass Checks, 5c size, $2.00 per 100, $15.00 per 1,000. Used Machines bought if price right. Give serial number and make. We carry complete line of Machine Parts. Complete line of Brewer Boards carried; sold at factory price. Send 25% money order with all orders

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NEW SUPER-JUMBO BURNER for Cook-House Men

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IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

Morris & Castle Shows

Week ending August 1 the Morris & Castle Shows played Superior, Wis., which had an ordinance prohibiting the showing of carnivals within the city limits, under the Ancient Order of Hibernians. By special concession on the part of the "city fathers", the show was located just five blocks from the main corner of the down-town section, on Belknap street.

The final days at the North Dakota State Fair, at Fargo, were all that could be expected. It rained "pitchforks" on Thursday, completely ruining the entire day, which brought down the gross receipts somewhat. All three fairs in North Dakota—Minot, Grand Forks and Fargo—were good from the show's standpoint.

"Bob" Lohmar, the show's general agent, who now has the entire season contracted for, and John R. Castle and the writer had the pleasure of being accompanied by Thomas H. Canfield on their trip ahead of the show to Superior. The party spent Friday night in company with the show's special agent, J. C. Thomas, at the Progress Exposition, then being held in Duluth, Minn., being joined by D. D. McEachin, one of the Minnesota State Fair directors. While at Fargo the show management had the pleasure of a visit of Frank W. McRoberts, former secretary of that fair, along with a large number of fair officials, some named in a recent "show letter", and many that the writer failed to make note of, for which he is very sorry indeed. Among visitors noted at Superior were Mrs. John Sheesley and party of friends, who for the evening were guests of Mrs. John R. Castle; "Monty" Montgomery, of Grand Forks; Wilbur Ross and Les. G. Ross, president and secretary of the Superior Tri-State Fair; Archie Putnam, secretary, Chippewa Falls (Wis.) Fair, and Harry Illions, manager for Mr. Maynes' novelty rides, which were recently at Duluth. Harlan Edwards, son of Mrs. Daisy Hill Stanley, celebrated his 14th birthday at Superior, receiving many presents, including his first long-pants suit. Russell Shields recently received an 18-foot Regal python for his "Reptiles of the World" attraction. It is a wonderful specimen. Mrs. Pete Thompson was confined to her stateroom, very ill for about a week. Mabel Mack has gone to Rochester, Minn., to undergo examination at the Mayo Clinic.

JOE S. SCHOLIBO
(Director of Publicity).

Mad Cody Fleming Shows

The Mad Cody Fleming Shows have been enjoying very satisfactory business the past several weeks in Indiana. Rensselaer was the stand booked by General Agent Dale for the week ending August 8.

The show's lineup: Rides—Barney Google, Jimmie Fisher, manager; Eli wheel and mixer, Lew Jenning, owner, with Ted Martin as manager the mixer and Virgel Nicewaner the Eli wheel; merry-go-round, "Dad" Robuck, owner; Polly Oliver, foreman. Shows—Athletic, Bob Rush, manager; Big Snake, Sandy Sanders; Animal Show, Colonel Griffen, with Captain Baker and Arlow Edwards inside; Fat Girl (Jolly Mary), Harold Copeland, tickets and talker. Concessions—Burt Hamilton, 3; Tiger Mack, 5; C. Dowdy, 1; Mr. Scott, 1; Mrs. Scott, 1; Mr. Gibson, 2; John Cowan, 2; Pop Wheeler, 1; Alex Sauve, 1; Mr. Burnell, 1; Lichlighter, 1; the writer, 3; Harry Tines and Clem Robuck, 1; Myrtle Wright, 1; Mrs. Gibson, 1. A pair of baboons have been ordered and another show will soon be on the midway. The staff: Mad Cody Fleming, owner; C. L. Jennings, assistant manager; John Dale, general agent; John Cowan, special agent; Tiger Mack, trainmaster; Burt Hamilton, *Billboard* agent and electrician, and the writer, Nellie Nelson, press agent.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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Canadian Concessionaires and all those coming to play in Canada: If you want to make money this season, write for our catalogue. We have the goods that will make money for you.

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Big Home Coming

Thursday August 20th, at Herscher, Illinois.

WANTS Merry-Go-Round and other Concessions. Write or wire CHAIRMAN OF ENTERTAINMENTS.

WANTED Truck Driver who can really drive a large truck, lecture on freak animals and make himself useful on show. I furnish all after joining. Also want man with Novelty Act to bally and work inside. If you booze, don't answer. Good treatment. Wire HARNSEN'S CERTIFIED SHOWS, Carthage Fair Grounds, Carthage, Ohio. Owensville, Ohio, Fair Grounds to follow.

NO CONCESSION EQUIPMENT COMPLETE without our Ice Cream Sandwich Server. Two brick capacity, furnishing steady stream of sandwiches. Special price limited time only. $15.00. Literature. JACK FROST SALES CO., Des Moines, Iowa.

CHEWING GUM All flavors. For Premiums, Schemes and Concessions. Flashy boxes. New ideas. Buy direct. HELMET GUM SHOPS, Cincinnati, Ohio.

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"NEW CANDY"—"SELL AND SATISFY"—"UNUSUAL VALUES PLUS SERVICE"—THAT'S US. "NEW FLASHES"

A HIT FROM THE START AND NOW GOING BIGGER AND BETTER THAN EVER. IT'S THE FLASH THAT GETS THE CASH.

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We invite comparison—Nothing like it on Earth.

$45.00 PER THOUSAND PACKAGES

Packed in Cartons of 250 Packages

250 Packages, $11.25. 500 Packages, $22.50. 1,000 Packages, $45.00. 2,500 Packages, $112.50.

A Deposit of $10.00 Required on All Orders of 1,000 Packages.

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Immediate Shipments—No Disappointment.

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MAKE Photo Postal Cards, genuine Black and White Plateless and Tintypes, with a Daydark Camera. No darkroom. Finish on the spot---no waiting. Easy to learn and operate. Big profits. Travel and see the world.

Compare Daydark Camera with any Camera offered for sale. The wonderful Pictures made with a Daydark have won admiration of hundreds of satisfied customers.

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FAIRS FAIRS

Russell Springs, Ky., Aug. 11. Liberty, Ky., Aug. 19. Manchester, Ky., Aug. 26. Jamestown, Knoxville, Piney Flats, Murfreesboro, Shelbyville, Tenn.; Cullman, Ashland, Center, Ft. Payne, Monroeville, Ala.; Calhoun City, Coffeeville, Macon, Miss.; Graceville, Fla., Fairs to follow.

Want RIDES, wire. Concessions, no exclusives. Friends and enemies welcome. Shows all kinds, percentage right. Tressie McDaniels, Mack Hendricks want Girl Agents. Free Acts. Musicians having concessions, come on. All join or wire as per route.

MACY EXPOSITION SHOWS.

Walter Savidge Amusement Co.

After a delightful stay of three weeks in the Black Hills, the Walter Savidge Amusement Company returned to its native State, Nebraska. If Switzerland has anything on South Dakota for awe-inspiring grandeur in the way of scenery and wonderful nature formations, the writer has to be shown. Rapid City, Hot Springs and Sturgis not only gave the show good business, but the showfolks ample opportunity for pleasure. From early morning every spare moment was utilized in visiting the points of interest, and the combining of pleasure and business was never better exemplified. The first Monday night of the season lost was at Crawford, Neb., week ending August 1, when a terrific rain and wind storm was encountered, but with the hearty co-operation of all employees no damage resulted. During the run to Crawford a spark from the locomotive ignited the canvas of the big dramatic top and what might have turned out seriously was prevented by the careful watching of the boys who were riding the flats. Thirteen miles of the run from Sturgis to Hot Springs required the services of two engines, the train being split in two sections. The run took two hours and 30 minutes. This part of the road is a series of sharp curves and high trestles. Crawford gave the show fair returns and it is a lively little place, with a beautiful natural park, swimming pool, and to say that the folks were taking advantage of it would be putting it mildly. The Savideges are mighty popular thru this territory and are entertained almost daily by their friends. Mr. Savidge informs the writer that the show will be entirely overhauled this winter and that next season will see the attraction go out enlarged, a new ride being added, as well as a number of more paid attractions. Three more towns will be played and then a short season of fairs, with the show closing the week of September 28.
CLARKE B. FELGAR (for the Show).

John Francis Shows

The John Francis Shows had a very good stand at Wichita, Kan., at Matheson's pasture, which is in the heart of the residence district, despite that Monday night was lost on account of rain and Saturday night was marred by threatening clouds and lightning. It was by far the biggest week's business these shows have enjoyed here in two seasons. The nightly crowds on the midway greatly exceeded the attendance of previous years. The show moved across town to Third and Cycomer for the second week's engagement, which location is just one-half block off Douglass avenue, the main business artery of Wichita, to another good week.

Quite a number of the show people motored over to Hutchinson to visit the Gentry-Patterson Circus and all returned with liberal praise as to the performance. Mrs. Enoch Martin and daughters, Frances and Marian, of Decatur, Ill., are spending their vacation on the show visiting their aunt and sister, Mrs. John Francis. Bandleader Roy O'Brien and wife were entertained at the Wichita home of Mr. and Mrs. Walter Cunningham, cousins, and quite a spread was had, with several invited show guests. The occasion was the O'Briens' sixth wedding anniversary. Tom Haypenny, who was a member of the Francis Shows in 1921, now a "lease hound" in the oil game, entertained Mr. and Mrs. Francis and Mr. and Mrs. C. Lutz at a dinner party at the Haypenny home on two occasions during the stay. Mr. and Mrs. Frank Arthurs gave a fried-chicken dinner to the writer. Mr. Arthurs was chairman of the committee representing the Labor Temple, whose auspices these shows played under last year. The show (including the train) has been receiving a new dress of paint for the fair season, which opens at Winfield. Several new wagons are also being built. The new "Evolution" Show is the cause of much comment and is drawing large crowds every night.
V. J. YEAROUT (for the Show).

BIGGER PROFITS

WITH NEW REGO BALLOON FILLING DEVICE

A Safe, Practical, Easily Operated Outfit for Filling Balloons That Float.

NEW REGO TANK HOLDER WILL DOUBLE YOUR SALES.

Enables you to fill right in front of the crowd, which is a big attraction. Pick the choice spots and get the big money.

With this outfit 700 Balloons can be filled with one tank of hydrogen gas at a cost of less than one-half cent each. A child can operate it. Full directions furnished with each outfit.

Complete outfit — except tank—consisting of double gauge regulator, two adapters and tank holder, **$28.35.**
Single Gauge Regulator Only $14.50.
(Shows pressure being used in filling.)
Double Gauge Regulator Only $21.00.
(Shows amount of gas in tank, also pressure being used.)

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Outsells the whole field on any ground. Can't make them fast enough. Impatient buyers at the stand all day—every day.

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Make it as you sell it. Costs 2c, sells for 10c.

500% PROFIT!!

Complete set equipment and supplies less than $10.00. Write for details.

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Reduced Prices on Novelties, Parasols, Etc.

Best Flying Birds. Gr.	$ 4.25
Largest Birds, 3 Colors in One. Gross	4.75
Fur Monkey. Gross	6.50
Hat Bands. Per 100	2.00
Red, White and Blue Cloth Parasols, 20-in. Spread. Doz., $3.00; Gross	31.00
24-in. Spread. Doz., $3.50; Gross	37.50
Whips. Gross, $4.00, $5.50 and	8.00
Return Balls, 0, 5, 10 Gr., $1.60, $2.00 and	2.40
Tongue and Eye Balls. Gross	3.40
Asst. Cell. Dolls. Gross, $4.50 and	8.00
Dice Clocks. Each..$1.40	Rotary Fan. Doz. 2.50
28-In. Oiled Parasol. Doz., $8.00; per 100,	60.00
33-In. Oiled Parasol. Doz., 9.00; per 100,	68.00

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For over ten years this has been an honest S. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers — many kinds in many languages.

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Bower Bldg., 430 W. 18th Street, New York.

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New Magic Wand Outfit complete, including large bottle of

!Almost Odorless Developer!

and of 1,000 best invisible papers sent for $11.00. Money-back guarantee. Free circulars.

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A REGULAR GOLD MINE

The NEW GUM VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Legitimate in all States.

Operators, Parks, Arcades, write for prices.

Manufactured by the

GATTER NOVELTY CO.
143 East 23d Street, NEW YORK.
Central and Western Representative,
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102 California Avenue, DETROIT, MICH.

THE BEST KID MADE FOR BALL RACKS

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The Dozen

Twenty styles of Kids and Cats. Make anything you want. Catalog? YES.

TAYLOR'S GAME SHOP
Columbia City, Ind.

LITTLE WONDER LIGHTS

NO.19

Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Kamp Stoves, Ovens, Griddles, Mantles, etc. Write for catalog and prices. Deposit required on all orders.

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Fully Illustrated
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Midway Novelty Co. 1046 W. 8th St. KANSAS CITY, MO.

Novelties

ATTENTION!

FAIR GROUND WORKERS, STREET WORKERS, Magicians, Mind Readers and HOROSCOPE Workers. Here is a New Yearly Chart of your Life. A 12-page book telling the story of your life, your Lucky Dates, Lucky Numbers, Whom To Marry. Sample, 25c. With your own name if you want it. OXFORD PRINTING CO., 1919 Broadway, New York City.

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Delicious Confection. Agents wanted. Sample, 10c. P-NU-CHOK-L, Mfr., Beechwood, Cincinnati, O.

MIDWAY CONFAB

· BY DEBONAIR DAB ·

(Communications to 25-27 Opera Place, Cincinnati, O.)

Pretense is a self-accuser and sealer of its own destiny.

Novelties concessions are fast staging a comeback. Have you noticed it?

When something is plainly "rotten" it's "sickening"—including manly principle in business projects.

Walt D. Nealand sure did put over press work for the R. & C. Shows during the Canadian engagements.

The heartstrings of *Billboard* employees were heavily taxed in the death of their beloved employer.

Attraction owners, have you been gathering inspiration toward innovative shows for next season?

Hazel Rocco writes Deb. that she is at her home, 1806 Pease avenue, Houston, Tex., slowly recovering from a long spell of sickness.

According to their officially announced list of these dates, the Nat Reiss Shows have an auspicious fair route thru the Virginias and Carolinas.

Earl A. Morgan, formerly with various caravans as show manager, also agent, this season with the John Robinson Circus, was a recent visitor to Cincinnati and called on *The Billboard*.

"Predictions are that in the fall the South will be good in spots'," stated a paper recently. Well, that helps a little—now all the show agents have to do is find the spots.

Didja see the syndicated cartoon in papers of a weighing scale man trying to guess the weight of a "300" or "400"-pound man, by Wertman? It's good!

"Oompha gwook zonda buffowelarium—illshay untfry!" Heard a front "orator" talking with about that much understandingness—have you never heard one of that caliber?

Only the insignificant would try to revive that age-old "stunt"—attempt, without respect for facts or principle, to "increase circulation thru controversy."

Wm. C. (Billy) Murray is said to have been doing some meritorious work as agent for the Dykman-Joyce Shows in the eastern section (literally) of the country while the general agent was contracting Southern fall dates.

Mrs. E. E. Hornaday, press representative for the P. H. Cole Amusement Company, informed that the company had played to wonderful crowds at Custer, S. D., and was expecting another "good un" at Deadwood.

DeKreko showfolks tried to kid Bud Menzel about his auto, but 'tis said it beats the train in every Sunday. Of course, Bud starts much earlier in the morning than the train does. Bud is secretary of the shows.

R. J. Huggard, side showman with the Macy Exposition Shows, has built a complete new show for the fair season of that caravan, so Deb was advised last week, "Curly" Smiley having taken over the management of the 10-in-1 outfit.

Norman Brown has been so busy handling the office for Morris Miller he opines that if he continues to grow thinner he may eventually enter the pit show and go on exhibition. (Doubtless, not literally speaking, but Norman is some hustler.)

Val Coogan, he of the DeKreko Bros.' Shows' Circus Side Show, has gotten together one of the best pit shows on tour with a carnival. Val took over the 10-in-1 three or four weeks ago and it is one of the best paying shows on the midway.

There is a coincidence in connection with Clay M. Greene, general agent, piloting the Miller Bros. Shows thru the New England States. Clay blazed the trail thru that territory years ago for the Sig Sautelle overland show, driving a billing wagon over the country routes.

Trainmaster George Shannon, of the World at Home Shows, says he always finds plenty of cinders and ashes (when there's a vast difference in a p. a.'s story in a local newspaper praising his show (often in comparison with others) and the newspaper actually doing the honors—for reproduction in a show paper. About 10 of the boys please take note of this.

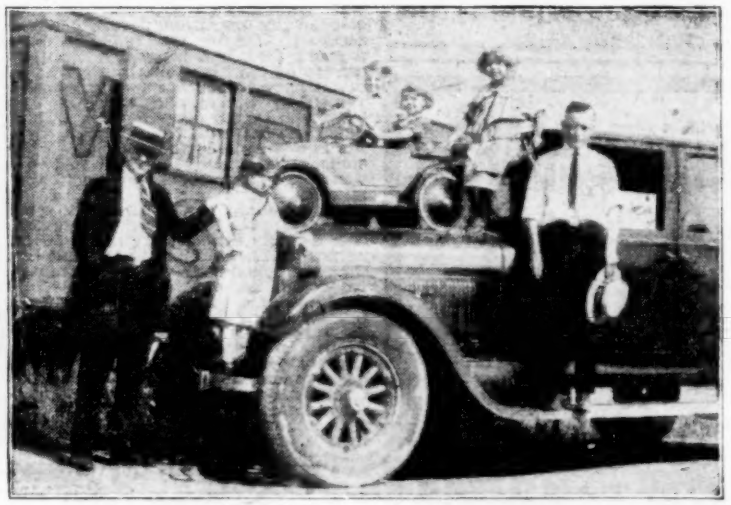
A friend of Bob LeBurno, one of the agents with Wortham's World's Best Shows, recently commented to another friend that Bob's smile seemed more "conspicuous than usual". He did not know that a bright-faced baby girl had been born into Bob's family July 16.

Jack Wilson wrote that while visiting the shows at Riverview Park, Chicago, a few weeks ago he met and had a long talk with two "old-time" carnival folks, Jimmy Chavanney, who was on the front of the "Evolution" attraction, and the Mrs., who was in the big side show.

A postcard from Joe D. Cramer, the "elastic skin man", stated that he had been with the Harry Copping Shows almost two months, that business had been fairly good for his attraction and that the "ghost walked every Saturday night".

Ted Walton and Earl Bunting (the "Gold Dust Twins") are still on the executive staff of the DeKreko Shows.

QUITE SOME NIFTINESS, EH?



A few weeks ago Burt W. Earles purchased a miniature automobile for the Earles Midgets, Arthur Beard, of the Chicago firm, being the salesman. Mr. Beard placed the tiny machine in the back of his own car and drove it to the lot of Clarence A. Wortham's World's Best Shows, then playing at Milwaukee, Wis., thus making its delivery. The small car was placed on the hood of the larger one and the midgets had their "picture tooken"—Tiny took the wheel, Harry and Grace stood by and Grace stood on the bumper. The others in the picture are Mr. Beard and William Ellis, the latter manager of the midgets' show with the C. A. W. organization.

ELI POWER UNITS

Are the best Insurance against Power Trouble on BIG ELI Wheels, Merry-Go-Rounds, Whips, Chair-o-Planes or any portable Riding Device.

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ELI BRIDGE CO.
N. West Street, Jacksonville, Ill.

Buy a "LITTLE BEAUTY" Two-Abreast Carrousel. Just the machine for Picnics, Small Fairs and Home Celebrations. Weighs only six tons. Has grossed over $500 in a single day.

PORTABLE AND PARK CARROUSELS.
Write for Catalog and Prices.

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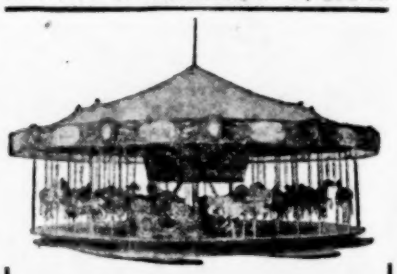

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Two and Three-Horse Abreast, 40 ft. diameter. 32-ft. Junior Carouselle. All proven money-makers. Spillman 4-Cylinder Power Plants, built for service.

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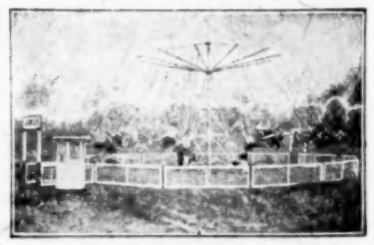

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SMITH & SMITH, Springville, Erie Co., New York.

KIDDIE FERRIS WHEELS

KIDDIE RIDES

Six different devices. Order from the originators.

PINTO BROS.,
2914 W. 8th St.,
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FUTURE PHOTOS
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Magic Wand and Buddha Papers.
Send 4c for samples.
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World's Largest Builder of Amusement Devices.

Special bargains in the following: One Ferris Wheel mounted on wagon, one 4-Track Monkey Speedway, one 3-Row and one 2-Row Carry-Us-All, one High Striker. All used but thoroughly reconditioned and good as new for money-making purposes.

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1-Lb., 50c; 2-Lb., 75c; 5-Lb., $1.25.

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DELIGHTFULLY DIFFERENT.

Made of the true juices of the fresh fruit. The finest fruit drinks in the world. Orange, Lemon, Loganberry, Grape, Cherry, Raspberry, Strawberry. No. 12 size, which makes 12 gallons finished drink, $1.25. One dozen No. 12, assorted, $13.50. Per One-Gallon Jug, $10.50. In Five-Gallon Lots, $9.50 per Gallon.

GUARANTEED TO COMPLY WITH ALL PURE FOOD LAWS.

TERMS: Prices do not include parcel post or express charges. All cash with small orders. Will refund any difference. Large orders, one-third cash deposit, balance C. O. D.

NEW ORANGE JUICE EXTRACTOR—Costs fraction of Motor Machines, but works faster. Solid Aluminum. Price, $12.00.

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Have a fine Merry-Go-Round and Ferris Wheel to book independent. No Concessions. Write or wire me at Manitou, Colo., till Sept. 1. FRANK BURKE.

LATEST MIDGET 3-BALL COLOR ROULETTE SLOT MACHINE

Nickel play. This little Midget can be placed beside any Liberty Bell or any slot machine and will make more money for the investment. Can approach closed territory for the reason it can be operated where other machines are not allowed. A sample machine at $30.00 will convince you of the Midget's capabilities of getting into a new exclusive slot machine business without competition.

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Can place Cook House, Grind Stores. Few Wheels open. Nine Illinois Fairs and Home Comings booked. Lexington, Ill., this week; Atlanta, Ill., Fair next.

WANT TO BUY

African Dip Outfit. Also Concession Tent, size about 8x10, suitable for Candy and Wheel. Will buy good Wheel for blanket joint or any money-making game. JACK MAJORS, Liberty, Texas.

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Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Premiums and Concessions. 10c brings samples and prices. HELMET GUM SHOP, Cincinnati, Ohio.

They have rounded out to be among the topnotchers. George Coleman has probably made more promoters than any other g. a. in the business. These boys have been with Coleman a number of years.

With the cookhouse of the Levitt-Brown-Huggins Shows is "Little Jimmy" Lacey, whose musical voice has been heard by thousands of people of the U. S. A.—as he grinds out "hot dawgs to the hungry multitude". The "king" of the eating emporium is Harry Myers, of Los Angeles, says Doc Shirley.

While riding in the tunnel of the Rocky Road to Dublin attraction of the C. A. Wortham Shows a few weeks ago a woman remarked: "The sky, with its stars and moon effects, is wonderful!" It was—in order to relieve the heat in the tunnel during a hot spell the boys had removed two of its sections.

The following appeared in *The Nicholasville* (Ky.) *Journal*, infoes an agent of Macy's Exposition Shows, under the head of "Accepting Terms":

Never get discouraged,
Do not let your valor fade,
When you get a lemon
Just make lemonade.

Doc Carpentier infoed that he wag back in Detroit from the road and preparing for his season in theaters with "Smiles and Kisses". Says he expects to have four or five houses. Mrs. Carpentier, after doing the "electric chair" this season, will return to Detroit to present her toe-dancing act in theaters.

Somebody wrote recently stating that the show he was with had been in a terrific storm in Indiana and that after the storm out of 3 rides, 4 shows and 30 concessions only 2 rides and 3 concessions were left standing. He signed himself "One of the Bunch". If it was fact and the manager has wondered why the data was not published—that anonymous signature explains it.

A. T. Wright, after being out of the real estate game some years, has returned to it, he advised last week from Miami, Fla. Also infoed that W. O. (Eph) Gettman, the veteran cookhouse and juice man with carnivals and at fairs, thru him (Wright) recently let a lease on a part of his Miami holdings extending for 99 years and at an annual rental of $18,000.

Have you noticed that "funny reading" hatbands, hand sticks (canes, etc.), "funny little hats" (has any present-day work-'em-up concesssionaires tried featuring these?) and like straight-sale goods have been again coming to the fore among the midway visitors? These, with other concessions, inspire a spirit of festivity not only on the midway (the folks wear and carry 'em home).

A fair executive of Newark, O., wrote recently that the Barkoot Shows, which played Newark the last week in May, seemed to have a very good business despite two nights of inclement weather, with the merchandise wheels and other concessions and shows conducted along clean lines; that they had been the only carnival there this season, and that he considered the town ready for another "good show".

The Brady (Tex.) *Standard*, in "local briefs", had a squib highly complimentary to Benny Smith, of the Texas Kid Shows. In part, it said: "Bennie brought his snare drum out and played with the local band Tuesday night. Then yesterday he headed the parade about town of the various booster crowds, beating a thunderous roll on his drum and performing all manner of antics with his drumsticks, never missing a beat."

A fellow in an Illinois town, who was "opposed" to carnivals playing in his county, put up the talk at a meeting that "we may as well have carnivals in the city with us as just across the street from the city line." Well, the fellow was partly right—the citizenry usually flock to the festivity of carnival midways, provided they are citizens of a town or city that "grants" them the privilege (when a youngster sees pie in the house that he prefers and the "dad" wants to cram something down his throat that he's been eating—all winter, let's say—the only thing for "the dad", thru his "might", to do is keep the favored "pie" out of the kid's reach).

The Perry (Ok.) *Daily Journal*, on its front page, recently stated in part: "Saturday night the C. A. Vernon Shows silently and methodically 'folded their tents' and paraphernalia and left for the neighboring town of Garber, where they will exhibit for one week. Unlike the Arab in the story, they did not 'steal' away. It was actually with regret that the citizens and especially the 'kiddies' of Perry bid the Vernon Shows goodby, for they (the carnival) had shown the youngsters the best time they had ever known during their stay in the city."

There's another newspaper commendation for the "carnival knockers" (other business) clan to sweat over!

Lewis H. Amason, of Washington, Ga., sent us a "clipping" from *The Augusta Herald*. It bore an Atlanta, Ga., date line, and quoted a local prominent person, who had returned from a 2,000-mile

(*Continued on page 150*)

No. 719—SMOKER'S SET. Four Pieces. Finest quality Imported Silver, beautifully engraved. Consists of Cigarette Box, Match Stand, Ash Receiver and Tray, size 11x6 inches. Easily worth $25.00 set.

$72.00 Doz.

Samples, $6.50 Each

No. 74—CIGARETTE BOX. Same quality as above. Holds 50 Cigarettes.

$18.00 Doz.

Samples, $1.75 Each

25% Deposit With Order, Balance C. O. D. "Money Makers That Can't Be Beat."

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Our Big Assortment of 10c Sellers.

No.	Price per Doz.
2410—Pig Penwiper	$0.84
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2636—8-in. Axe	1.20
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Any quantity at dozen price, or one gross (dozen each of 12 numbers) for $9.00.

Send for our big free Catalogue of 1,000 Novelties.

No.	Price per Doz.
2795—10-in Axe	$2.00
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2602—18-in. Paddle	1.75
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Any quantity at dozen price, or one gross (dozen each of 12 numbers) for $22.50. Town name burned on free on each article.

A Fast Selling Line of 25c Items.

We also manufacture a large line of Pennants, Pillows, Hat Bands, etc. Any design, style or size can be supplied at surprisingly low figures. Write for our prices.

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SHEBA DOLLS With Plume Dress (as illustrated) **Each 31c**

PLAIN, EACH 18c.

FRISCO DOLL, with Curly Hair and Plume Dress. Each	$0.31
Same, with Tinsel Dress. Each	.35
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LORA DOLL, 19 Inches High, with Plume Dress. The Best for the Money. Each	.80
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(Packed 24 to Case.)	
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LAMP DOLL, with Shade and Tinsel Dress. Each	.75
Same with Plume Dress. Each	.65
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Goods shipped same day order is received. One-third cash, bal. C. O. D.

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No. 19/23—MA-MA DOLLS. 19 inches in height. Soft stuffed. Painted eyes, composition head, arms and legs. Nainsook bloomers, black shoes and white stockings, dressed in voile, lace trimmed; white organdie bonnet. Assorted colors. **Price per Dozen..... $19.50**

No. 301 — BEAUTIFUL IMPORTED, FULLY DRESSED DOLLS. Various colors. Its eyes close when laying down. Movable arms and legs. Measures 8½ inches in height. This is a wonderful buy and a quick seller. **Price per Dozen $1.25. Price per Gross..... $13.50**

No. 2000/80G—TWO-COLOR BALLOON. Inflates to 10½ inches diameter. Has comic faces on two sides. **Price per Gross..... $3.85**

No. 3000—MULTI PICTURE BALLOON. Inflates to 16½ inches diameter. **Price per Gross..... $3.95**

LADIES' SWAGGER STICKS. Enameled in bright colors. Fancy wood tops. Has neat side patent leather straps to match. Extra fine finish. This Swagger Stick is the fastest seller on the market today. **Price per Gross, $18.50. Price per Dozen..... $1.75**

BOYS' SWAGGER STICKS, with celluloid bent crook handle. Comes in various colors. Very neatly finished. **Price per Dozen, $1.60. Price per Gross..... $17.50**

No. 6000—24-IN. SPREAD PARASOLS. Made of extra fine cloth, in red, white and blue. This is a snappy seller. **Price per Dozen..... $2.75**

No. 6001—24-IN. SPREAD PAPER PARASOLS. Made up in Japanese style in red, white and blue. **Price per Dozen.. $2.15**

No. 6002—24-IN. SPREAD PAPER PARASOLS. Made up in Japanese Style in floral design. **Price per Dozen..... $2.15**

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WONDERFUL LIFE GUARD AND GREAT FUN MAKER.

It is UNBREAKABLE.
It is NOT a Balloon.
It Can Be MENDED if Accidentally Punctured.
It WILL HOLD YOU UP in the Water.
It Creates a World of LAUGHTER at the Beach.
It Howls Terribly When You SQUEEZE It.

It Comes in all Fancy Colors.
PRICE PER DOZEN, $24.00.

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A Deposit of 25% With All Orders. State Plainly How to Ship.

We manufacture Paper Hats and Costumes of every description for parties, bazaars, carnivals and banquets. Every size and style is carried in stock for prompt shipment. You make a big profit on every item you sell in this line. Ask us to tell you how you can get your share of this profitable business.

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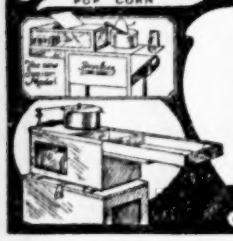

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CALIFORNIA TAFFETA PILLOWS

Bright Colors. Assorted Shapes. Oblong. Bolsters. Round and Fancy Shapes.
Must be seen to be appreciated.

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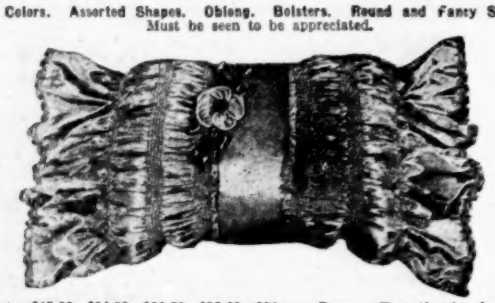
PER DOZEN ALL TAFFETA



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$32.50
PER DOZEN WITH SATEEN BACKS

Other Assortments, $15.00, $24.00, $26.50, $39.00, $51 per Dozen. Exceptional values. Order half dozen and be convinced. Terms: Cash or one-fourth with order, balance C. O. D.
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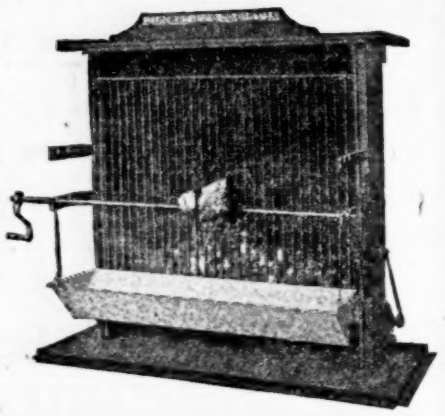

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1837-41 MADISON STREET (Phone, Grand 1796). KANSAS CITY, MO.

Midway Confab

(*Continued from page 149*)

automobile trip, as predicting good crops and fall business for parts of South Carolina and Georgia. Following is an excerpt: "'Business is already improving in South Georgia and the prosperous condition of the crops in South Carolina will be one of the chief causes of this State's prosperity,' he said. In the Piedmont sections of Georgia and Carolina rain is badly needed, but the territory between Augusta, Charleston and south of Macon in Georgia has received all the rain needed and as a result fields are loaded with the greatest crops ever raised."

Excitement prevailed on the Zeidman & Pollie midway in Grand Rapids, Mich. The lion, "Romeo", got loose and wandered out on to the ballyhoo stage and sat up in a ticket box, apparently looking for Capt. Warner, its trainer, who had stepped away for a few minutes. Things happened fast and furious. Mr. Ramsey said to his wife: "Good gracious—look, there's the lion!" Mrs. Ramsey said: "I'm not looking at anything, I'm gone!" Ethel Dore saw it and proceeded to climb the high-diving ladder, followed by almost her entire company. "Bill" Hilliar, hearing shouts coming from the animal show, started to run in that direction, but ran plumb into "Mr. Lion", who by that time was quietly sitting in between the Minstrel Show and Superba. "Bill" thought he should run back to the office, then he thought he should go on and tell Capt. Warner, and then again he thought he should stay just where he was. Star DeBelle, orator on the animal show front, started to hotfoot it for the sleeping cars—later "explaining" that he wanted to protect the women with the show. Then John Pollie got on the scene and persuaded Romeo not to go out on the midway. The lion, apparently still bewildered, wandered leisurely thru the minstrel show top, but the performers knew nothing of it (thank goodness), as they were back stage. Capt. Warner eventually caught up with Romeo, and the two returned in a very friendly manner to the animal top, and "Mr. Lion", evidently realizing that his vacation was at an end, stepped up into his cage and playfully caressed "Juliet", his partner. No one was hurt, no one fainted, altho Earl Chambers was heard to say "I must save my monkeys!" and ducked into the cage with them. Several ladies who saw the lion asked hurriedly where the Ferris wheel was, and it was soon crowded. Frank Hildebrand, thinking the lion had started for the street, jumped into a taxi and said something to the driver about "heading off a lion"—just then the meter stopped and the man said the machine couldn't go any further.

Shore's Greater Shows

Shore's Greater Shows played in Somerville, Mass., to excellent crowds. This is the first time in five years that any carnival was allowed within the city limits. Credit is due to Abe Shore, general manager, and Abe Stinnson, general agent, for the consistent work accomplished by both in convincing the Mayor that the public wants outdoor amusements, and judging by the crowds that turned out each night proved beyond reasonable doubt that outdoor amusement is what the public wants in preference to any other.

The show has 4 rides, 8 shows and 35 concessions. Capt. Jack Valley and his diving show are a great drawing card on the midway, also Gunboat Jack's Silodrome (wall of death). Capt. Valley has six diving girls that attract the crowds, while Jack has as assistants Joseph Javorey and Al Rivers. Joe Rogers' rides were also a big attraction on the midway, he having left recently for New York to play fair dates. MacKnelly and his beautiful rides have arrived to take his place and will finish the carnival dates with this show. Time and space will not permit detailed mention of the other attractions. However, they will be looked after in the next "letter" to *The Billboard*.

The management of the show stands the same as when it opened: Abe Shore, general manager; Louis Fitterman, treasurer and secretary; Al Shore, lot superintendent; Abe Stinnson, general agent, and Louis Shore, promoter. Lynn Beach, Lynn, Mass., was the spot booked for week ending August 8.

DOG-IN-A-BUN

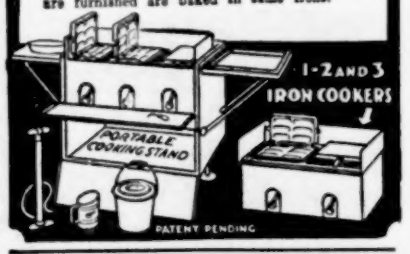
TRADE MARK
DOG GONE GOOD

FRANKFURTER BAKED IN A ROLL

Get into line with this proved steady money maker. Find a location and forget your worries. Demonstrate to public view this new, delicious HOT DOG SANDWICH, which is getting sensational sales and earnings everywhere—North, South, East and West. Costs 2c, sells 10c. Both prepared flour and recipes furnished. Big sales, up to $100.00 daily. Owners reporting great success.

TALBOT MFG. CO., Dept. D. B-1
1213-17 Chestnut Street, ST. LOUIS, MO.

Numerous other Novelties for which recipes are furnished are baked in same irons.



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Beacon Wigwam Shawls. Each	$ 4.35
Beacon Kismet Shawls, Large Check. Each.	4.35
Beacon Wigwam Blanket. Each	3.50
Nashua Part-Wool Blanket. Each	2.25
Imperial Blanket. Per Dozen	9.00
Hendryx Brass Dome Cages, Packed 20. Ea.	2.25
Live Canary Birds. Per Dozen	15.00
18½-in. Aluminum Oval Roasters. Per Doz	17.00
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8-Qt. Kettles. Per Dozen	6.75
Swagger Sticks. Per Gross	16.00
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14-in. Unbreakable Plume Dolls. Per Doz.	5.50
17-in. Red Riding Hood Dolls. Per Dozen	5.00
Muir Pillows, Factory Price.	
Tambour Clock, 21-in Base. Each	3.75
The New Multi-Lite Lamp, Linen and Silk Shade. Each	3.50

One-Hour Service, Day and Night, Including Sunday. TERMS: 25% with order, bal. C. O. D.

E. C. BROWN CO.,
440 W. Court St., Cincinnati, Ohio

WANTED TO BUY

To complete a collection, any and all gambling apparatus or any device that can be controlled—Roulette Wheels, Beehive, Drop Case, Leary Belt, Spindles. State condition and lowest spot cash figure. Address BOX NO. 375, care Billboard, 1560 Broadway, New York City.

WANTED

SHOWS AND RIDES FOR THE
GREAT WARREN COUNTY EXPOSITION
Sept. 7 to 12, Inclusive, Day and Night.
Will sell exclusive on Shows and Rides. Correspond with E. M. LOWE, Secy., Warren, Pa.

WHEELS

The new special 40-in. Aluminum Wheels and Paddles, 180 with 2, are now ready. Catalog free

DAILEY MFG. CO.
428-32 E. 7th St., ST. PAUL, MINN.

WE ARE STILL FURNISHING

the very highest grade G. E. License Incandescent Electric Lamp Bulb at the very lowest price.

Anthony Wayne Lamp Co.
1016 Savilla Ave. Ft. Wayne, Ind.

MERRY MIX UP

67 Machines Now Running. *Usually Tops All Other Rides.*

Pittsburgh, Pa., May 14th, 1925.

MR. H. G. TRAVER, Manager Traver Engineering Company, Beaver Falls, Pa.

Dear Sir: Your letter of May 14th to hand and very sorry you could not get over to see us, as the Merry Mix-Up that I bought from you has got top money here every day but two of the two weeks' engagement, and this is remarkable considering that I have, as you know, several rides that cost over four times as much. I wish also to state it is the best one-wagon attraction I have ever had on my outfit. We have never had any trouble and I consider it exceptionally well built and with the beautiful fence entrance and ticket booth, you can use my name to recommend it to anybody.

I hope to see a good deal of you during our New Brighton engagement.

JJJ/B Yours very truly, JOHNNY J. JONES, General Manager.

Hudson, N. Y., July 14, 1925.

TRAVER ENGINEERING CO., Beaver Falls, Pa.

Dear Sir: David P. Evans, of Philadelphia, was over to see me at Perth Amboy and wanted to know which of certain rides I thought was the best. I told him there was no comparison with the Mix-Up as I could see it. I think if you have not already heard from him, you will.

Yours very truly, D. B. STOCK.

Albany next week.

Goes on one wagon. All-steel gears. Only two left for immediate delivery. We also sell for Parks the Bobs Coaster---now breaking all records. The Tumble Bug---another record breaker. Seaplane de Luxe---most beautiful Ride ever built. Jazz Railroad----Doing top business, Rocky Glen Park, Scranton, Pa. The Caterpillar---82 sold since 1923.

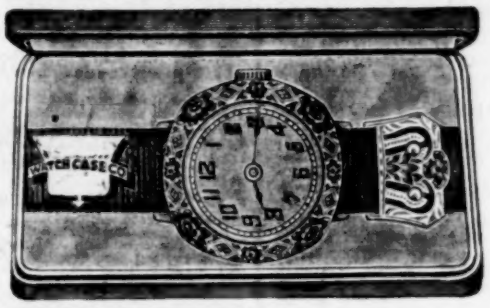
TRAVER ENGINEERING COMPANY,

BEAVER FALLS, PA., U. S. A.

10,000 Bracelet Watches

$2.65 Each While They Last.

IMPORTER'S BIG LOSS MEANS YOUR EXTRA PROFIT



No. 1584—BRACELET WATCH

Small 10½ L. size, platinoid case, white gold finish, round engraved bezel, fine 7-jewel movement, silk ribbon wrist band with clasp, each in display box.

Special Price Each..... $2.65

Send for our big catalog.

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CHEWING GUM

ALL FLAVORS

100-Package Boxes.

$1.00 Per Box

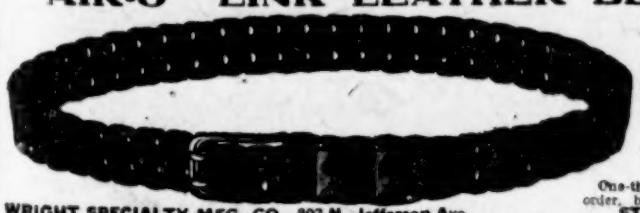
In Case Lots of 12 Boxes. F. O. B. Toledo. Cash With Order.

"SELL THE BETTER KIND"

THE TOLEDO CHEWING GUM CO.

Toledo, Ohio.

"AIR-O" LINK LEATHER BELTS



GOING BIG

For Street and Premium Men. In Gross Lots. Price, $2.50 Per Dozen. Less Quantities, $3.00 Per Doz. Sample, 30c.

One-third cash with order, balance C. O. D.

WRIGHT SPECIALTY MFG. CO., 802 N. Jefferson Ave., ST. LOUIS, MO.

PLUHACEK AND HIS BAND

36 UNION MUSICIANS, ALL TROUPERS.

At Liberty After April 1, 1926

For Chautauquas, first-class Circus or Carnival. Will increase or reduce membership to suit party engaging. Permanent address: JOE PLUHACEK, Station B, Omaha, Nebraska.

Nat Reiss Shows

Pittsburgh, Pa., August 5.—The Nat Reiss Shows had very good business considering the bad weather at Exposition Park last week. The move Sunday was made overland, nine miles, the equipment furnished by William Leech, to the lot at Larimer and Apple avenues. The lot is very small and two shows and one ride had to be omitted. Business was very good Monday night and last night, but tonight it rained and the show was open only about an hour.

William Russell, while riding the drome last Friday night, went too near the top and the front wheel of his motorcycle hit the cable. He took a very bad fall, breaking his collar bone and scratching himself up badly. This is his second accident in six weeks, as he had a very bad spill while the show was playing Turtle Creek. Among visitors have been the entire staff of the McIntyre Circus, Joe End, along with Uphigh Billy Klein, legal adjuster for the World at Home Shows; Mr. and Mrs. Abdergress and Leo. Alberts, late of the Frank West Shows. After next weeks' engagement, on the Grayers Field, the show will move to Parkersburg, W. Va., for its first fair. Mr. and Mrs. M. J. Donahue, promoters, are in charge of Parkersburg. The 4A Wild West Show is now being managed by Billy Carr, with Howard Underhill as foreman, and has 20 people on the bally—it is one of the feature attractions on the midway. Mr. Carr has just added several new horses to his stable, making a total of 32. Several new concessions joined this week but were unable to put up owing to the small lot. Next week will be the sixth week for the show at Pittsburgh.

W. J. GENTRY
(Director of Publicity).

Levitt-Brown-Huggins Shows

Gresham, Ore., August 5.—The Levitt-Brown-Huggins Shows, in conjunction with members of the Disabled Veterans of the World War, opened up this city to carnivals after having been closed for two years, the ban having been extended to "any and all" shows of this description regardless of merit.

The show exhibited there recently on the huge lots at Second and Oregon streets on the East Side and played to an excellent week's business. The show attractions were extended to their full coverage, all banner lines being complete, in contrast to the abridged banner lines of some of the smaller towns that they have played recently, small lots necessitating congestion.

William Mullen, former showman, now secretary of the State Board of Pharmacy; George Lowry, of Los Angeles and Seattle; many of the concessionaires and showmen from Oaks Park and Council Crest; Bill Ely, manager of the Hippodrome Theater, and many others were visitors during the week.

The next stand for the show was the Multnomah County Fair, at Gresham.

CHEWING GUM Full size 5-stick packs for 1c. Double your money. All flavors. Novelty packages. We make good. RELIANT GUM SHOPS, Cincinnati, Ohio.

HEY!
Mr. Concessionaire
STOP—LOOK—LISTEN
$100 a Day

Get an Electric Candy Floss Machine—we are the originators of this machine, which is the very best. Get ten dollars out of every dollar you invest—positively the greatest money maker on earth. Every machine guaranteed to be A-1 in every respect, easy to operate—spins a pure white, fluffy candy that children cry for and old people sigh for. Sells as fast as you can make it. GET READY FOR THE FALL FAIRS.

Write for Descriptive Literature.

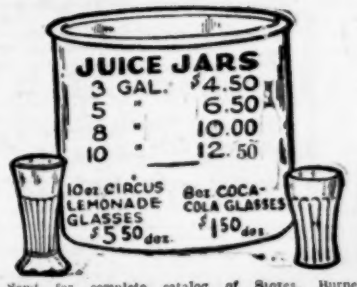
Price $50.00 with the order, pay balance of $150.00 upon receipt of machine at your express office. Weight boxed approximately 115 lbs. Voltage 97 to 115 A. C. or D. C.

ELECTRIC CANDY FLOSS MACHINE CO.,

228 2nd Ave., No.

NASHVILLE, - - TENNESSEE

WAXHAM WARE for EVERY FAIR



Send for complete catalog of Stoves, Burners, Tanks, Pumps, Hollow Wire, Juice Jar Glasses and Other Cook House Equipment.

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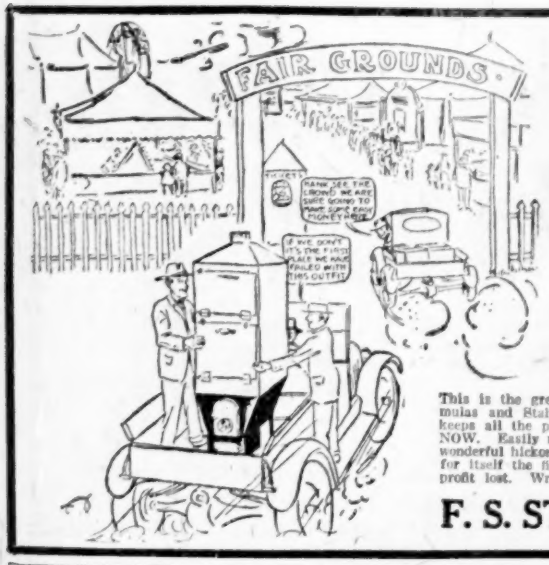
FAIR GROUNDS
THINK SEE THE CROWD WE ARE SURE GOING TO MAKE LOTS FROM MONEY MAKER
IF WE DON'T GET ONE THERE PLACE WE MAY BE FILLED WITH THIS OUTFIT!

Stahl's Portable Barbecuing Outfit

GETS THE CROWD—GETS THE MONEY

$97.50

COMPLETE
READY FOR USE
ORDER SHIPPED
SAME DAY
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MAKES MONEY ANYWHERE

This is the greatest winner in years. Barbecues all kinds of meats. Special sauce formulas and Stahl's barbecued meats get the crowd. One man does the entire job. He keeps all the profit for himself. Big money is being made. Get in on this proposition NOW. Easily moved. Anywhere and everywhere the public wants barbecued meats with the wonderful hickory flavor that only the Stahl system can give. Burns any kind of fuel. Pays for itself the first day in use. Order yours NOW. Every day you delay is a day of big profit lost. Write for free circular.

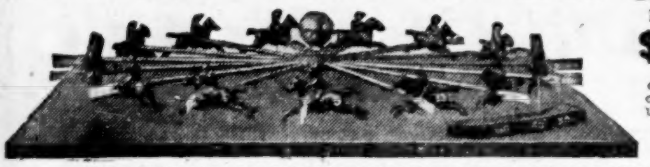
Act quick

F. S. STAHL, Dept. M, QUINCY, ILL.

EVANS' LATEST!! "SKILLO"

The new Pointer. 30 inches long. Perfectly balanced. Glass bearings.
Pointer, Stand and Instruction, only..$20.00 | 42x42 Skillo Cloth, 15 Numbers...$10.00

EVANS' PONY TRACK



TOP MONEY EVERYWHERE
Price,
$75.00
15-horse machine, mounted on 36x36 fold-up board.
IMMEDIATE SHIPMENTS.

COMPLETE LINE OF SUPPLIES FOR FAIR GROUND CONCESSIONAIRES.
Send for Our 96-Page Catalog of New and Money-Making Ideas.

H. C. EVANS & CO., 1528 W. Adams Street, Chicago

The Big Flash For The Fairs

Don't Be Disappointed—Get Your Orders in Now for the

FRENCH DOLL

A REAL Flash—Makes 'Em All Stop and Look. Natural flesh color finish, with highly attractive sparkling metallic jacquette. The Original French Model Doll—a Knockout at Resorts. 16 inches high. Packed 18 to a barrel,

$1.00 Each, In Any Quantity

SKEEZIX, 14 In. High (Copyrighted). 36 to Barrel. Each.....$ 0.66
OUR BIG 20-INCH DOLL (with Plume 28 in. High), with Curly Hair and Large Plume. Packed 18 to a Barrel. Each..... .85
13-INCH KEWPIES, with Hair. Per 100..... 22.00
SHEBA DOLLS, with Large Plumes. Packed 50 to a Barrel. Per 100.. 33.00
13-INCH FLAPPER DOLLS, with Long Curly Hair and Large Plumes. Per 100..... 40.00
One-third cash with all orders, balance C. O. D. We make prompt shipments.

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CHAMPION CORN POPPER The Best and the Lowest Priced

Makes an ideal "hot dog" stand. Aluminum kettle lifts out.

A complete Pop Corn Stand, everything needed to handle a rushing business—that's the Champion Corn Popper. Two sizes. One folds for shipping. The other has glass top and rubber-tired wheels.

Send for Catalog of Champion Poppers.
Get full particulars about our Poppers, Gasoline Stoves, Burners, Hamburger Griddles, Tanks, Hollow Wire Lamps, etc. Write today.

IOWA LIGHT & MANUFACTURING CO.,
115 Locust Street, Des Moines, Ia.

PENNSBORO, W. VA., FAIR

SEPTEMBER 1-2-3-4

WANT Whip, Seaplanes, Motordrome. Maiden spot for Drome. Independent Shows and Concessions. No exclusive on Concessions except Novelties. Same is sold. Pennsboro is located in the prosperous oil, gas and farming section of the State. Money is plentiful. Ask anybody who has ever made Pennsboro; they will tell you that it is very good. Address **PERCY MARTIN, 369 Allyn St., Akron, O., until August 14; after that, care General Delivery, Parkersburg, W. Va.**

WANTED!

TWINS, born and joined together. 20 weeks' engagement. Mail photos. Other Freak of Nature Acts write. State salary. P. S.—Want to hear from good exploitation 12-foot Advertising Stilt Walker. State price. BOX 225, care The Billboard Publishing Co., 1560 Broadway, New York City.

Keystone Exposition Shows

Start Fair Season at Harrington, Del.

Rain greatly marred attendance and business Saturday night at Richmond and Melvale streets, the last stand of the Keystone Exposition Shows in Philadelphia, altho even with this handicap quite a gathering was present. Even with the adverse weather conditions the loading of the train was well executed under the supervision of Charlie Roberts, trainmaster, with W. A. Colgate handling the flats. The train, composed of eight box cars, four flat cars and two coaches, left Sunday for Harrington, Del., arriving that evening during a heavy rainstorm. Monday morning the trucks and wagons were ready to haul the paraphernalia to the spacious Harrington fairgrounds and by evening, with everybody busy, everything was in readiness for the opening Tuesday. Prospects for the show's first fair date of the season were immediately promising.

The personnel bid adieu to the City of Brotherly Love with pleasant recollections of a pleasant summer there. During the run to Harrington the folks were entertained with vocal selections by Antonio Piarro, accompanied by Jack Ross with his mandolin, and Jack Lynch also delivered several song numbers that were heavily applauded. Louis Nieberle arrived Tuesday morning with his tango swings—18 boats and a wonderful organ—and by 4 p.m. they were in operation. Recent visitors to the show were Mr. and Mrs. Tom Hasson and son, Wm. F. Wunder and Jack Lyle, of the Tip Top Shows, and Mr. Seldomridge, of Lancaster, Pa.

MARTIN MECHANIC
(Press Representative).

Clarence A. Wortham's World's Best Shows

Melrose Park, Ill., August 5.—After closing a most successful week at Kenosha, Wis., Clarence A. Wortham's World's Best Shows moved to what so far promises to be another good one at Melrose Park, just outside of Chicago.

The shows played in extreme "luck" in making their railroad move and got on the lot Sunday afternoon. Monday afternoon, when everything was ready to go, the "advance guard" of Chicago showfolk moved on for a visit. To name them all would be to write a great part of the Chicago end of outdoor showdom. Old dough was cut up, prospects were figured—almost until pencils were worn out—and then the showfolk got down to a busy evening.

The amusement lovers turned out in force, made the opening night a big one and since have been increasing the business every night. Every show on the midway got its share of play and the crowds went away satisfied and to boost the show as a whole. The company has made many new friends in the West End suburbs, and it will show at another stand just west of Chicago before the fair season opens at Aurora, Ill.

Mrs. J. L. Karnes, wife of "Judge" Karnes, joined the shows at Kenosha for an extended visit. Dan Cupid has claimed another victim—July 30, Omar Keenan, of the concessions staff, and Nora Rediske, of Plymouth, Wis.

Mrs. "Jack" Kenyon, wife of the steward of the show, got her annual chance to go home. She left the show for a two weeks' visit with relatives in La Crosse, Wis.

BEVERLY WHITE
(Press Representative).

Beautiful Hair Squats

4 colors of Hair, 5 colors of B. S. $18.00 a Barrel. 150 to a Barrel. **MIDGETS, $6.50 a 100. ANIMAL ASSORTMENT, $8.00 a 100. 13½-IN. CUPIE DOLLS,** with Curls, **$30.00 a 100.** Midgets and Animal Assortment **ALL CASH.** Other stock, one-half cash, balance C. O. D.

JONES STATUARY AND DOLL FACTORY,
2515 Montgall St., Kansas City, Mo.

SLUM BIGGEST VALUE OF THE YEAR !!! $9.50

1000 Pieces Assorted Jewelry Novelties, including 50 different numbers of Carded Jewelry, Brooches, Stick Pins, etc. Your money back if not pleased.

PAPER PARASOLS!!

A big outdoor number. Large size. Assorted colors.

$4.25 Gross.

Send for sample gross today.
25% deposit, balance C. O. D.

SILBERMAN & COHEN,
181 Fifth Avenue, New York City.

THE
GOLD RUSH
$$ IS STARTED $$

Get the Gold Rush Habit and Share the Big Profits to be made this season with our

GOLD RUSH ASSORTMENTS

No. 1 ASSORTMENT

Brings in.....$123.00
Pays out..... 35.00
Cost Price—Given FREE.
Operator's Profit.....$ 90.00

One to three-day seller. Larger profits on other Deals. Our Gold Rush Assortments are the fastest sellers, and have everything else beat for Big and Quick Profits.

SALESMEN, DEALERS, OPERATORS,

Write quick for the Greatest Money-Making Plan, Free Offer and Catalog.

Chicago Products Company
2215 Rice Street CHICAGO, ILL.

"French" Wheels!

Known the world over as the finest and most perfect wheels that your money can buy. Don't mistake other makes in place of ours! If in hurry, wire order with deposit. Catalogue on request. NOTICE: We will move into our new factory September 1. Watch for announcement and see what is coming then.

French Game and Novelty Mfg. Co.
2311-2313 Chestnut St., Milwaukee, Wis.

"SKILLO"

PONY TRACK

15-Horse Machine. No board. Will stand any inspection. Fine tool-steel bearing revolving on transparent plate glass. The latest and best. Throw away your junk and get a real track. All the wise boys use the "Skillo". **Price only $65 complete.** $25 deposit, balance C. O. D.

VEGA SALES CO.
348B Appleton St., HOLYOKE, MASS.

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C. A. WORTHAM'S WORLD'S BEST SHOWS

Beckmann & Gerety, Owners and Operators

WANT first-class, sober, reliable Trainmaster. Address FRED BECKMANN, Manager, C. A. Wortham Shows, Forest Park, Ill.

(Estate of Mary A. McMahon

Steel Cars for Sale Cheap

One 72-foot All-Steel Stateroom Car, one 60-foot, seven staterooms, one 78-foot, baggage and staterooms. Wire or write M. J. McMAHON, Executor, care Billboard, Crilly Bldg., Chicago, Ill.

Competition Means Nothing to Those Using

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NEW COLORS **BLANKETS AND SHAWLS** New Patterns

TO GET THE BEST RESULTS WITH BLANKETS AND SHAWLS—USE THE BEST
THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

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IN THE EAST AND MIDDLE WEST
OUR PRICES ARE MILL PRICES

SEND FOR OUR PRICES and NEW ILLUSTRATED CATALOGUE IN COLORS

Address CAYUSE INDIAN BLANKET COMPANY
S. W. GLOVER, Manager Palmer House, CHICAGO, ILL.

OSTRICH PLUMES

By the pound in assorted flashy colors for making flapper doll dresses.

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GENUINE FRENCH LUCILE PEARL NECKLACES

Do not compare this merchandise with Japanese Pearls. There is a big difference in quality.

This is an article you can be proud of. An unlimited guarantee goes with them. They are perfectly matched, graduated and indestructible will not peel, crack, or discolor. Any necklace that does not meet our guarantee will be exchanged free of charge.

24 inches with Sterling Silver Patent Safety Clasp, set with three Rhinestones, in Blue Velvet Box, White Satin Lined. Metal Guarantee Tag and Price Ticket included, in quantity lots.

$1.80 Per String

Sample, $2.25.

Other numbers, $1.50, $1.90, $2.10, $2.50. These qualities are sold in highest class jewelry stores. Sample assortment, $8.00.

LUCILE PEARL COMPANY
57 Lincoln Road, Brooklyn, N. Y.

BALLOONS

BUY DIRECT

No. 60 SPECIAL. Per Gross	$1.85
No. 70 Heavy Weight Balloons, Asstd. Colors. Per Gross	$2.25
No. 70 Heavy Weight Two-Color Balloons. Per Gross	$2.85
No. 70 Heavy Weight Gold and Silver Balloons. Per Gross	$3.00
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Nose Blowers (Good Fun-Maker) Gross	$4.00
No. 50 Round Squawkers. Per Gross	$2.25
No. 100 Airship Squawkers. Per Gross	$2.25

We also manufacture a full line of Squawker and Valve Balloons. 25% deposit with order, balance C. O. D.

BERTEL RUBBER CO., 42 E. 23rd Street, New York City

The last "word" in your letter to advertisers, "Billboard".

Bernardi's Greater Shows

The Bernardi Greater Shows played East Liverpool, O., the week ending August 1 and unloaded at daylight Monday morning. The haul was long and a hard one to the West End Athletic Field. From noon Sunday until Monday afternoon torrents of rain fell, and the lot was an exceptionally low one. Due to the good judgment and untiring efforts of Special Agent Stephenson, the lot was finally drained and made possible for occupancy. Once nearly dried out, another heavy rainfall Monday evening almost completely submerged it, which was again drained off and more than 100 loads of cinders hauled on the low end, and, under the guidance of Joe McField, every attraction was ready for the Tuesday night opening. This was the first Monday night missed by the shows since the season opened in Baltimore. The opening there was an auspicious one, the Eagles' committee, under the guidance of W. A. McGonigal, proving a band of real hustlers, and an immense crowd was on hand. The amusement patrons surely showed the proper spirit and liberally patronized all shows, rides and concessions. The city is a friendly one, and, altho not enjoying its full measure of usual industrial prosperity, no calamity howlers have been heard among the citizenry—good people, and optimistically looking forward to the potteries and tire plants again working full force.

Col. Jim Hodges continues to make the Big Circus Side Show attract. Bill Stehle and an exceptionally able corps of assistants continue to make "Law and the Outlaw" one of the big winners. Sidney Paris and his Dixieland Minstrels are still sure-fire moneygetters. The Athletic Arena, featuring Kid Ellis, is making good territory out of "bad". The Freak Animal Show, under management of Tom Evans, a dyed-in-the-wool oldtimer, always has its share of patronage. "Leo", the ossified man, managed by Al. Collins, keeps up in good receipts, and Capt. Jim Purchase has in "Shebo", the Enchantress, one of the most attractive of the midway's wonder shows. This territory all seems to be good for the rides, and no complaints have been heard in the concession ranks.

HARRY FITZGERALD
(Press Department).

J. E. Wallace Attractions

The New Brunswick, N. J., stand was the 14th week for the John E. Wallace Attractions and so far business has been satisfactory with the exception of one week in New York State. The roster includes four shows, three rides, 20 concessions and the Flying Leons as the free act. Mr. Wallace has his own electric lighting equipment of two 15-kw. transformers on a large truck. The show is heading south, with intention of staying out all winter. General Agent William Marcus has some very promising spots booked. The previous week the show played Rahway, where there hadn't been a show in several years. The engagement at New Brunswick was at Highland Park, under the auspices of the American Legion the week ending August 1.

Mr. and Mrs. Wallace, with their "everlasting smiles", are to be seen rushing around the midway and seeing that everyone attending is well taken care of. Every Thursday afternoon is known as "Kiddies' Day", as the orphans in every city played are invited at the expense of John E. Wallace, who sends a big bus after them and entertains them royally at the pay attractions, with refreshments and a souvenir being given each kiddie before leaving the grounds.

HARRY MEYERS
(Publicity Department).

BALL GUM—500 Balls, $2.00; 1,000 for $3.50; 2,000 for $6.50; 5,000 for $10.00; 10,000 for $19.00. All colors and flavors. Send small deposit with order. HELMET GUM SHOPS, Cincinnati, Ohio.

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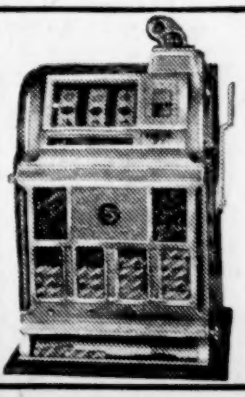

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(Communications to 25-27 Opera Place, Cincinnati, O.)

Vancouver Fete Definitely Set

Centennial Exposition Dates Given Out---City Prepares Shelter for Celebration---Exhibits To Be in Tents

Vancouver, Wash., Aug. 8.—The Fort Vancouver Centennial Exposition will be held. More than once that announcement has been made, only later to be temporarily retracted when plans went awry and the project for the moment abandoned.

But now the announcement is definite and the celebration of the 100th anniversary of the settlement of the Columbia River empire is a certainty. Reorganization has been effected, financial backing assured and plans carried forward. The exposition will be held August 17 to 22, inclusive.

Herbert J. Campbell, publisher of *The Vancouver Evening Columbian*, has been elected president of the board of directors in charge of the celebration.

Mr. Campbell last night outlined exposition plans.

Exposition grounds will be an 11-acre tract of land on the Pacific highway opposite the new Oregon-Washington Pythian home. There will be an industrial exhibition, automobile show, elaborate historical exhibit and a pageant.

The Coming of the White Man will be the title of the historical pageant which will be presented each night of the exposition. Three hundred persons will appear in the cast and 150 in the chorus. The set used in *Rosaria*, pageant produced in Portland during the Rose Festival, is being rebuilt for the pageant and the electrical equipment of *The Wayfarer*, Seattle pageant, has been leased for the Vancouver presentations.

Historical in theme, the pageant will be given in three episodes, the first representative of the days before the arrival of the white man, with Indian villages, dances and music. The second episode will be in three scenes: First, the coming of Dr. John McLoughlin; second, the coming of the American forces, and third, the change of government from that of Great Britain to that of the United States. Latter-day history will be typified in the final episode. Dwight Parish is author and will be director of the pageant and Dr. Francis La Violette will write the spoken parts.

An enclosure will be erected with seats for 5,500 spectators, in which *The Coming of the White Man* will be produced.

The Fort Vancouver Centennial half-dollar souvenir coins authorized by act of congress will be ready, Mr. Campbell announced, and the committee has ordered 50,000 of them. They will be sold for $1 apiece and proceeds will be used to assist in financing the exposition.

Indorsement of the exposition was given by the Vancouver Chamber of Commerce yesterday, which also appointed a committee to work with the directors. Four tents, each 110 feet long, will be used to house the industrial exhibits and automobile show at the Vancouver centennial celebration on the track north of Thirty-fourth street and west of Main street. Space has been provided for 56 industrial exhibits and 26 automobile exhibits, and a number of the spaces have been engaged.

An historical exhibit is being gathered by Glenn M. Ranck of Vancouver, who will arrange and supervise the displays from the Oregon and Washington historical societies and will collect relics from local private sources.

Bray To Walk Water For Diamond Jubilee

San Francisco, Aug. 8. — Captain George Bray, who did some good work in advertising the Police Amendment at the last election here, has offered his services to entertain the thousands of visitors who will flock to San Francisco during the Diamond Jubilee in September. He will sail around the bay in his ever-warm life-saving suit and will give a thrill to the inlanders, who will see a man of modern times walk on water.

Roanoke Firemen To Sponsor Celebration

Roanoke, Ill., Aug. 8.—At a meeting of the Roanoke Volunteer Fire Company it was decided to hold a two days' celebration, Labor Day, September 7, and Tuesday, September 8. Committees were appointed to proceed to carry out the details.

Home-Coming Plans Are Well Under Way

Lebanon, Ill., Aug. 8.—Plans for the Homecoming, Lebanon's big gala event, have been completed and the date has been set for Labor Day, September 7. As that is a holiday the executive committee feels that a larger crowd can be anticipated and is planning to make this year's event the biggest and best ever held here.

Two big bands will be on hand to furnish music—the Mt. Vernon band and Bill Dugan's Rube Band. In addition there will be three drum corps. Two orchestras have been engaged to furnish music for the big open-air dance.

The Lebanon Electrics will meet some worthy foe at the ball park in the afternoon.

The committee plans to make this year's Mardi Gras parade in the evening an event long to be remembered. Business men have always heartily co-operated in preparing floats that were attractive and this feature alone has attracted many visitors. However, a special effort will be made to make this year's parade distinctive and unusual and no expense or effort will be spared to make it excel all other parades ever held here. A big fireworks display will be another of the evening's features.

Sheffield Committees Busy

Sheffield, Ill., Aug. 8.—Home-coming committees at Sheffield are very busy as the homecoming draws near. This year there will be three days given to entertainment. The first day, August 26, is to be devoted entirely to the entertainment of the annual bureau county reunion of Soldiers and Sailors.

The regular home-coming celebration will begin at noon Thursday, August 27, and A. W. Boyden and D. F. Maher are the chairmen on entertainment and programs for the two days. C. J. Genster again has charge of all concessions, the profits from which are to be given to the public-library fund.

The Wyanet fire department has challenged the Sheffield fire fighters for a water battle during the celebration and also invited the local firemen to go to Wyanet for their annual Labor Day celebration for a return water battle. Because of the water famine at Sheffield for the past several seasons no water battles have been staged here, but with the new well in operation and an abundance of water this sport can be renewed.

Minooka Old-Home Week

South Scranton, Pa., Aug. 6.—The members of the Minooka Hose Company are putting forth every effort to make the coming Old Home Week celebration to be held in Minooka the week of August 10 to 15 one of the biggest social affairs ever conducted.

It was announced by officials of the hose company that anybody desiring to have a concession stand in the town during the Old Home Week celebration should turn their names over to the headquarters, which are located at 2716 Birney Avenue, and in this way they will be able to know just how many of these stands they can care for during the affair.

This Old Home Week affair will be held on the completion of the new State highway now nearing completion between Minooka and Pittston. It is expected a number of people from out of town who desire to see Minooka will come during this affair in order to get a glimpse of our thriving township.

On account of this being conducted by the members of the Minooka Hose Company there is no need of saying that the affair will be a social and financial success. It will be left to the people of Minooka to put this Old Home Week celebration across and members of the company desire to make this one of the best conducted in Minooka. With the proper co-operation with officers of this organization there is no doubt of this being accomplished in both a social and financial way.

The proceeds of this function will go towards the new 750-gallon fire truck recently purchased by the hose company. When the final proceeds are tabulated it is expected that this debt will be liquidated and a goodly amount will remain in the treasury. P. A. McLane is director general of the affair.

Pythians Will Picnic

Dayton, O., Aug. 8.—Entertainment extraordinary has been provided for members of Pythian lodges in the county and those of Bampur Temple, D. O. K. K., for the joint outing of the organizations to be held at Forest Park Saturday, August 22. The affair will be in the nature of a basket picnic. A baseball game, stunt races and other contests are scheduled for the day.

Rides on the various devices have been arranged for the children of the members, while many games for their entertainment have also been prepared. The exclusive use of the dance pavilion has been provided for the members in the evening.

Firemen's Convention Dates Are Changed

North Rose, N. Y., Aug. 6.—The date of the Lake Shore Volunteer Firemen's Association Convention has been changed to August 13. The Salter Hose and Chemical Company, of this city, will be hosts to visiting firemen.

NEW JERSEY TO CELEBRATE

Completion of Camden-Philadelphia Bridge Will Bring Opening of Huge Show and Exposition—Program Underwritten —To Be Held July-August, 1926

Camden, N. J., Aug. 8.—The Camden Bridge Celebration in July and August of next year promises to be one of the biggest events of the season, even rivaling the Sesquicentennial celebration across the river in Philadelphia. More than $37,000,000 is being spent in completing the bridge, the largest in the world, and in addition to this the State of New Jersey is spending another $6,000,000 in connecting highways, providing direct access to Atlantic City and other shore resorts, as well as the motor routes north and south.

The bridge provides a connecting link and will put South New Jersey on the map. More than 1,000,000 visitors are expected for the celebration. The program has been underwritten by the city and by private interests. The new civic center of 42 acres, within five blocks of the Bridge Plaza, has been allotted for the site of the show. At present there are two large exhibit and convention halls, approximating 100,000 square feet, under construction. In these halls and under canvas on the grounds a series of industrial and educational exhibits will be presented, in combination with a continuous program of water fetes, rodeos, etc.

The active management will be undertaken by the South Jersey Exposition, Inc., and offices have been opened in the Chamber of Commerce, with A. E. MacKinnon as director. Contracts are now being made for exhibits and amusements.

Indianapolis Civic Day

Indianapolis, Aug. 7.—Plans for celebrating Greater Indianapolis Day August 19 with a civic picnic and outing at Broad Ripple Park have been indorsed by Mayor Shank, members of the board of public works, the Broad Ripple Chamber of Commerce, merchants and citizens of Broad Ripple and others, it has been announced.

Mayor Shank will declare a holiday for all city employees, who will join in the program. A parade of representatives of all civic departments is to be held in the morning.

The mayor will have as his guests at the afternoon outing many of the city's poor children. The event will be in celebration of public improvements completed in Broad Ripple.

A special program has been arranged under direction of the city recreation department, which will include a concert by the Police and Firemen's Band, athletic events and two plays by the Guy Stock Company in Broad Ripple Park. Edward E. McBride, director of recreation, will have charge of the athletic events.

Homecoming Dates Set

Lyons, Kan., Aug. 8.—The homecoming committee of the Commercial Club met last evening following the regular monthly meeting. The committee set the dates as Friday, Saturday, September 25 and 26. An effort will be made at once to secure a big carnival company as a backbone for the celebration, also a number of free attractions of a high class. The committee decided that all efforts be centered upon two big days and that if the show could not be a rip snorter the event would be postponed until next June. No canvass for funds will be made until the committee knows definitely just what it has to offer in the way of amusement. A number of local features were decided upon last evening that have never been tried in previous events. The school parade which has been a hit in past homecomings will be continued.

D. O. K. K. To Conduct Big 10-Day Circus

Pittsburgh, Pa., Aug. 8.—Sheik Temple, Dramatic Order Knights of Khorassan No. 246, will hold a big circus and exposition under a huge tent at Penn and Bradlock avenues for 10 days starting today. Members of the Dokeys have been very busy completing arrangements for the affair. There will be two hours of entertainment offered, performers being professionals of the highest type. The circus is being held for charitable purposes and funds raised will be used to carry on the different charitable activities in which the order is interested.

Shrine Circus at Robey Track Has Splendid Bill

Chicago, Aug. 8.—The circus given by Orak Temple of the Shrine, Hammond, Ind., at Robey race track, which ran one week, closing yesterday, had an unusually good bill. Among the acts were Rice's Water Circus, Alaska Trio, Brown's Saxophone Six, Toyama Japs., Six Tumbling Demons, Catherine Sinclair and Company, Morak Sisters, Robinson's Elephants and Pain's Fireworks. The acts were booked by J. C. McCaffery, of the fair department of the Western Vaudeville Managers' Association.

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Human Pyramids, Acrobatics, Whirlwind Ground Tumblers. Greatest Attraction for Fairs, Celebrations, Parks, Fraternal Circuses. No. 2 Act Clown Comedy Trio.
Account unforeseen circumstances, have some open dates in August and September, including Labor Day Week. Address ALBERT ACKERMANN, week August 10-15, Elks' Circus, Woodstock, Ill.; week August 17-22, Elks' Circus, Sterling, Ill. Permanent Address, Westminster Hotel, Chicago, Ill.

$15.00 Doz. CANARIES WITH CAGES
50% deposit with order, balance C. O. D.
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ELKS' CIRCUS, Sept. 14-19
Wanted—Circus Acts of all kinds willing to double. Nothing too large or too small. Tell all first letter. Address CIRCUS COMMITTEE, Elks' Bldg., Joliet, Illinois.

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SAN FRANCISCO AUDITORIUM, OCTOBER 17 TO NOVEMBER 1, 1925.
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FOR KNIGHTS OF COLUMBUS
CONCEPTION JUNCTION, MO., CORN CARNIVAL AND STREET FAIR.
October 6, 7, 8, 9 and 10.
Hudson Coach, Essex Coach and Ford Coupe given away in connection. Address W. B. GRAHAM, Conception Junction, Mo.

WANTED

A-1 Carnival for Annual Fall Festival. Not less than 25 cars. Week Sept. 28th. Now but best need apply. Send references in first letter. Crop conditions excellent. MARYVILLE CHAMBER OF COMMERCE, Nodaway County, Mo.

ATTRACTIONS WANTED

New Haven, Ill., big Reunion and Home-Coming, August 25-29, day and night. Sponsored by entire community. Good crops. More money. WANTED—Shows, Rides and Concessions, also Free Acts. Five Celebrations follow. JOE MONROE, 301 W. Olive St., Harrisburg, Illinois.

WANTED

Merry-Go-Round, Ferris Wheel, Free Act, small Tent Shows, Balloon and Concessions for Street Fair, September 24, 25, 26. F. A. BARCUS, Butler, O.

WANTED

For the "Equality Industrial Exposition", September 15, 16, 17, 18. Rides, Shows and Concessions. BLUFORD D. BARNETT, Secretary, Equality, Ill.

CONCESSIONS WANTED—Merry-Go-Round, Ferris Wheel. Concessions of all kinds for 10th Annual W. O. W. Picnic, Lathrop, Mo. Biggest event in county. R. A. SAWYER, Secretary.

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Cherokee Working On Homecoming

Cherokee, Ia., Aug. 8.—The general committee for Cherokee's big home-coming event held a meeting Tuesday morning at the Chamber of Commerce rooms to consider definite plans for the big two-day event to be staged Tuesday and Wednesday, August 18 and 19.

Particular stress is to be laid on the home-coming feature and an effort will be made to gather together as many of the pioneer residents of the county as possible. Extra effort will be made to induce former residents of the county now making their homes elsewhere to come back for a reunion. Those who resided here 50 years ago or more will be made special guests and shown special courtesies.

The two days' program as briefly outlined will be as follows: Tuesday, August 18—Industrial and historical parade to be participated in by business houses, lodges and many civic societies. The afternoon will be given to semi-professional baseball games and an exciting program of sports. The evening will bring the first presentation of the great *Historical Pageant*. Wednesday, August 19—Formal program with addresses by men of State prominence, reminiscent talks by early settlers, at Wescott Park on South Second street. The afternoon program will include a ladies' style driving contest, an indoor baseball tournament by girls' teams of the county, baseball tournament for teams of the county and other sports. Thursday evening will provide as a clamax the final presentation of the *Historical Pageant*, which will depict the history of Cherokee County in a progressive panorama tracing events from the arrival of the earliest settler to the present day. Several hundred persons will take part in this presentation.

Max Drefke has been named chairman of the concessions committee. The committee laid down the rule that no privilege would be granted to any concession not strictly in accordance with law, the plan being to make the home-coming celebration a clean, wholesome and strictly high-class amusement and recreation event, such a one as will make people look forward to its coming year after year as an annual event, always different but always good.

Artiste Has Accident

Justic, Ill., Aug. 8.—When the 12th Ward Regular Republican Club held its annual picnic recently at Justic Park one of the feature acts of the show, Alfredo and Jeanette, met with a bad accident, with serious injuries to the latter. Alfredo and Jeanette were doing their perch and ring act and it seemed while they were doing the perch act Alfredo lost his balance. The perch fell while Jeanette had her foot in the loop and was doing a leg plunge. She fell to the ground, breaking her jawbone and fracturing her skull. She was rushed to the hospital. It will be several weeks before she will be able to be out again. At last reports she was improving.

The acts for the picnic were booked by Edw. Weyson and consisted of Lamont's cockatoos, Gerstone's trained horse and dogs, Walker's Punch and Judy and Roberty's pony and dog act. All went over well and the committee in charge was well pleased with the show.

Committees Appointed For First Homecoming

Bellevue, Mich., Aug. 8.—Great plans are being made for Bellevue's big annual homecoming, which will be held Thursday, August 20. There will be sports, concessions, a ball game and a dance and many other added attractions and the Commercial Association is planning to make the 1925 celebration one of the biggest events ever held in Bellevue.

For several years a home-coming celebration has been planned as a distinctive benefit to Bellevue and the Commercial Association in taking the initiative to put the program across and make it a big success intends to make the day's work the most memorable in the village's history.

Marlette Plans Homecoming

Marlette, Mich., Aug. 8.—Extensive plans for the second annual homecoming to be held here September 5-6-7 are now being carried on by committees appointed from Marlette business organizations.

Unlike the former celebration, the approaching event will occupy three days instead of one day, with activities due to close Labor Day. By arranging the homecoming to conclude on Labor Day many former residents will be enabled to spend the entire weekend here.

Complete plans as to the nature of the celebration have not been made, altho one of the greatest welcomes ever afforded old residents is planned. The homecoming will probably be launched with a pavement dance Saturday evening, September 5, with other forms of amusement for those who do not dance.

Monday will be "gala day" and will be a day of amusement and reunion of many old-time Marlette residents. Committeemen arranging for the event ask that suggestions be submitted for all available forms of recreation to aid in planning a program for the day.

Invitations will be forwarded to many former residents living thruout the State and one of the largest reunions of "old-timers" ever gathered here will be planned for.

Illinois Moose Make Plans for Conclave

East St. Louis, Ill., Aug. 6.—Henry S. Lighthall, Great North Moose of the State of Illinois, presided at a district meeting of the Loyal Order of Moose Wednesday evening to make arrangements for the annual State conclave to be held in Belleville September 3-5. Delegates representing approximately 4,000 Moose of three counties were present at the gathering.

Five different branches of the organization will take part in the preparation for the State conclave. They are the Loyal Order of Moose, the Mooseheart Legion, the Women of Mooseheart Legion, the Junior Order of Moose and the Juvenile Legion.

Hoskyn at Salt Lake City

Salt Lake City, Utah, Aug. 8.—George H. Hoskyn, production director of the fireworks spectacle *Cleopatra*, arrived in Salt Lake City Friday, immediately taking up his task of training local participants who will augment the cast. Mr Hoskyn enjoys the distinction of being the director of *The Last Days of Pompeii*, which showed in Salt Lake City several years ago. Three hundred additional people are used in the cast and headquarters have announced that nearly this number have already registered. The Chicago Civic Opera ballet group, under direction of Haxel Wallack; circus acts, principals, directors and pyrotechnicians will arrive Monday, coming direct from Spokane, where they presented the spectacle.

Canton Shrine Circus

Canton, O., Aug. 7.—It is announced that the Moore & Lulkart Company, of New York, has been engaged to promote the Canton Shrine Circus August 29-September 5. The show will be staged on the city field, Sixth street. It will be the first circus venture of the Shrine here and advance details have been completed and the advance ticket sale is under way.

Sullivan Fall Festival

Sullivan, Ill., Aug. 8.—A movement is being started by the merchants of Sullivan to hold a fall festival some time in September. The festival will be held for three days, if plans are carried out, and will be made an annual affair. Some funds were left from the Fourth of July celebration, subscribed by merchants, and it is planned to use this surplus as a basis for festival expenses.

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4 Flashy Colors—60 to Case

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WHOLESALE DRY GOODS,
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AT LIBERTY AT LIBERTY
August 17th, Onwards
Patrick's Combined Vaudeville and Circus Show. Four big first-class Acts and many Clown Numbers. Show runs one hour. The Patricks, Perch Act. Sensational. "Doc" Campbell, Comedy Cyclist. Screams of laughter. Madam Tyana, positively the World's Strongest Woman. Talk of every town visited. Big draw. Midget Don and Partners, Comedy Aerial Rings. Big laughs. If necessary Clowns work throughout show. We guarantee all acts first-class. This show is good for all auspices—Vaudeville, Parks, Fairs, and all indoor and outdoor doings. Playing this week Caledonian Fair. Address all communications to HARRY PATRICK, week August 10, General Delivery, Caledonia, N. Y. Permanent address, 159 East 53d St., New York City.

WANTED
RIDES AND SHOWS,
For Two-Day Home-Coming, September 6 and 7, DUPO, ILL.
Special trains will bring in thousands of visitors. The biggest celebration, barring none, in Southern Illinois. Address LOUIS C. TRABAND, care The Billboard, St. Louis, Missouri.

WANTED

Concessions and Rides, Merry-Go-Round and Ferris Wheel, for Parker, Kan., Street Fair, September 3, 4 and 5. H. B. McGOEW, Concession Committee, Parker, Kansas.

GOOD CLEAN CONCESSIONS
And Free Street Attractions for September 7, 8 and 9. Nothing but first-class accepted. CELEBRATION COMMITTEE, Campus, Illinois.

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AKRON, N. Y., LABOR DAY.
Rides and Concessions wanted. B. N. PARKER, Akron, New York.

MINTS FOR MACHINE USERS.
1,000 regular 5c Packs, $12.00. All flavors. Buy direct. Small deposit with order. HELMET MINT CO., Cincinnati, Ohio.

Size of Box 7x9 Inches

TIP-TOP MONSTER SEVEN-PIECE SET

You Sell for $1.00; Your Profit 70c Each Set

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Sells as fast as you can show it at $1.00 per set. A clear profit of over 300 per cent to you. This Tip-Top Set consists of the following SEVEN articles, all full size regular drug store packages:

A 50c Bottle of Genuine Emulsified Cocoanut Oil Shampoo.
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1-oz. Bottle of Perfume, in a fancy cut bottle.
Cake of Pure White Genuine Peroxide Soap.
1 Cream Shaving Olive Oil Stick.
Actual Retail Value $2.50.

Every one of the above-mentioned items (seven in all) packed in a handsome decorated box, actual size 7x9 in., to you for only 30 cents per set. It is a 100 to 1 shot that you will sell at least 25 sets a day. Send us $3.00 and we will ship you 10 sets at once for a trial order. We are sure your next order will be for 100 sets.

Sample Set, postpaid, in Display Case, 75 Cents.

Full cash for sample sets. One-third cash with quantity orders. Write for catalog of Toilet Articles and Home Remedies.

UNITED PERFUME CO., 21 East 17th Street, NEW YORK

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Uncle Walt and Skeezix

WINDSHIELD STICKER

Flashy Colors——Gummed on Face

HERE'S YOUR CHANCE TO GET IN ON THE GROUND FLOOR AND "CLEAN UP" WITH THIS

LATEST CRAZE

A Fast 10c Seller and Quick-Action

MONEY-MAKER

Write quick for FREE SAMPLES and all details.

ACTUAL SIZE, 4x7 INCHES

TABLET & TICKET CO., 1012 W. Adams Street, Chicago, Ill.

A Near Approach to 100%

We have taken infinite pains to please our customers and believe we have accomplished much. Entirely new innovations will be introduced by us from time to time. Billboard readers will profit by following our ads.

Right now we are featuring a very unusual grade of Jap Pearl Necklace in 24-inch length, equipped with beautiful white stone, double safety clasp, at $3.50 a Dozen. You can't beat them at the price. We have a good stock and can fill quantity orders promptly.

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All Spangler Merchandise sold under a money-back guarantee. 160 N. WELLS ST. CHICAGO ILL.

NEW BAMBOO FOUNTAIN PEN WITH COMPASS

The newest Bamboo Pen on the market. Writes the same as expensive pen costing ten times as much. A big money-maker for demonstration. Send 50c for sample and particulars. Write for our low quantity price.

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B.B.10—All Shell Skull Bow Spectacles, all numbers. Per Dozen, $4.00; Gross, $45.00

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For SPECTACLES and GOGGLES.

NEW ERA OPT. CO., 17 No. Wabash Ave., CHICAGO.

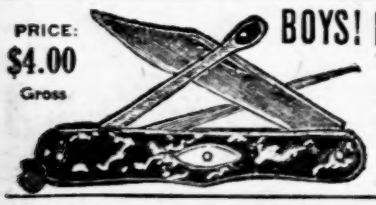
Write for Catalog.

MILITARY SPEX

B.B.11—Imitation Gold. Large, Round Convex Lenses. All numbers.

Dozen, $2.75; Gross, $30.00

PRICE: $4.00 Gross



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Price: $15.00 Per Gross

Order immediately. Write for catalogue. 25% deposit, balance C. O. D.

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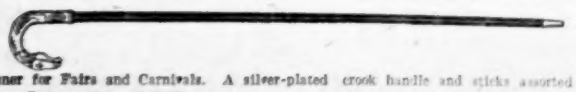

A sure winner for Fairs and Carnivals. A silver-plated crook handle and sticks assorted colors. Price, $3.00 per Dozen. For sample send $1.50.

CHARLES BERG, 69 Beekman Street, New York City. Telephone Beekman 7457.

Pipes

(*Continued from page 143*)

played over this section four years ago. Played last week at Rockdale, near Sidney, and who should drop in and see the show but Whitney Ward. Fact is, he came over every night and last night put on his turn with his knee figures. He is off the road for good, he says, but—well (will fill in here a few ????? marks) will he? The show has a band of four pieces (all members play) and the orchestra is in charge of Geo. Milner, of minstrel fame. Charles Fuller has charge of stage and is the hard-working black-face comic. Jessica Craig is putting on specialties—Indian, cowgirl and Spanish. Merton Craig is lecturing, straights in acts, specialties and doing free attraction on roofs of chair balancing. All are happy and contented and looking forward to a long season, playing halls. This season, in these parts, was so wet and cold the management put the tent outfit away—no tent this year.

Harry Carson recently "piped": "Have been absent from the 'column' for some time, so here goes! Am working Asbury Park, N. J., with a crew of 10 people on pollychromes for the United and doing fine, altho the shekels don't seem as numerous as in previous years. I have with me Angeline Perry, who recently won a beauty prize at a local theater; also Miss McQuirk and Bert, of the 'old school' of aquarels; Bill Coombs, of camel fame; Tony Salerno is still pushing razors to a good crowd daily on Main street. Al Cipriano is still holding down Atlantic City, N. J., but expects to migrate to the New England States soon with his crew, which includes J. Gaski and Zimmerman and wife. We expect to make Florida for the winter season. Let's have pipes from G. Williams, Rex Evans and others."

Not Another New One, Only A New Name

Toy Balloons and Rubber Novelties, plain or decorated, made by experienced people

No. 50 Balloon, Asst. Pictures	$1.60 per Gross
No. 60 Balloon, Asst. Pictures	2.35 per Gross
No. 70 Balloon, Asst. Pictures	2.75 per Gross
No. 70 Balloon, Patriotic	3.20 per Gross
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No. 70 Balloon, with Name of Park or Fair	2.75 per Gross
Balloon Sticks	.35 per Gross
Second Quality Balloons with Pictures	2.00 per Gross

Get prices and samples of our Talking Chinaman and Talking Devil, also Chicken and Pipe Novelties. 25% with order, balance C. O. D.

LEE RUBBER NOVELTY CO.

MANUFACTURERS

81 South 6th St., Brooklyn, New York

Billfolds

Indian Head design cover. Black and Brown, with snap fastener. $15.00 per Gross, Doz., $1.75, prepaid.

Tan Alligator Leather, $24.00 per Gross; Dozen, $2.50, prepaid. Samples, 20c and 30c. Orders shipped same day. 25% deposit, balance C. O. D.

Goldsmith Mfg. Co., 29 S. Clinton St., Chicago, Ill.

SALESMEN

To solicit subscription for magazines on a new clean-cut plan. $50.00 or $60.00 weekly easily made. Exclusive territory for producers. Write GENERAL SALES CORPORATION, McKinnon Bldg., Toronto, Ont.

PAT SULLIVAN'S **FELIX** THE MOVIE CAT

This is the one you're all looking for. That funny little jointed wooden cat with long jointed wooden tail. They sell themselves. That tail will certainly do funny things. Height, 4 in.

DOZEN, $2.25; GROSS, $26.00.

Sample, Postage Paid, 50c.

REAL SELLERS

No. 6545—Baby in Peanut. Made up complete with 3½-in. peanut, jointed celluloid doll with diaper and gold pin and miniature nurse bottle. Dozen, $1.00; Gross, $11.00.

Sample, Postage Paid, 25c.

Peanuts Alone	$4.00 Gross
Celluloid Dolls, Alone	4.00 Gross
Gold Safety Pins	.45 Gross
Miniature Bottles	1.00 Gross

Finger Monkeys

$1.80 Dozen
$21.00 Gross

Made of felt, with brown skirt, painted face, red cap and stuffed head.

Sample, postage paid, 50c.

25% deposit required with all C. O. D. orders.

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"He Treats You Right"

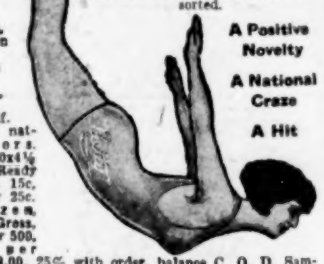
222 W. Madison Street. CHICAGO, ILL.

NO BIGGER SELLER MADE

BETTY STICKERS

For the AutoWindshield

Jazz Blondes and Brunettes, assorted.



AGENTS. If you can sell anything you can sell BETTYS, for it sells itself. Beautiful natural colors. Size, 10x4½ inches. Ready sellers at 15c, two for 25c. Per Dozen, 75c; per Gross, $6.50; per 500, $17.50; per 1,000, $29.00. 25% with order, balance C. O. D. Sample, postpaid, 15c. Enclosed in Glassene Envelope.

A Positive Novelty
A National Craze
A Hit

NATIONAL CYCLE & NOVELTY CO.,
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$1.95 **ORIGINAL DIAMOND COPY**

Guaranteed to retain its brilliancy forever. Platinum finished mounting. A real flash. 25% on all orders, balance C. O. D.

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HEADQUARTERS FOR WHITE STONE RINGS, SCARFPINS AND WATCHES

SHREWD BUYING MEANS SUCCESSFUL SALES!
NOTICE OUR SPECIAL LOW CUT PRICES!

No. 75—Platinoid finish, acid test, heavy belcher, set with finest quality cut white stone. Sample Dozen..$ 1.15 Per Gross 12.00

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No. 77—New Rectangular Model Wrist Watch, 6-jewel movement, fancy silver dial. Fitted up in a 25-year white 14K gold-filled case, jeweled crown. Silk ribbon with engraved buckle to match. Put up in an attractive display box. Our special complete bargain. Price, Each, $3.65.

No. 78—Our Latest creation in platinoid, fancy basket Ring, set with our Sun-Ray, powerful, best quality cut brilliant. Two blue sapphires in shanks. Sample Doz...$ 1.15 Per Gross..... 12.00

No. 80—Men's or Boys' Watch, 12 size, open face, 14K green, white and yellow gold-filled, fancy engraved, latest thin model case, fitted complete with a 6-jewel lever movement, fancy dial, Complete, $4.95.

No. 81—Same as above, fitted with 16-jewel high-grade lever movement. Complete, $5.95.

No. 82—Electrical Diamond Scarf Pins, set with best quality cut white stone, each on a tissue card. Per Sample Dozen, 30c; Per Gross, $3.25.

No. 83—High Set Platina Finish Scarfpins, basket mounting, set with fine cut White Stone. Per Sample Dozen, 35c; Per Gross, $4.00.

No. 80

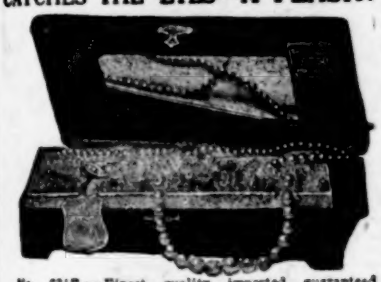
No. 79—Our special platina high mounting, pierced fancy shank, set with fine cut brilliant. Per Sample Dozen, 85c. Per Gross, $9.00.

We specialize in and carry a large and complete line of Ladies' and Gents' Watches of every description, a big variety of White Stone Rings and Scarfpins, latest creations in Ivory Goods, Jewelry and Novelties. Hollow Ware, Clocks and Fountain Pens. Our prices are always the lowest. We are illustrating here just a few of our popular numbers selected from our large catalog. Write today for our latest catalog, mailed free, which illustrates wonderful bargains. We ship all orders same day as received. We require a deposit on all orders. Our motto has always been: "Honest Prices, Honest Goods and Prompt Service." It will surely pay you to do business with us, as we are the old reliable concern which has been established and served the trade for the past twenty years at this same address.

YOUNG, ROSENSON CO., Inc.
Successors to J. Rosenson & Co. and Altbach & Rosenson,
203-205 West Madison Street, South West Corner Wells Street, Chicago.

Concessionaires, Park and Carnival Men!

New Big Values!
CATCHES THE EYES—A FLASH!



No. 631B—Finest quality imported guaranteed Pearls, full 24 inches long. Perfectly Graduated, Iridescent, Opalescent and Indestructible. Set with beautiful platinum effect safety clasp, with genuine imitation diamond. Put up in elaborate silk-lined plush-covered mirror case, as illustrated. Price ticket $7.50 included. Each $1.50
In 1 Dozen Lots, $1.40.
Send 25% with order, balance C. O. D.
WRITE FOR OTHER BIG NUMBERS.

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BLACK ALLIGATER LEATHER BILLFOLDS

Regulation size, with snap fastener and including a Calendar for 12 months. Price per Gross, $24.00. Sample will be sent on receipt of 30c, money order or stamps.
We also make a 6-hook Leather Key Case in assorted colors. Price per Gross, $8.00. Sample, 15c.
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RING WATCH

GORGEOUSLY studded with ten brilliant blue-white Bradley Reproduction Diamonds. Rich engraved platinum effect. Blue synthetic sapphire crown jewel. Rich Beaded SECRET dainty rouge compartment in place of movement. Snap the crown jewel and you reveal rouge and ring mirror complete and ready for use! Startle and amaze. Send NO Money. Pay postman and $3.87 on arrival.....
Written money-back Guarantee. Price in dozen lots and dealer's territory sent on application.
BRADLEY, G336, Newton, Mass.

AGENTS SALESMAN
Big Seller and Money-Maker. Every woman wants an OVENETTE
Bakes, roasts and toasts perfectly over any gas or oil burner at a big saving of fuel. Sample sent prepaid for $1.00. Send for our liberal offer.
SAVAGE MFG. CO.
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SPUN GLASS BRACELETS

No. 250/3020—2 Row Metal Mounted Spun Glass Bracelet for Ladies.
No. 3021—3 Rows, as above, for children. Come in all colors, assorted. Per Dozen, 80c; Per Gross, $9.00.
Single Row Spun Glass Bracelets for Ladies, without metal trimming. Per Dozen, 25c; Per Gross, $2.50.
Less 2%, F. O. B. New York.
LIPPMANN, SPIER & HAHN
8-14 West 30th Street, NEW YORK CITY.

PHILADELPHIA
FRED'K ULLRICH

Theaters

Philadelphia, August 7.—Still packing them in at the Garrick with *No, No, Nanette*. It is reported this show, No. 2, will close here September 5 and open in Pittsburgh for a week's stay September 7. Julia Sanderson and Frank Crumit open next week, replacing Cleo Mayfield and Cecil Lean. *When You Smile*, new show at the Walnut, is getting bigger returns every week and is likewise improving its future.

Briefs

Sousa and His Band open at Willow Grove, Sunday, August 9, and stay until the end of the season, September 13. Woodside Park closes the same day. Both parks have had a successful season.

Greater Movie Season was ushered in with parades of floats and special features in picture houses. The Stanley ran some old-time "movies" that got a lot of laughs. Ben Meroff and his *High Hatters* were the added attraction, with Dorothy South, singer, and George Hall and Helen O'Shea, dancers, and Edmund Vichin, pianist.

Good bills were at Keith's, the Earle and Nixon. They are the only vaudeville houses open. Richard Bennett was the topper at Keith's, and Gus Edwards' revue a hit at the Earle. The Nixon is running five acts with a split-week policy.

The Pen and Pencil Club gave its second annual Moonlight Ride down the Delaware river last Saturday night, and it was a fine success. A large number of showfolks playing Philly were guests of the scribes.

Tip Top Shows are doing nice around town. Jack V. Lyles, general representative, is a busy man, as is W. F. Wunder, general manager. The Narder Bros. are playing in town with rides and concessions only.

The Musical Fund Society of Philadelphia, the oldest in the city, will offer prizes aggregating $10,000 for three compositions in chamber music.

Master William J. Herrmann, Jr., son of the widely known instructor, and head of the Herrmann School of Acrobatics, made his first appearance at Keith's last week, assisted by nine of the school's pupils, and scored an immense hit. Master Herrmann displayed wonderful agility in acrobatics, and the performance of others showed thoro and painstaking instruction of artistic acrobatics in graceful ensembles.

Haru Onuki, Japanese prima donna, was finely received at the Stanley last week, as was Restivo, piano-accordionist; Horlick and Sarampa Sisters, and Allen Rogers. At the Fox was Vera Lavora, soprano, while Jan Rubini, violinist-composer and conductor, held over for the fourth week.

Week-Stand Shows

Featuring Circus-Style Programs and Promotions Under Auspices

Rodgers & Harris Circus

Nearly all of the folks with the Rodgers & Harris Circus visited the Ringling-Barnum Circus while it was playing in Chicago and Mr. Charles Ringling saw to it that everyone was taken care of. Little Joe Hodgini, bareback rider, made his first appearance with the Rodgers & Harris Circus at Racine, Wis. He is but two years old. Following one of the night shows Mr. and Mrs. Harry LaPearl gave a spaghetti dinner party in honor of Joe. The show played South Bend, Ind., week of July 28 to very good business. Last week it was in Indianapolis, a return date, and from there went to Memphis, Tenn. Charlie West, clown, is a new arrival and is working in the clown numbers with Harry LaPearl, producing clown. Otto is working the comein and is getting many a laugh. Joe Hodgini's troupe of riders is the feature number and the act is always a big hit. The Aerial Wests are enjoying themselves in their new auto.

A CHANCE TO CLEAR $100.00
in extra money every week.

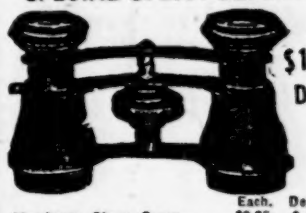
AGENTS

Should Not Overlook This Big Opportunity

If you have time to demonstrate a new, wonderful specialty known as the "Adelight unit of correct light", write today for particulars. This can be sold to all kinds of stores, buildings and institutions. It sells on quick demonstration. Mention territory covered. $100.00 a week conservative estimate of possibilities.

THE AD-LEE CO., Adelight Dept., 825 S. Wabash Ave., Chicago

SPECIAL OPERA GLASSES



$1.50 Doz.

	Each.	Dozen.
Aluminum Cigar Cases	$0.25	$ 2.75
Military Brush Sets	.30	3.50
Gem Razors, Nickel Case	.30	3.50
Gold-Plated Pen and Pencil Sets	.30	3.50
Picture Cigarette Cases		4.00
21-Piece Manicure Sets	.75	8.50
Rubber Belts	.08	.85
Bell Alarm Clocks	.80	9.50
Pepper and Salt Shakers, Pair		3.50
3-Piece Ivory Finish Toilet Set	.50	6.00
White House Clocks	1.75	20.00
Black Thermos Bottles	.60	7.00
Electric Irons	2.00	23.50
Shaving Cups and Brushes Set	.25	2.90
	Dozen.	Gross.
Needle Books	$0.30	$ 3.50
Collar Button Sets, 3 Pieces	.15	1.70
Amberlike Cigarette Holders	.25	2.90
White Stone Scarf Pins	.30	3.25
Cuff Buttons, Gold Plated	.30	3.50
Snap Links, Best Quality	.45	5.00
Leatherette Note Books	.25	3.00
Cigar Shape Flasks	.25	3.00

25% deposit, balance C. O. D. Write for new Catalog.
H. SHAPIRO, 81 Bowery, New York

NUMBERED
BALL GUM
Set of 1,200 Balls, $6.50.
DUNWIN CO.
421 North 6th Street, ST. LOUIS.

Bob Morton Circus

The Bob Morton Circus is going along splendidly, informs E. L. Conroy. Opposition was encountered recently at Bartlesville, Ok., with the Gentry-Patterson Circus. The Morton Show had the best of it on location and did good. The Brachards have left to play fair and vaudeville engagements. Large and Morgner will resume work at Joplin, Mo., after a three weeks' layoff because of an accident. The new Morton Circus will open at Oklahoma City week of August 31. The writer had quite a visit at Bartlesville with P. N. Branson, agent for the Sparks Circus. Branson visited the show at Enid, Ok., and the performance made a hit with him.

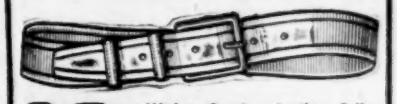
Bren To Show Woodstock, Ill.

Elgin, Ill., Aug. 6.—The Joe Bren Production Company will furnish the attractions for the Elks' Circus to be held at Woodstock, Ill., next week.

AGENTS
Looks Like $5.00 Worth
Gives You $1.10 Profit!
Some Seller at $2.00

You should see our Nifty Nine Package. Our Representatives introduce our products with a first sale of beautiful combination sets of Toilet Articles, Soaps, etc., at half store prices. No fancy talk—they sell on sight. Make twenty to thirty sales a day with $1.10 profit on each.
Easy to Average $100.00 a Week
This is what Gets the Coin
Could you ask more while introducing line establishing a permanent business for yourself? Another plan calls for no deliveries—no investment—no delays. You bank immediate profits. Also a winning plan, a premium to each sale. Write today for illustrated circulars explaining our unique plans. Act NOW.
E. M. DAVIS CO. Dept. 9538 CHICAGO

SAVE MONEY!
Buy Direct From Makers
SPORT and COLLEGIATE BELTS



1½-In. Genuine Leather Collegiate Belts, hand-painted striped effect, all colors, prong buckle.
$48.00 Gross
1½-In. Genuine Leather Collegiate Belts. Uniform heavy stock, with fine cast prong buckle. Russet, Gray, Powder Blue.
$42.00 Gross
SERPENTINE GARTERS
$7.00 Gross
Parcel Post, Prepaid.
Full size, well made and well Packed.
Complete Samples of above Items, $1.00.
25% deposit required on all orders.
LEVENTHAL & WOHL
"Makers of Money Makers."
60 Orchard Street, New York City

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To introduce our imported Mexican BLUE-FLASH GEM, the only low priced gem exactly matching genuine diamonds, with same blue-white brilliancy and rainbow fire, guaranteed 20 years, we'll send free this beautiful, flashing fiery red Mexican Ruby. Just clip out this ad, mail with your name, address and 10c to partly cover handling cost and we'll mail FREE with catalog of gems and special half price offer. Write today.
Mexican Gem Importing Co., Dept. NBS Mesilla Park, N. Mex.

PAPERMEN
Write for latest list and Darling's Bulletin. Many new publications. Power Farming for the Farm.
C. A. DARLING, 139 North Clark St., Chicago, Ill.

AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

AT LIBERTY

ACROBATS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Acrobat at Liberty. Ground Tumbler and Ring Gymnast. Straight or comedy. Address ALFREDO, care The Geneva, 507 N. Dearborn St., Chicago, Illinois.

AT LIBERTY

AGENTS AND MANAGERS

5c WORD, CASH (First Line Large Black Type)
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AT LIBERTY—AGENT WITH OWN CAR. C. E. GREEN, 330 Spring St., Sioux Falls, S. D.

THEATER MANAGER WILL BE AT LIBERTY after September 15. Capable of taking full charge of theatre, all details, publicity, etc. Wishes to locate in Middle Western States in small town or city. Might make small investment. W. J. SCOTT, 8 Maryland Place, Atlantic City, New Jersey.

AT LIBERTY—AGENT OR SECOND AGENT. Union, post, drive car, locate or travel; can give best of references. Address FRANK TIEBEN, 120 West Maryland St., Indianapolis, Ind.

AT LIBERTY

BANDS AND ORCHESTRAS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure Total of Words at One Rate Only.

At Liberty October 1—Vernon McDonald's Eight-Piece Dance Band, or more if needed; no less. Appearance, personality, pep, young; all sing; Sax. Team double 12 reeds. Go anywhere, and five years of experience has taught us how to work. Will consider lease on good hall. Write VERNON McDONALD, Hill Hotel, Soo City, Iowa.

Ambassadors' Dance Orches- tra—Red hot. Open Aug. 12th. Finished contract Sioux City Roof Gardens. Eight men doubling fifteen instruments. Will contract for winter anywhere from coast to coast. Guarantee to please the most critical. What have you? AMBASSADORS' ORCH., 388 Lowell St., Dubuque, Iowa.

Bookers, Managers, Hotels, Ballrooms, Theatres, Cafes—Place real Musical Act, Singing Band, Dancers. Each member doubles. Write or wire immediately. BARNEY BARNARD'S ORCHESTRAS, Jackson, Michigan.

Cina's Feature Band, Miss Agnes Hall (soloist). Only first-class engagement. Twenty musicians, four instrumental soloists, one specialty instrumentalist, one lady vocalist. Cina's Feature Band is a going organization, made up of only finest musicians who have played together continuously for five years. Only first-class engagement considered. Address H. E. MARX, Business Manager Cina's Feature Band, care The Billboard Pub. Co., Cincinnati, Ohio.

Fort Pitt Collegians Available Sept. 7th. Eight men. Plenty of pep and personality. Organized four years. Played three winters in Florida; hotel and country-club work. Only high-class engagement considered. Address H. R. THORPE, Director Madison Golf, Lakelands Clubhouse, Madison, Ohio. aug22

Geo. Field's Parisian Enter- tainers. Seven-piece red hot dance orchestra, open for location job. Ballroom preferred. Can furnish real references. We are a singing and entertaining band and can deliver the goods and prove it. Union. Will furnish photos if necessary. At Liberty after Labor Day. Only reliable managers answer, sending references. GEO. H. FIELD, Pleasant Lake, Rives Junction, Michigan.

La France Bros.' Bay Staters open for location. Hotel, cafe or ballroom. A real combination of singers, dancers, entertainers, concert and dance artists. Now touring New England States under the name of Vincent Lopez Society Orchestra. E. JOS. LA FRANCE, 1560 Broadway, care Billboard, New York, New York.

One of Wisconsin's Leading 8- Piece Orchestra available October 1. Desires long contract. South. Florida, if possible. Union. Double, sing, plenty references. First-class hotel preferred. BOX C-1045, Billboard, Cincinnati.

Real Five-Piece Jazz Orchestra open for engagements in theatres, cabarets and resorts. CHARLES TEASTER, Manager of Essex Entertainers, General Delivery, Grayville, Illinois.

The "Californians" Open for location, hotel, cafe or ballroom. A combination of singers and entertainers. Both symphonic and hot. Now playing at the famous Bear Club, Lake Placid. Write WALTER J. VANDYKE, Box 611, Lake Placid, N. Y.

CLASSIFIED ADVERTISEMENTS

For Rates see Headings. Set in 5½-pt. type without display. No cuts. No borders. We do not place charges for ads in the Classified columns upon our books. No bills rendered. CASH MUST ACCOMPANY THE COPY. No ad accepted for less than 25 cents. Count every word and combined initials, also numbers in copy, and figure cost at one rate only. Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice.

FORMS CLOSE THURSDAY, 5 P.M.,
FOR THE FOLLOWING WEEK'S ISSUE.
THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

AT LIBERTY SEPTEMBER 1—LADIES' 7- Piece Orchestra. Now booking winter season. One who can cut the stuff for dance and concert work, sing and entertain. Rhythm and personality. Write ORCHESTRA LEADER, Club Petite, 512 Broadway, Albany, New York.

AT LIBERTY—GLOOM CHASERS, 6-PIECE red-hot Dance Orchestra. Feature three-part harmony, double four other instruments. Disappointment cause of ad. Resort dance preferred. Cut the stuff. Wire best. M. WILSON, 1121 Elm St., Grinnell, Iowa.

AT LIBERTY—DON NYER'S EIGHT PENN- sylvanians after September 10, open for fall and winter engagement for hotel, dance or cafe. Now playing Edgewood Park, Shamokin, Pa., third season and going big. Eight young men with personality, full of pep and entertainment. Can deliver legitimate, sweet or plenty hot music. All reliable and clean-cut men. Union. Can give any amount of references. Only first-class engagement considered. I have the band. Let me hear from you. DON NYER, 324 Arch St., Shamokin, Pa.

AT LIBERTY AFTER SEPTEMBER 7—FIVE- Piece Colored Dance-Jazz Orchestra. A real hot unit. Managers write. BOX 111, North Greece, New York. sep12

AT LIBERTY AFTER LABOR DAY—REAL 6- Piece Orchestra. All young gentlemen. Playing hot or sweet, also harmony and ensemble singing. Instrumentation: Trumpet, trombone, sax., banjo, piano and drums. Radio, dance and vaudeville experience. Prefer Florida or West for winter engagement. Now playing one of Lake Erie's finest summer resorts. Go anywhere. A real orchestra for a real job. Address BOX C-1000, care Billboard, Cincinnati, O.

GIRL ORCHESTRA OF SEVEN OR EIGHT pieces at liberty for dance or hotel work. Have done some vaudeville and broadcasting. Got pep, rhythm, singers and a jazz dancer. Address MANAGER, 580 Wilson Ave., Dubuque, Iowa.

"MISSISSIPPI SIX" AT LIBERTY AFTER October 1st. A red-hot dance band featuring Dixieland style. Can furnish larger combination if desired. Southern engagement preferred. A guaranteed business builder for ballrooms, etc. References and photos on request. Write or wire. G. G. LEINS, 417 West 4th Ave., Grinnell, Iowa. aug22

"TINKERTOWN BAND", POPULAR MINNE- apolis dance orchestra, now playing return engagement at Hotel Del Otero, Lake Minnetonka. Free September 8 for winter engagement. East preferred. Five to ten men. Organized five years. Union. Clean-cut college type. References. SIG. STRIEGL, Del Otero Hotel, Spring Park, Minnesota.

TWENTY-PIECE BAND OPEN FOR FAIR and reunion dates in Iowa and Missouri. Labor Day open. Write or wire. M. W. CONWELL, Manager, Knoxville, Iowa. sep12

8 OR 10 FILIPINO STRING ORCHESTRA from S. S. Leviathan, open for engagement, hotel, cafe or ballroom. Hawaiian Steel Combination. Yes, we have it. Write or wire. MANAGER, 1339 W. Toronto St., Philadelphia, Pennsylvania.

AT LIBERTY—The Sunny Brook Society Orchestra, 7 piece, union men, now playing at the Shore Inn, Canarsie, New York. Will be open for winter engagements, at liberty September 6, 1925. Can give any amount of references. Will forward photo on request; also vaudeville experience. FRANK P. D'ALEO, 101 Starr St., Brooklyn, New York.

AT LIBERTY September 1st, the following high- class Orchestras: Knights of Harmony, Palais Royale, Arcadians, all nine-piece white orchestras. Dave Peyton's, Joe Jordan's, Devlyn's Bluebirds, all ten-piece colored orchestras. DEVLYN'S BOOKING OFFICE, Gilman, Illinois. Phone 118 R2. aug22

AT LIBERTY for season's contract. Hotel, concert, dance. South preferred. Versatile entertaining orchestra; soloists; doubling instrumentalist; singing; working in special costumes and scenery. Only first-class engagement considered. What have you to offer? FUTURIST SEXTETTE, Majestic Hotel, Utica, N. Y.

BAND AND ORCHESTRA LEADER and Teacher. Can deliver the goods. Locate south. Address WM. WEIL, 422 E. Fourth Street, Cincinnati, Ohio.

LADIES' ORCHESTRA—Ten versatile entertainers, including doubling instrumentalists, harmony singing, solo dancing, descriptive character numbers, work in costumes with special scenery. Available for fall and winter contract—hotel, dance or concert. Only first-class, reliable engagement considered. SYMPHONIC SOCIETY BELLES, care Billboard, New York.

CHAPEL'S MIDWAY COLLEGIANS—You have not heard a real jazz band unless you have heard these. Six real artists. Vodvil stunts, singing dancing. Snappy advertising. Booked solid until first of year. Few dates left on Southern tour beginning January 1. Dance halls, resorts, lodges write at once for few remaining open dates. We gamble with you to please or no money. If there is money in your town we will get it for you. Only reliable managers answer. We don't make records; we break them. Write CHAPEL'S MIDWAY GARDEN, Garrett, Indiana.

NOW BOOKING red-hot first-class White and Colored Union Orchestras, any size, go anywhere, any time. High-class Entertainers furnished. Phone, wire or write. DEVLYN'S BOOKING OFFICE, Gilman, Illinois. Phone 118 R2. aug22

AT LIBERTY

CIRCUS AND CARNIVAL

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure Total of Words at One Rate Only.

Want To Travel With Circus or Carnival. Man, 27 years old; weight, 84 pounds; height, 3 feet, 6 inches. Walk on my hands. Crippled in limbs. Haven't got two toes alike. Good talker. Can sell tickets if necessary. Make offer first letter. Come on three days' notice. LOYD WIBLE, Maddensville, Pennsylvania.

AT LIBERTY—BOSS CANVASMAN. STATE size of top, salary and all in first. Experienced trouper. Best of references. Ticket? Yes. BOB BURNS, 3014 Lexington St., Chicago.

ATTENTION! CANDLER'S PUNCH AND JUDY De-Luxe, booking circus, carnivals, fairs. "The Kiddies Theatre". Double Clown Street Advertising Gag. Ticket? Yes. Address, North Avenue, Mt. Clemens, Michigan.

AT LIBERTY—Free Act. Six Dogs and four Ponies, for fairs, picnics and indoor shows. P. O. BOX 18, Xenia, Ohio. aug22

AT LIBERTY—Fire Eater and One-Man Band. Good wardrobe. Colored. Works as Hindoo. Salary your limit, with horoscope selling privilege. Ticket? Yes. DOC. O. GIBSON, care The Billboard, Cincinnati, O.

AT LIBERTY

DRAMATIC ARTISTS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name B
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only.

AT LIBERTY, AUGUST 1—DIRECTOR WITH Scripts and Wife. Prefer week stands; others considered. Join receipt tickets. Allow time for forwarding South. BOX C-1027, Billboard, Cincinnati. aug15

AT LIBERTY FOR STOCK OR REP., LIGHT and character comedy, quick study, dancing and singing specialties; non-Equity, but will join; three years' experience, and have doubled props. Write ROYAL CARLETON, 7 Oakland Ave., Winter Hill, Somerville, Mass.

AT LIBERTY—Dramatic and Athletic Young Man of good appearance. Recites poems as "The Kid's Last Fight". Willing to work with act or stock company. WILLIAM SUSSMAN, 419 Fifth St., New York City.

MAGICIANS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH. NO ADV. LESS THAN 25c.
Figure Total of Words at One Rate Only.

CHARLES THOMPSON—HANDCUFF ESCAPE, Magician, Ventriloquist, Rube, Comedy Clown. Sturgis, Michian.

FREDERIC FREVOLI, THE MAGICIAN, PRE- senting a complete show of Magic, Cartooning, Smoke Painting, Hand Shadowgraphy, Crystal Gazing, Spiritualism and Astrology. Have auto truck, special-engraved posters, heralds and advertising. Play salary or sharing terms for theatres, churches, lodges, etc. Address 148 Mulberry St., Cincinnati, O. aug15

MAGICIAN AND PARTNER at liberty — Magic, Mind Reading, Escapes, Buddha. Reliable carnivals only. MAGICIAN, 2210 East St., Northside, Pittsburgh, Pennsylvania.

AT LIBERTY

MISCELLANEOUS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure Total of Words at One Rate Only.

PROMOTER—YOUNG, PEP, ABILITY, EXPE- rience, for celebrations, auspices organizations, programs, etc. Labor Day promotion open. Write quick. OWEN SHERWOOD, 379 Boulevard, Marion, Ohio.

AT LIBERTY

M. P. OPERATORS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only.

AAA-1 PROJECTIONIST available. Experience backed by twelve years. Any equipment. Married; sober; reunion; go anywhere. State Salary. PROJECTIONIST, 2110A East College Ave., St. Louis, Missouri.

AT LIBERTY

MUSICIANS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure Total of Words at One Rate Only.

A-1 Clarinetist — Thoroughly routined and experienced. Doubling Saxophone. Just terminated season's engagement. RAYMOND WOOD, 126 Evanston Avenue, Youngstown, Ohio. aug15

A-1 Violinist—Leader or Side. Troupe or locate. Experienced in all lines. Library; union. Address MUSICIAN, 323 Cleveland Ave., S. W., Canton, Ohio. aug15

A-1 Violinist Will Be at Lib- erty after September 5th. Union, schooled, sight reader, young man. Thoroughly experienced and absolutely a first-class musician in every respect. VIOLINIST, 115½ Main Ave., San Antonio, Texas. aug29

A-1 Side Violinist Desires Po- sition. Pictures or vaudeville. Union. RAY BAUMBACH, Pleasant Valley, Iowa. aug29

A-1 Violinist - Leader With good library, desires engagement in picture theater. Age, 26. Union. Address PAUL STELTER, 4300 Wrightwood Ave., Chicago, Illinois. aug22

A-1 Pianist—Thoroughly Ex- perienced vaudeville, motion pictures and burlesque; also hotel or cafe. Last engagement eight years. House not using orchestra this season. Union. WALTER T. MERRITT, 34 Munger Ave., Dayton, Ohio.

A-1 Dance Violinist—Age, 24. Read, fake, jazz, improvise, memorize. Feature double-stops, solos; also handle concert. Double some drums, xylophone, piano. Experienced recognized dance and hotel recording and radio orchestras. Join immediately or future. E. R. BOOTH, 868 N. Howard St., Akron, Ohio.

A-1 Clarinetist Wants To Lo- cate. Theatre. Thoroughly experienced. Double sax. Young; reliable; union. CHAS. BUGE, 3640 Cottage Grove, Chicago.

A-1 Cellist—Thoroughly Expe- rienced in symphony, desires first-class, permanent position. Union; sober; reliable. CELLIST, 50 Common St., Mobile, Ala. aug29

A-1 Violinist—Thoroughly Ex- perienced; union; age, 30; pictures, vaudeville; side man; references. ROOM 10, 1506 Central Street, Kansas City, Missouri.

A-1 Violinist and Pianist at liberty for sidemen theatre positions. Both thoroughly experienced pictures, vaudeville; conservatory training, sight readers. Violinist has good intonation and tone. Prefer position together; consider separate positions. Union, young, references. Address LAWRENCE JONES, Lock Box 280, Pittsburg, Kansas.

A-1 Pipe Organist, Male, 12 years' experience, union. Library all classes music, special numbers, novelties, etc. Have cycloramas, drops, set pieces. Wants to hear from manager willing to pay hundred or more for good music. Any organ, three or more manuals, and reasonable working hours. Guarantee to use appropriate programs for all pictures. Go anywhere. To open about Sept. 15th. Address BOX C-1031, Billboard, Cincinnati, Ohio. aug22

A-1 Trombonist at Liberty Oct. first. Prefer located jazz band, but will troupe. I do not misrepresent. BOX C-1017, Billboard, Cincinnati.

A-1 Trumpet, Experienced vaudeville, pictures, concert orchestra. Age 33, married, union, competent and reliable. Wire. MUSICIAN, 501 Campbell Ave., West, Roanoke, Virginia. aug22

AA-1 Sousaphone, Doubles String Bass. Absolutely first-class. Liberty September first for first-class hotel, dance, concert or theatre. Read the spots, fake, improvise, arrange. Don't misrepresent. BOX C-1034, Billboard, Cincinnati.

A-1 Dance Violinist. Positively first class. Desires position with good dance orchestra. References; young; personality; union. Write or wire, PHIL. JOHNSON, 106 McKee St., Batavia, Illinois.

A-1 Trumpet—Aug. 30. Tone, technique. Experience in vaudeville and pictures. Join on wire if necessary. TOM JOHNSON, Pleasant Lake, Rives Junction, Michigan.

A-1 Theatre Trumpetist—15 years' experience, all lines. Good tone and intonation. All essentials. Young. Union. Knowledge Saxophone. BOX C-1040, care Billboard, Cincinnati.

At Liberty on Two Weeks' notice, Cornet and Trombone. Prefer vaude. or burlesque house. BOX C-1024, Billboard, Cincinnati. aug15

At Liberty—Lady Trumpeter. BOX 215, care Billboard, 1560 Broadway, New York. aug15

At Liberty — Violinist, Wife Pianist. Thoroughly experienced. Large picture library. Joint or single. Address 910 SOUTH FOURTH, Moberly, Missouri. aug15

At Liberty After September 1. A-1 Dance Banjoist, young, neat. Union. Double some French Horn. Have played with some of the best. Amateurs, lay off. GLENN KRITCH, Box 156, Franklin, Pennsylvania.

At Liberty—A-1 Flutist. Experienced all lines. Pupil of Otto Krueger, Detroit Symphony. MUSICIAN, 643 Exeter, S. W., Canton, Ohio.

At Liberty — A-1 Trombone. Experienced vaudeville, pictures, burlesque, legitimate. Union. AL. G. MILD, 612 Meredeth St., Dayton, Ohio.

At Liberty—Orchestra, Eight- piece, September 14, 1925. Plenty of pep and personality. Young, reliable, sober, costumes, originality, sing, entertain, clean-cut, union. Plays a rhythm you can't resist and can cut the stuff to a "T". If you want to be satisfied next season there is a surprise in this ad for you. No contract under six months considered. Pictures and references at request. Flash outfits and agents, lay off. Write or wire. BOX C-1044, care Billboard, Cincinnati, Ohio.

At Liberty—Dance Drummer. Union; tuxedo; good outfit; experienced; travel or locate; join at once. HAROLD THOMPSON, Vinton, Iowa.

At Liberty—Hot Alto Saxo- phonist. Reads well, good tone, union. Ticket required. Disappointment cause of this ad. Wire EDGAR R. DOTY, Rochester, Minn.

At Liberty—First-Class Cellist for the coming season. Thoroughly experienced and schooled. Prefer theatre work. Address CELLIST, Box 412, Jamestown, N. Y. aug22

At Liberty—A-1 Organist. Large library; cue pictures accurately; union. ALLEN GULFORD, 260 Boyce-Greeley Bldg., Sioux Falls, South Dakota. aug29

At Liberty Sept. 1—Drummer. Youth; experienced; ability; dance or theatre. Location preferred. Only first-class engagement considered. H. PERRY, Gen. Del., Appleton, Wisconsin.

BB Sousaphone at Liberty Af- ter Labor Day. SUMMIT HEIGHTS HOTEL, Fenton, Michigan.

BB and String Bass—Theatre. Experienced vaudeville, pictures, road shows. BALDWIN, 532 Townsend, Lansing, Michigan.

Cellist—Tenor Banjoist at Lib- erty. Union. Experienced. CELLIST, 30 Tremont Ave., Binghamton, N. Y. aug15

Cellist, Double Trombone. Experienced and reliable either instrument. Only first-class engagements considered. FRANK IVANS, 36 Beech St., Reynoldsville, Pa.

Cellist at Liberty — Young, neat, reliable; union; experienced all lines. I. GARVERICK, General Delivery, Warren, Pa.

Cellist, Double Trombone, at liberty September 1. Experienced. Union. Prefer combination house. CELLIST, Pence Springs, Hotel, Pence, West Virginia.

Clarinetist—Thoroughly Expe- rienced all lines; sober; reliable. At liberty, account theatre closing. Five years in last position. 50 COMMON ST., Mobile, Ala. aug29

Dance Drummer, Four Years' experience. Read, fake, good rhythm and hot Cymbal. Reliable outfits only. FRED COFFEY, 177 State St., Auburn, New York.

Experienced Drummer—A. F. M. Tymps., Bells; theatre, dance. Reliable and sober. Anything permanent. Prefer Southern or New England States. C. J. MILLER, 408 W. Illinois St., Urbana, Ill. aug15

Fast, Experienced Saxophon- ist, doubling bot clarinet, tenor, alto, soprano, bass clarinet; read well; all essentials for dance, hotel, cafe or resort. BOX C-838, Billboard, Cincinnati.

First-Class Trap Drummer. Dance experience only. Union. Complete outfit. Ready September 1st. H. HAGG, Cambridge, Illinois.

Flutist—Can Start Labor Day. Experienced in all lines. W. KNIGHT, New Monterey Hotel, Asbury Park, N. J. aug15

Flutist—Positively First-Class —Pictures, vaudeville, legitimate. Neat; capable. Reliable houses only. HAYDN MATHEWS, 495 W. Willis St., Detroit, Mich.

French Hornist Wishes Flor- ida engagement. Am now with well-known concert band. Tour closes December 1st. Address HORNIST, 320 S. Wabash Ave., Chicago, Illinois.

Lady Violinist, Melophonist, doubling Army Bugle, will join recognized act. Vaudeville, stage band, orchestra, solo experience. Photos. Pay own fare to join. MARIAN ARTHUR, 450 29th Ave., San Francisco. aug22

Hot Dance Trumpet. Plenty pep, fake and hokum; straight and read. State all. TRUMPETER, Box 65, Wilmington, North Carolina.

Leader — Violinist. Large Li- brary. Fully experienced theatre or pictures. "LEADER", Elks' Club, Mobile, Ala. aug22

Musical Director - Violin or Baton for pictures or vaudeville. Extensive library. Thoroughly experienced. Only first-class engagement considered. Union. BOX C-1039, care Billboard, Cincinnati, O. aug29

Oboe — Desires First - Class Theatre engagement. Symphony experience. Double English horn. BOX C-1021, care Billboard, Cincinnati, Ohio. aug15

Organist—Expert Picture player, any make, long experience, extensive library, for immediate engagement. LEON YACKLY, 644 West Walnut, Lancaster, Pa. aug22

Organist Desires Position —Large library. Any make organ. Experienced, reliable. LOUISE DEAGAN, Gen. Del., Atlanta, Georgia. aug15

Organist — Positively First- class. Thoroughly experienced. Accomplished musician. Expert picture player and feature soloist. Splendid library. Union. ORGANIST, 4077 Manayunk Avenue, Philadelphia, Pa.

Organist — Male. Twelve years' experience. BOX 354, Hopewell, Va.

Organist—Man of Wide Expe- rience, library, excellent references, desires location, South or Middle West. ORGANIST, 389 Main St., Keene, New Hampshire. aug29

Trombone at Liberty, Ten days' notice. Good tone, technique, union, married. Experienced all grades music. Theatre or high-class concert contract. Write or wire. "MUSICIAN", Zeigler's Cafe, Leavenworth, Kansas.

Trumpeter at Liberty—Desires position in motion picture theatre playing Belwin, Fisher and Schirmer libraries. Union. Go anywhere. State all in first. Age, 27. JOHN LOVE, Hotel Holley, Charleston, West Virginia.

Vaudeville Orchestra Organist of outstanding ability. Know my hokum and have the technical education to supply your customers with just what they want. Can arrange on short notice readable and playable manuscript from lead sheet to full orchestra to help your director. Skeleton library of 3,000 numbers carried; no dead wood. Have demonstrated on many jobs and on tour my ability to play vaudeville with full traps, with organ alone or as filler for orchestra. Have been in present stand for 93 weeks without losing a day. Unlimited capacity for hard work. Young, healthy, married and dependable. Salary, $100.00. Slightly less can be arranged for in six-day town. Address BOX C-1035, Billboard, Cincinnati.

Violin Leader, Pictures, Vaude. or combination theatre. South preferred. Union. E. POUND, Durham, N. H. aug29

Violinist, Orchestra Leader, at liberty after Sept. 1st through change of policy of theatre. Can refer you to manager of theatre. ORCHESTRA LEADER, care Capitol Theatre, Des Moines, Iowa. aug15

Violinist (Leader or Side)— Young gentleman, well schooled, experienced pictures and vaudeville, desires permanent position; union; married. Write BOX 224, care Billboard, 1560 Broadway, New York City. aug22

THE END OF THE ELEPHANT?

THE itch to shoot a beast or a bird because it is rare has done more than rob our own island of some very desirable residents. Big game as well as little birds have to go down before man's ingenuity. Just as the rabbit has replaced the buffalo in the Middle West, so in South Africa there is a danger of such creatures as the elephant, the white rhinoceros and the sable antelope vanishing. The last herd of elephants in the Union of South Africa, it is astonishing to learn, is actually endangered, while farther north the hunting of the gorilla has been made a safe and almost luxurious pastime. One of the principal breeding grounds of the gorilla has now been set aside as a "national park" by the wisdom of the Belgians, but there is much still to be done along these lines, and some of it should evidently be tackled by the Union of South Africa. We who send gunboats to slaughter seals cannot afford to grow over-righteously indignant about what happens in the Dominions. Besides, South Africa has discussed the creation of one "reserve" of roughly 50 miles in Western Natal, where shooting of game and destruction of the bush are both to be forbidden. But the present state of affairs is very disquieting, and here, if anywhere, one may say with truth that in delay there is no plenty. Indeed, there is chance of famine—of our losing the reminders of more primitive days that are most worth keeping. A South Africa without elephants would be as unnatural as a South Downs without sheep. For the wide bushveld over which Zulu impis and Dutch trekkers and English pioneers have advanced has been alive with wild things surely since the first animals wandered beyond Eden. Is it not then the duty of those who have turned on the flood of civilization at least to make adequate arks for the animals?

—*MANCHESTER (ENG.) GUARDIAN.*

Pianist and Flutist — Desire positions in theatre, hotel or concert orchestra. Address FLUTIST, 58 Second Street, Troy, New York. aug22

Sousaphonist, Doubling Violin, Sept. first. Dance or hotel preferred. MERLIN TILTON, Ferris, Illinois. aug15

String Bass, Thoroughly Expe- rienced in Keith vaudeville, also pictures, wants engagement. R. R. SAWYER, Westplains, Missouri. aug22

Theatre Drummer and Pianist at liberty August 15th; Man and Wife, union. Seven years' experience in first-class vaudeville and picture houses. Full set of traps, Marimba-Xylophone and Pedal Tympani. Must be steady engagement in first-class theatre. DRUMMER, 217 Woodard St., Ypsilanti, Michigan.

Trombone — Dependable, De- liver. LEO CRONK, 114 Green St., Lancaster, Pennsylvania. aug15

Trumpetist — Experienced in vaudeville and pictures. Married, middle-aged business man. BOX C-1022, care of Billboard, Cincinnati, Ohio. aug15

Trombonist—Desires Theatre or concert orchestra. Play good jazz. Experienced and reliable. Married. Union. BOX C-1043, Billboard, Cincinnati.

Trumpet Player at Liberty. Union. W. F. BROOKS, 116 Union St., Hudson, New York.

Trumpeter — Experienced All lines. Pictures, vaudeville, road shows, concert, dance. Good sight reader. TOMMY MANN, Library Park Hotel, Kalamazoo, Mich.

Violinist (as Leader or Side)— Fine tone; experienced in every line; 40. BOX 228, care Billboard, 1560 Broadway, New York City.

Violinist (Leader or Side), wishes permanent year-round position. Pictures, vaudeville. Thoroughly experienced, reliable, union, married. Good library; cue pictures right. D. C. HITTE, 600 Kitchell Ave., Pana, Illinois.

Violinist at Liberty—15 Years of experience in pictures and vaudeville. Union. JACK BANDA, 7831 West Jefferson, Detroit, Michigan.

Violinist (Leader or Side)— Experienced vaudeville and pictures. Union. CARL ADAMS, 1032 W. William, Decatur, Ill.

Violinist — Beautiful Strong tone. Large library for pictures. Wife experienced Pianist. Address DELVIOLIN, care of Billboard, Cincinnati.

Violinist Desires Fall Engage- ment with reliable concern. References. union. North preferred. At liberty August 16th. CHAS. E. SHOPLAND, Hotel Youree, Shreveport, Louisiana.

A NO. 1 BANDMASTER AND CORNETIST AT liberty September 1. Just finishing fifth yearly contract. Open for permanent location only. Municipal, chamber of commerce bands, community bands, college, school, Odd Fellow, Masonic or Shrine bands. Nothing too big or small; all letters answered immediately. Address PROF. O. GOODHART, Bandmaster, Rockport, Missouri. aug15

A-1 DANCE DRUMMER AT LIBERTY, READS, fakes a little Clarinet. Nonunion. Willing to join. Ham bands lay off. Wire "DUKE" ELLIS, 137 Hill St., Marion, Ohio.

A-1 DRUMMER, TYMPANI, BELLS, XYLO- phone. Union. Age, 27. Experienced all lines. Competent and reliable. Pictures, vaudeville. Wire H. D. MUELLER, 715 W. Center St., Central City, Kentucky.

A-1 VIOLINIST—A. F. OF M. EXPERIENCED vaudeville and pictures. Director or side. At liberty August 15. BOX C-1038, Billboard, Cincinnati.

AT LIBERTY—LADY TROMBONIST AFTER September 15. Experienced in vaudeville, band and orchestra. Union. BOX C-1016, care Billboard, Cincinnati, Ohio. aug15

AT LIBERTY — VIOLINIST. FIFTEEN years' experience. Five years on last engagement. RAYMOND PRAHAR, General Delivery, Huntington, West Virginia. aug22

AT LIBERTY—CORNETIST. WOULD CON- sider municipal or industrial band. C. A. SHOUP, Parkerton, Wyoming. aug15

AT LIBERTY AFTER JULY 18—A-1 CLARI- netist and Saxophonist. Band instructor. Address MR. V. FORTUNATO, 4252 W. 21st Pl., Chicago, Illinois. aug15

AT LIBERTY — FLUTIST. EXPERIENCED, all lines. LOUIS SYLVESTER, 1961 E. 123d St., Cleveland Ohio. aug22

AT LIBERTY—VIOLIN LEADER. PHOTO- play. Exceptionally fine library. First-class experience. Non-union. BOX C-907, Billboard, Cincinnati. aug29

AT LIBERTY—EXPERIENCED A-1 VIOLIN- ist and Leader. Experienced in pictures, vaudeville and concert work; large library; member A. F. of M. Address ARTHUR REUTER, 131 East Front St., Cincinnati, O. aug15

AT LIBERTY — STRING BASS, DOUBLE viola. Go anywhere. Experienced. J. T. HAYCOCK, 7731 East End Ave., Chicago. aug22

AT LIBERTY—EXPERIENCED TROMBONIST in theatre and dance work, wants job in Florida. Get real tone and play in tune. BOX C-994, care Billboard, Cincinnati. aug22

AT LIBERTY—EXPERIENCED DANCE DRUM- mer. Age, 18; union; tuxedo; read and fake; age, 23; single, neat and plenty pep. Only good jobs considered. State salary. Write or wire. EDDIE YARBOROUGH, Scotland Neck, North Carolina.

AT LIBERTY — VIOLINIST-DIRECTOR, account of house closing. Thoroughly experienced in vaudeville, pictures; cue pictures correctly; large library; sober and reliable; age, 33; married; union. Been at present theatre four seasons. Can furnish best references from these managers. C. E. BRANDT, 1420 Tower Ave., Superior, Wisconsin.

AT LIBERTY—CELLIST. EXPERIENCED ALL lines. Union. Address BOX C-1037, care Billboard, Cincinnati, Ohio. aug22

AT LIBERTY—CORNET. B. AND O. TROUP- er. Address C. E. McKINNEY, 69 Kenesaw Ave., Dayton, Ohio.

AT LIBERTY—DANCE VIOLINIST, LEADER. Young, neat, reliable. Four years' experience. Would like to hear from good orchestra going to Florida. Address 717 Trenton Ave., Point Pleasant, New Jersey. aug22

AT LIBERTY—DRUMMER. DRUMS, TYMPS., Harpophone, Bells and fine line Traps. Twelve years' experience in all lines. Prefer good vaudeville orchestra. Can furnish good Violinist. JACK DRISCOLL, 1108 Abbott St., Elmira, New York.

AT LIBERTY—CELLIST. CONSERVATORY graduate; big tone; capable picture man; guarantee to satisfy or leave on next train; union; twenty-four years old; will locate anywhere. Would like to locate with good orchestra, small or large. FRED J. CASPAR, 1723 M. Willington St., Philadelphia, Pa.

AT LIBERTY—TUBA AND STRING BASS B. and O. PAT MURPHY, Oblong, Illinois.

AT LIBERTY—VIOLINIST, DOUBLING ALTO, tenor, soprano saxes, and clarinet. Read, fake, transpose; union; tuxedo; college student. Willing to stay with band year, if conditions right. Wire best offer. M. FALK, 917 W. Washington Blvd., Ft. Wayne, Indiana.

AT LIBERTY—A-1 CLARINETIST. EXPERI- enced and reliable theatre man; union; double Eb saxophone if necessary. Prefer near Philadelphia. Address CLARINETIST, 2 Harvin Road, Upper Darby, Philadelphia, Pa.

BAND AND ORCHESTRA LEADER DESIRES location suitable for establishing music publishing house. Middle West preferred. Conservatory trained; wide experience; teach all string and wind instruments; best of references. Good band and fair salary required. BOX C-1002, care Billboard, Cincinnati, Ohio. aug22

BANJO AND CELLIST—NOW OR LATER. EX- perienced all lines. Location only. WILLIAM, Billboard, Chicago. aug15

BRASS TEAM AT LIBERTY. WILL SEPA- rate if necessary. Four years' experience in dance work. Ages 21. State all in first letter. MUSICIANS, 606 S. Maple, Watertown, S. D.

CELLIST AND PIANIST, MAN AND WIFE. Experienced Cellist, double Tenor Banjo or String Bass and Violin. Pianist can cue and lead. Age 28 years. CELLIST, Plaza Theatre, Asheville, North Carolina. aug22

CLARINET, DOUBLING VIOLIN, DESIRES pictures or vaudeville. Experienced. W. E. CULLUM, 1619 West First, Marion, Indiana.

CLARINETIST — CAPABLE, EXPERIENCED all lines, desires first-class theatre engagement, vaudeville or pictures. Transpose. Best of references furnished. CLARINETIST, 3909 Second St., Des Moines, Iowa.

DANCE DRUMMER AT LIBERTY—6 YEARS' experience. Best gold outfit. Clean; young; single; union; plenty rhythm. Wire or write **HARRY LINDEMAN**, Box 562, Farmer City, Illinois. aug22

DRUMMER—THEATRE OR DANCE. XYLOphone soloist. Experienced. **DRUMMER**, 723 So. Ash St., Crookston, Minnesota.

EXPERIENCED ORCHESTRA PIANIST OR Organist, good library. Reference, union. Address **EASTHAM**, 529 West Third, Los Angeles, California. aug15

FLUTE AND PICCOLO WANTS ENGAGEment, band or orchestra. Experienced in all lines. Member A. F. of M. Public accountant. **H. B. SHERMAN**, 350 Main St., Brockton, Massachusetts. aug15

FLUTIST—EXPERIENCED VAUDEVILLE AND pictures. Union. Double cello. Go anywhere, but prefer South. Desire change of location. Address **BOX C-1037**, care Billboard, Cincinnati, Ohio. aug22

LADY CONCERT ORGANIST FOR HIGH-CLASS theatre. Several years successful engagements. Particularly adapted to cue pictures accurately and play artistically. Music pleases audiences and draws patrons. Large repertoire. Excellent condition of any make organ imperative. Minimum salary, seventy-five dollars, six days. South preferred. A. F. M. Now on vacation. Prefer engagement open near September 1. Best references. Address **ORGANIST**, 1572 East Harrison Street, Springfield, Ohio.

LADY DRUMMER, UNION, AT LIBERTY AFter Labor Day. Vaudeville or Musical Comedy preferred. Don't wire; write. Permanent address, **MRS. LUCY FOX**, 62 Ackerman St., Rochester, New York.

MUSICIAL DIRECTOR AND VIOLINIST FOR high-class moving picture house. Can furnish large library. Also A-1 Instructor and Band Master. Highest references. Will go anywhere. **FELIX TUSH**, 627 W. 164th St., New York. aug22

OBOIST—DESIRES TO COMMUNICATE WITH concert band going South for winter, or theatre for fall engagement. **CHOMET**, 1358 Fulton Avenue, New York City. aug22

TROMBONE—ON TWO WEEKS' NOTICE, FOR vaudeville or picture theatres, or hotel concert. Thoroly experienced; tone; read anything; union. Permanent location desired. **TROMBONIST**, 124 West Fifth, Covington, Ky.

ORGANIST AT LIBERTY SEPTEMBER 15—Union. Two or three-manual pipe organ. Ten years' experience. Extensive library. References. Steady and reliable performer. Address **BOX C-999**, Billboard, Cincinnati, Ohio. aug22

ORGANIST (LADY)—TEN YEARS' EXPERIence, practically all makes two-manual organs. Excellent library; competent; union. **ORGANIST**, 2623 Rock'ham Rd., Davenport, Iowa. aug22

ORGANIST — YOUNG MAN. DEPENDABLE, steady. At liberty August 16. Best reason for closing present position. References. Not fake piano-organist. Natural ability to cue pictures. Iowa or States bordering preferred. **H. J. LYON**, 618 Logan Ave., Waterloo, Ia. aug22

ORGANIST, UNION MAN. TEN YEARS' EXperience on Mau, Colton, Wurlitzer, Hilgren, Lane, Barton, Kimball. Wants to connect with house demanding more than average. Good instrument and fair salary. **BOX C-1032**, Billboard, Cincinnati.

RED-HOT DANCE DRUMMER AT LIBERTY September 20. Young. Union. Neat appearing. With tuxedo. Salary right. **CHUCK PARKER**, care St. Charles Hotel, Chicago, Ill.

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STRING BASS AT LIBERTY FOR THE COMing season. Fine tone, ability, efficiency, wide experience in all theatre work. Write full particulars. Address **JAMES EDDY**, 432 Warren Ave., Kingston, Pennsylvania. aug15

STRING BASS OPEN FOR GOOD LOCATION job only. Union, competent, brass if necessary. **FRANK BAYLOR**, 735 Lee St., Connersville, Indiana. aug22

TROMBONE, DOUBLE STRING BASS—Thoroughly experienced, sober and reliable. Desires pictures or vaudeville. **BOX 264**, Smith Center, Kansas. aug15

TROMBONE-BARITONE—20, UNION, BARItone voice, conservatory training. All-round experience. Anywhere on coast. **LOUIS F. TALCOTT**, 450 North E Street, Aberdeen, Washington. aug22

TROMBONE AND DRUMS FOR COMING SEAson. Drummer plays Tympani, Bells, Xylophones and Traps. Both have had plenty of experience at vaudeville, pictures and road shows. References if required. Union. Don't misrepresent, as we don't. Joint or separate. **TROMBONE AND DRUMMER**, 806 Bell St., East Carnegie, Pennsylvania. aug15

TRUMPET, TROMBONE AND BANJO FOR dance band. Three dance musicians of ability. All read, fake and have tone. Trombone and trumpet have gold instruments. Want to hear from reliable managers of up-town dance bands. **"HAP" HEAD**, Ottumwa, Iowa.

TRUMPET AT LIBERTY SEPTEMBER 1ST—Combination, pictures. **MUSICIAN**, care 365 East 51st, Chicago, Illinois. aug22

VIOLINIST-LEADER — COMPLETE LIBRARY. Union. Vaudeville, pictures, etc. References. **OTTO LIEBELT**, 1016 Washington, Waco, Texas. aug22

A-1 FLUTE—Competent; vaudeville or picture concert orchestra. Union, married. Wire **FRED YAHNKE**, 1520 Otis St., Chicago, Illinois. aug29

A-1 CLARINETIST, vaudeville or pictures, like to locate in smaller city. Wire JOHN A. SCHMIDTS, 954 Edgecomb Pl., Chicago. aug22

A-1 VIOLINIST, side, desires permanent position with fine picture theatre orchestra where good music is featured. No three or four-piece job considered. Union. **PAUL CASSETTA**, 101 Durland Ave., Elmira, New York. aug29

A-1 DRUMMER—Tymps, Bells, Marimba, Chimes, "full line" Traps. Union, neat, experienced, schooled. Age 25. Pictures, vaudeville, etc. Can furnish Pianist. Don't misrepresent. BOX C-946, care Billboard, Cincinnati, Ohio.

AT LIBERTY—A-1 Violinist. Routine. Orchestra leader or side man. Large library, union. Desires steady year round theatre engagement. J. MARTIN, 481 E. 144th St., New York City. aug15

AT LIBERTY—String Bass, experienced, for coming season. Will go anywhere. Prefer South. Union. **JULIUS HUHNKE**, 2255 N. Karlov Ave., Chicago, Illinois. aug22

AT LIBERTY—A. F. of M. Baritone Player. Prefer engagement with concert band or chautauqua or summer resort. D. **CARRAFIELLO**, 822 Bowen Ave., Chicago, Illinois. aug22

AT LIBERTY — Straight Business Trumpet, Keith vaudeville, pictures, etc. A. F. M. Am no jazz player or soloist. **PAUL J. SNYDER**, Findlay, Ohio.

AT LIBERTY—Feature Picture Organist. Eight years' experience in cuing pictures. No vaudeville. Conservatory graduate. Popular and classic library. Address **ORGANIST**, Box C-1049, care Billboard, Cincinnati, Ohio. aug22

AT LIBERTY—A-1 Cornetist for theatre, picture and vaudeville and concert orchestra. You pay your wire, I pay mine. Address V. P., Cornetist, care Billboard, 1560 Broadway, New York City.

AT LIBERTY — First-class Vaudeville Drummer. Years of experience in Orpheum, Loew and Pantages houses. At present playing Pantages house. Would prefer first-class vaudeville house now or coming season. Address JACK H. MEYERS, General Delivery, Kansas City, Missouri.

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BANDMASTER—Long experience professional bands. Can develop excellent band. Schooled director. Teach; have good library. Teach military band drill. Consider reliable offer. DIRECTOR, Box 554, Danville, Illinois.

BANJOIST doubling Second Violin, at liberty — Address WM. LAMSON, 2014 Seventh Ave., New York City.

CELLIST — Experienced theatre, hotel, Schirmer-Fischer Conservatory graduate. Big tone, good reader, technic. Location desired Middle Southwest. Double good Alto Sax. Salary over $35.00. Address MUSICIAN, 1302 South Main, Tulsa, Oklahoma. aug29

CELLIST AT LIBERTY—Experienced motion pictures, vaudeville. Broad tone, age 45. J. S., Musician, Billboard, Chicago. sep5

CLARINETIST doubles Saxophone—Wants engagement. First-class player. MUSICIAN, 86 La Salle St., New York City.

DANCE DRUMMER, age 21. Union. Flashy outfit. Double comedy. Real rhythm and tempo. Read and kazoo choruses. Sing comedy songs. Dance one chorus. Prefer vaudeville. Ticket? Yes. CHES. GARWIG, 329 E. Moody Ave., New Castle, Pa.

VIOLIN LEADER—Long experience in all theatre requirements. Conscientious and reliable. Large selected library. Union. References. Permanent location desired. E. POUND, Elks' Club, Macon, Ga. aug29

VIOLINIST, leader or side man. Have library and can cue pictures correctly. Experienced vaudeville also. Union. Married. BOX C-1038, Billboard, Cincinnati.

AT LIBERTY

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At Liberty — Lloyd Fowler after September 20th. Legless acrobat for sideshow museum. Playing Dreamland Sideshow, Coney Island, New York.

At Liberty for Fairs and Celebrations. Three different acts: Acrobatic, Aerial, Gymnastic. Write for circulars. **GLENNY AND FORD**, Billboard, Cincinnati, O.

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Balloonist. Few Open Dates. Labor Day Open. Double drop from airplane, double and triple drops from balloon. **CAPT. C. A. MERRITT**, Winamac, Indiana. aug29

Buddy Rhodes at Liberty After Aug. 15th, Aerial Acrobat. Specializing in wing walking, rope-ladder stunts, plane changes, chute drops. I bar nothing. Can furnish references. Will work only under guarantee contract. Write or wire. **BUDDY RHODES**, Stuttgart, Arkansas.

Plantation Review—Good Colored Act with 5 people. Sing and dance. Open dates to all. 5211½ Market St., Philadelphia, Pennsylvania.

Stunt Flyers, Attention—Wing Walker and Parachute Drop at liberty. D. B. McCOUBREY, 1104 N. Wells St., Apt. G, Chicago, Illinois aug22

The Original Rube Perkins. Lady and gentleman. Three real feature acts. **Fairs, celebrations.** Holton, Kansas. sep5

4—O'Doies—4. Three Ladies and gent. Two distinctly different acts. Tight wire and jazz ladder. Celebrations, fairs. Havana, Illinois. sep12

GROTH BROS.—FOUR BIG FEATURE FREE acts and a balloon for fairs and celebrations. We furnish entire program. Write for literature. Charter Oak, Iowa. sept5

HIGH DIVER—NOW FEATURING MY FEmale impersonating high-net dive. Grand display of fireworks from high tower of ladders for each night's performance or fireworks for any special night. If you want a real classical sensational act, don't fail to book this. Parks, fairs and celebrations, write **C. E. WANNAMAKER**, 254 N. Holmes Ave., Indianapolis, Indiana.

TWO GUARANTEED HIGH-CLASS FREE Acts. Lady and gent. A trapeze act that is different. A new idea in posturing and contortion. **LASERE AND LASERE**, Carey, Ohio. aug29

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GAYLOR BROS.—Four free acts; fairs, celebrations; two acrobatic frogs, European hand-head balancers, Chinese novelty equilibrist. Comedy troupe of Dogs. 3918 17th St., Detroit, Michigan. nov14

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THREE ROSARDS—America's greatest comedy acrobatic trick house act. Si-Mandy and Flapper, also wonderful iron-jaw trapeze act. 2 unsurpassed free acts. $100 cash bond. Address General Delivery, Des Moines, Iowa, or Billboard, Kansas City. aug15

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At Liberty—Pianist. Experienced. Hotel or theatre. Can make good on any congenial engagement. Character, A-1. Union. **PIANIST**, 1234 Oakley Place, St. Louis, Missouri.

At Liberty — Dance Pianist. Known as "Human Player Piano". Closed July 15 with recording band. Now desires engagement with dance, hotel or vaudeville band. Arrangements, arrange. Union. Age, 24. Also furnish Banjo Man. It must be big. Wire or write, stating all. **BEBE HARTMANN**, Colon, Michigan.

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Young Lady Orchestra Pianist. Theatre or hotel. Hot jazz and sweet stuff. Can introduce new specialties making your orchestra a sensation. **PEGGY WEAVER**, Crab Orchard Springs, Kentucky.

A-1 UNION PIANIST, MARRIED, DESIRES to locate with a reliable theatre. Cues properly, complete library, 9 years' experience. **CHAS. WILLIAMS**, 43 East Church Ave., York, Pennsylvania. aug15

A-1 PIANIST AFTER AUGUST 22. ON ACcount show closing. Experienced in all lines. Union; sight reader, transpose, fake; neat in appearance. Salary, your limit. Ticket? Yes. **ED. VREELAND**, Fairhaven, Vermont.

AT LIBERTY—A-1 PIANIST (G. M. V. C. M.), Organist and A-1 Concert Violinist (Radio Artist). Both ladies. Experienced in hotel, cafe, dance and theatre. Prefer to locate, but would consider high-class musical act. If organist desired, good unit organ essential. Union. Address **PIANIST-ORGANIST**, Box 673, Meridian, Mississippi. aug15

AT LIBERTY—PIANIST, EXPERIENCED, UNion, young, reliable. Prefers change. Prefer big orchestra. Must be good outfit and sure thing. Want to locate. I use notes for all, no faking. Now playing hotel. Also have small, good orchestra capable of playing both. Write **LAWRENCE SCHEBER**, Browns Wells Hotel, Hazelhurst, Mississippi.

CLEVER YOUNG MALE PIANIST—EXPERIenced in all lines. **PIANIST**, 1522 Western Ave., Minneapolis, Minnesota.

DANCE PIANIST. READ, FAKE, IMPROvise. Experienced, young, union. Tuxedo. Reliable. **PIANIST**, 259 I St., N. W. Linton, Indiana.

EXPERIENCED LADY PIANIST AT LIBERTY. Good sight reader. Reliable. **BOX 217**, Billboard, 1560 Broadway, New York. sep5

FIRST-CLASS FEMALE VAUDEVILLE ORchestra Pianist at liberty now or for fall and winter season. A. F. M. Address **BOX C-970**, Billboard, Cincinnati, Ohio.

PIANIST—FOR DANCE ORCHESTRA OR hotel. Young man; union; tuxedo; sight reader; play full piano; good bass; reliable and experienced. Write particulars. **H. C. WAGNER**, Waynesburg, Ohio. aug15

PIANIST. THOROUGHLY EXPERIENCED. Cue pictures. Feature soloist. Good library. Salary, $40. **EVA BRITTAIN**, White City, Kansas.

PIANIST AND VIOLINIST (LADIES)—EXPErienced in all lines, desire position in Texas or Oklahoma. **BOX C-1042**, Billboard, Cincinnati.

PIANO LEADER, ORGANIST—EXPERIENCED. Complete library, pictures correctly cued. Permanent location. State hours, salary, etc., first letter. Go anywhere; references. **PIANIST**, Box 595, Kirksville, Missouri. aug15

PIANO-LEADER—DESIRES POSITION. Prefer vaudeville theatre, hotel or recognized dance band. Am positively first-class, sight read, concert, etc.; young; technique, improvise. Unless you need first-class pianist and pay for same, don't waste time. Would consider good side man proposition. **PIANIST**, 17 Carey Ave., Wilkes-Barre, Pennsylvania.

A-1 PIANIST, VIOLINIST AND DRUMMER—Large library and know how to use it. Pictures, Vaudeville, etc. All union. Young, neat, experienced. First-class offers only. Go anywhere. BOX C-946, care Billboard, Cincinnati, Ohio.

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A-1 SOPRANO. PLAY PIANO, DANCE SOME, speak lines, compose. Novelties. Available for light opera, vaudeville, clubs. Heard in America and abroad. **ADELE BRAHAM**, 19 Chester St., Allston, Boston, Massachusetts.

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AT LIBERTY

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AT LIBERTY—REP. OR STOCK. YOUNG Man for Juveniles and General Business. Quick study. References. Reliable. Salary reasonable. Join immediately. **J. AVERILL**, Belmont, New York.

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BLACK-FACE COMEDIAN AND MAGICIAN—A-1 act worker, for med., vaudeville or tab. show. Ticket? Yes. Address **ED. F. GRIFFITH**, Washington Hotel, Charleston, W. Va.

VENTRILOQUIST, PUNCH, STRAIGHT, parts, mechanic, drive car or truck; 3 first-class vent. acts and one first-class punch act; first-class figures and cabinet, near and distant voices, phoney radio, telephone; tuxedo, full dress; lobby display, etc; work straight and parts in hokum bills, but little script; no booze; reliable; good appearance; 6 foot; 175 pounds; age, 28. For any show playing 3 changes or less (no carnivals or free acts). This show closes Saturday, August 15, cause of this ad. Wire me your highest and what for. Ticket please if I don't know you. Would make long jump. North or West if O. K. **KENNETH SPENCER**, Gen. Del., Penola, Virginia.

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COMMERCIAL

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Strong Special Acts Written
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Katalog free. Agents wanted. MORRIS, Box 534-B, Omaha, Nebraska. aug15x

Lady Demonstrators Wanted.
Best knockout of the season for store demonstrations and fairs! New Hemstitching Attachment. Fits all sewing machines. Sells on merits. No fake. Big profits; beautiful flash; easy sales. Write. Sample, $1.50. PERFECTION NOVELTY CO., Corpus Christi, Texas. aug15

Marvelous New Invention—
400% profit. Johnson's Liquid Quick Mend. Tremendous demand; plan unique; act quick. Over hundred other fast-selling specialties. J. E. JOHNSON CO., Dept. 1432, 69 E. South Water St., Chicago, Illinois. aug29

AGENTS — MAKE $75 TO $100 A WEEK. "Fixit"—Rubber Repair seals punctures and blowouts. Sample free. MARQUETTE RUBBER CO., 2325F Wolfram St., Chicago. tfx

AGENTS — GOOD, STEADY INCOME. Exceptionally useful Household Article. HANDYCAP COMPANY, Newark, New Jersey. oct10x

AGENTS, MEN AND WOMEN—35 MILLION women are anxiously waiting to buy the 3-in-1 Hot Water Bottle-Icebag-Fountain Syringe combination. Commission daily. No delivering. Write for startling money-making plan. LOBL MANUFACTURING CORPORATION, Middleboro, Massachusetts. aug29

AGENTS—$100 A WEEK SELLING OUR FINE Made-to-Measure, All-Wool Suits direct to wearer. All one price, $31.50. Biggest values. Highest commissions in advance. We deliver and collect. 6x9 swatch samples furnished free. Write today for full details. W. Z. GIBSON, INC., 161 W. Harrison St., Dept. H-45, Chicago. aug22

AGENTS—FAT PEOPLE WILL GLADLY GIVE you big price for a Soap which will reduce. Ours will. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, N. Y. aug15

AGENTS WANTED—ARROWHEAD INDIAN REMEDIES, 1213 Superior, Cleveland, Ohio. sep5

AGENTS — MEN, WOMEN, FULL OR PART time. Marvelous new Washing Crystal, seven times better than soap! Makes housework easy. 100% profit every sale. Unlimited demand. For big income write CLEVO-CLEAN, A-236 F St., Boston, Massachusetts.

AGENTS VISITING DRUG AND POOL HALLS. Profitable sideline. Write today. VERNET SALES COMPANY, Phoenixville, Pennsylvania.

AGENTS WANTED TO SELL A NEW INVEN-tion. Kills the glare of all approaching cars. Nothing else like it on the market. Sells on sight. This is not the ordinary salesmen's offer. It is something new. Every automobile owner will buy. Does away with dimming lights; price sells it. Any ordinary salesman can clean up. Write today. BEAR MANUFACTURING COMPANY, Rock Island, Illinois. x

AGENTS WANTED—STAGGERING PROFITS being made selling Dryfeet, the invisible rubbers. Sample 25c. FILAN 125A West End Ave., Manhattan Beach, New York.

Business Outlook Best Since 1920

THE outlook for active trade during the remainder of the year is considered excellent, according to a study of the many indices upon which business forecasts are based. Production of merchandise and commodities has been on an active scale during the first half of the year, but with the absence of boom operations. In conjunction with this activity, however, consumption has been progressing at a rapid pace. If the prediction of business forecasters materializes, the full year will go down on the records as the most prosperous since 1920.

That prosperity reigns in most industries is indicated by the many statements of earnings issued by the leading corporations thus far covering operations for the first six months. In many instances these earnings doubled and tripled those for the corresponding period last year. Some record-breaking earnings were reported. These favorable statements are not confined to any one industry. The most cheerful reports have come from the petroleum and motor industries.

—*NEW YORK TIMES.*

Mandelette Cameras, $2.00—
Sensitized Post Cards, $1.00 per 100. FANTUS, 1325 South Oakley, Chicago. aug29

New Plan for Agents—Goods
supplied on credit. Big line. Fine outfit free. No money needed. Write quick. BLAIR LABORATORIES, Dept. 2, Lynchburg, Va.

Quick Drying Black Auto
Enamel. Bottles are screw-top cans. Wonderful for street demonstrators. Sample pint mailed for fifty cents postage. PRUDEN, 2337 North Hoyne, Chicago. aug29

Quick Turnover—Writing De-
vice for children. Worth-while article, 50c; gross, $19.44. VIC HANSEN, Wallace, Idaho. aug15

Rummage Sales Make $50.00
daily. Offer wonderful values. We start you. CLIFCROS, 609 Division St., Chicago. tf

Salesmen, Demonstrators —
Newest fast-selling specialty will make you $50.00 every day. Absolute necessity. Big repeats. Connect with this now and clean up. Write today for particulars and free sample. HARTLEY COMPANY, Box 1092, Huntington, West Virginia. aug15x

Wonderful Invention Elimi-
nates Needles for Phonographs. Preserves records. Abolishes scratching. Day's supply in pocket. $20 daily. Sample on approval if requested. EVERPLAY, Desk C-8, McClurg Bldg., Chicago. aug29

66 Miles on 1 Gallon—Wonder-
ful vapor humidifier for autos. All makes. Spare or full-time Agencies wanted everywhere. One free to introduce. Big profits to any man with car. CRITCHLOW, Inventor, A18, Wheaton, Illinois. aug15

AGENTS—MAKE USEFUL SPECIALTY COST-ing 1c; sell 25c. Particulars free. ELECTRO CO., B, Quincy, Illinois.

AGENTS, CONCESSIONAIRES — BIG MONEY-making specialties, every woman buys. Don't miss it. CAMP, 263 Fifth Ave., New York.

AGENTS EVERYWHERE ARE CLEANING UP $8 to $10 daily with Shine-O, the new, better, different polisher; quick cash sales; steady repeat orders. You can sell direct, to subagents, the trade. Sample and particulars free. Don't miss this. SHINE-O SUPPLY, 519 Asbury, S. Evanston, Illinois.

AGENTS — MEN, WOMEN, FULL OR PART time. Marvelous new Washing Crystal, seven times better than soap! Makes housework easy. 100% profit every sale. Unlimited demand. For big income write CLEVO-CLEAN, A234 F St., Boston, Massachusetts.

AGENTS — BEST SELLER. JEM RUBBER Repair for tires and tubes; supersedes vulcanization at a saving of over 800 per cent. Put it on cold, it vulcanizes itself in two minutes and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Philadelphia, Pa. Dept. 706. aug15

AGENTS—SELL PAT. TIE CLASPS, 500% profit. Every man a customer. Write now. OSCAR ARNDT, MFR., 1059 Belden, Chicago, Illinois. aug15

AGENTS, DEMONSTRATORS — SELL BLUE Ribbon No-Cement Tube Patch. Write for best proposition on market. STATITE MFG. CO., Covington, Kentucky. aug29

AGENTS — OUR NEW CO-OPERATIVE PLAN makes you a partner in our business and pays you profits the same as stockholders, the most liberal plan in the United States today. $25 to $75 weekly easily made. B. & G. RUBBER CO., Dept. 819, Pittsburgh, Pennsylvania. aug29

AGENTS — SELL "FRAGRANCE", NEW 5c Breath Perfume Candies, to stores. Big profits. LORRAC PRODUCTS CO., Albany, New York. aug15

AGENTS—MAKE MONEY IN YOUR SPARE time selling Rubber Name Door Mats and Rag Rugs. ACME RUBBER & FLOORING CO., 1900 W. Broad, Richmond, Virginia. sep5

AGENTS MAKE 500% PROFIT HANDLING Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., 1153 N. Wells St., Chicago. x

AGENTS WANTED TO SELL ARTIFICIAL Flowers, Baskets, Palms and Decorations. Big trade, good commission. BRANDAU CO., 2025 North Ave., Chicago.

AGENTS—$15 DAILY. EVERY OWNER BUYS Gold Initials for his auto. You charge $1.50, make $1.44. 10 orders daily easily. Samples and information free. FRANK HATCHER SUPPLY CO., Philadelphia.

AGENTS—YOUR NAME IN MY DIRECTORY will bring you samples, catalogs, opportunities, propositions galore. Entering 10 cents. ARTHUR CAPSTRAW, 243 Milwaukee, E., Detroit, Michigan.

AGENTS—SELL EMBLEM BELTS TO LODGE members. An article of merit, but not of excessive price. EMBLEM BELT CO., Dept. F, Ashland, Ohio.

AGENTS, DISTRIBUTORS—SELL "PRESTO". 1 to 6 nearly every home. Costs $1 dozen, sells 25c each. Removes while sleeping perspiration smell from daily clothes, shoes, and disinfects same. Also drives away flies, moths, ants, roaches, germs. Free sample. FRANCO LAB., 306 S. LaSalle, Chicago.

AGENTS AND MEDICAL MEN ARE AVERAG-ing twenty dollars daily selling Dr. Nardine's Remedy, so can you. NARDINE MEDICAL CO., Johnson City, New York.

CARD SIGNS FOR EVERY BUSINESS—BIG profits for agents. Sample, 10c. J. B. CAMERON, 1125 Royal St., New Orleans. sep5

DEMONSTRATORS, CANVASSERS—IMPROVED Embroidery Guide Braider (patent pending). It's a dandy; one size fits all machines. Free attachment for your approval. $4.00 hundred, quantity cheaper. Sensational seller 50c each. A. COLBERT, Inventor, Manufacturer, Box 548, Ocean Park, California. sep5

EARN $10 DAILY SILVERING MIRRORS, Plating, Refinishing Metalware, Headlights, Chandeliers, Stoves, Tableware, Bedsteads. Outfits furnished. ROBERTSON-DECIE LABORATORIES, 1133 Broadway, New York. aug29

FACTORY TO DEALER—LIBERAL COMMIS-sion, Big Chief Tube Patch. The hotter it gets the tighter it sticks. Scissors in every kit. Retails at 50 cents; sells at sight. Our midget for small injuries in casing beats them all. BIG CHIEF PRODUCTS CO., Spencer, Iowa. aug29

FREE SAMPLE OUTFIT—$13.50 SUITS, $3.00 profit. Whirlwind seller. Write CHICAGO SUPER-BUILT GARMENT CO., Box 453, Chicago.

FREE SAMPLE BESTEVER POWDERED Hand Cleaner. Removes grease, paint, ink, dirt, instantly. Whirlwind seller. Great repeater. Exclusive territory. BESTEVER PRODUCTS CO., 1941B Irving Park, Chicago.

GET OUR FREE SAMPLE CASE — TOILET Articles, Perfumes and Specialties. Wonderfully profitable. LA DERMA CO., Dept. RK, St. Louis. aug29

GREATEST TEMPER SAVING DEVICE! — Takes slack and kinks from telephone and electric iron cords. $25 daily. Samples on approval if requested. NEVERKNOT, Dept. 88, McClurg Bldg., Chicago. aug29

INSTANT CORN-BUNION KILLER, 50c — Sample price, 25c. MOYE MFG., 1234B Clay, Paducah, Kentucky. aug15

IF WE GIVE YOU SHOES MADE TO YOUR measure in any one 60 leathers, 50 different styles, will you keep them, wear them, show them to your friends as samples of our $10 Made-To-Order Shoes to sell at $6.85? Advise us today. Your complete outfit will go forward absolutely free at once. TAILOR-MADE SHOE SYSTEM, Dept. 1090, 45 So. Wells, Chicago.

JIFFIE STAIN REMOVER — COSTS 6c; RE-tails 25c. Removes grease, blood, iodine, paint, etc. BIGELOW, Box 673, St. Louis.

MAKE FROM $10 AND UP DAILY—TAKE orders for our fine Cigars. Sold direct from factory to user. Daily pay; repeat orders certain. All year-round work; spare or full time. Free sample Cigars supplied regular workers. Brand-new offer from reliable 50-year-old company. Address MENTOR CIGAR COMPANY, Box 831, Dayton, Ohio.

MANUFACTURE FOR THREE CENTS INDIAN Inhaler or Magic Ring. Quarter gets sample. Wonderful seller. WALTHALL COMPANY, Hagerstown, Maryland. x

MEN AND WOMEN WHO HAVE DESK ROOM to sell through the mail order or to agents. ROY SCANLAN, 163 Nelson St., Battle Creek, Michigan.

NEW CAMERA TAKES AND FINISHES photos in one minute. Make money selling Cameras or taking photos. Exclusive territory. CROWN CO., Dept. 973, Norwalk, Connecticut.

NEW CHINESE BALLY-HOO TRICK—DON'T miss this. Fools the wise ones. Complete, $1.50. CAESAR SUPPLIES, 18 West Delaware Place, Chicago.

NEW WONDERFUL SELLER — 98c PROFIT every dollar sale. Deliver on spot. License unnecessary. Sample free. MISSION FACTORY L, 519 North Halsted St., Chicago, Ill. aug29

NO DULL TIME SELLING FOOD—PEOPLE must eat. Federal distributors make big money, $3,000 yearly and up. No capital or experience needed; guaranteed sales; unsold goods may be returned. Handsome $15.00 sample case sent on trust. Free samples to customers. Repeat orders sure; exclusive territory. Ask now. **FEDERAL PURE FOOD CO.**, F2309 Archer, Chicago. aug29

POLMET POLISHING CLOTH REMOVES TARnish from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retails 25c; sample free. **A. H. GALE CO.**, 15 Edinboro St., Boston, Massachusetts. x

SELL BOOKS BY MAIL — BIG PROFITS. Particulars free. **ELFCO**, 523 So. Dearborn, Chicago. tf

RAINCOATS, OVERCOATS, TOPCOATS, Slickers—Our complete selling outfit absolutely free. Sample Coat on trial. Commissions 25%-30%. **HYDRO RAINCOAT CO.**, 718 Independence, Chicago. tf

ROBT. H. INGERSOLL, OF $1 WATCH FAME, wants Good Men to sell his Dollar Stropping Outfit, an ingenious invention for sharpening all makes of safety razor blades. Great economic value. Meeting with nation-wide approval. Easy to sell. Big repeat business. Agents having remarkable success. Full particulars. **ROBT. H. INGERSOLL**, 476-K Broadway, New York City. tfx

SALESMEN CAN MAKE BIG MONEY SELLing our Union-Made Cigars and Cigar Clippings. Full time or side line. **WILKOWSKI BROS.**, Box 372, Watertown, Wisconsin.

SELF-THREADING NEEDLES, NEEDLE Books, Machine Needles. Find sales in every home. Fine side line, easily carried. Big profits. **ATLAS NEEDLE WORKS**, 143 East 23d St., New York. aug15

SELL DICE RINGS—SAMPLE, 50c; DOZEN, $3.50. **OSCAR CASTROP**, Fullerton, Ky. aug22

SELL PERSONAL STATIONERY WITH NAME and address on 100 sheets and envelopes, new "process" engraving. Finest quality, not the cheap mail-order kind. Send today for complete selling outfit and samples. Including 100 sheets and envelopes with your own name and address free. Send $3 at once and start making real money in your spare moments. Your deposit refunded on receipt of two dozen orders. **J. P. NEFF & CO.**, 276 W. 43d St., New York City.

SELL MIDGET BIBLES AND FORTUNE-TELLing Charts. Big profits. Dime brings sample with full particulars; also new, wonderful, self-selling plan. **GOLDENRULE CO.**, 14212 Savannah Ave., Cleveland, Ohio. aug15

SELL GREATEST KITCHEN LABOR SAVER— Hydro Motor Mixer for cream, mayonnaise, batter. 100% profit. Send $3.00 for mixer, details. **HYDRO**, 449 Bryant, San Francisco. aug29

WANT DISTRIBUTING AGENTS FOR HANslick, the new, original Powdered Hand Soap. Removes grease, grime, ink, paint and most anything from the hands without injury to skin. Every mechanic and auto owner; everybody who gets his hands dirty will be a customer. Great opportunity for hustler to get a business. Full information and sample free. **SOLAR PRODUCTS COMPANY**, 124 West Lake, Chicago. tf

SOMETHING NEW—"HANDY" PACKET, AN attractively put-up package of useful Household Necessities. Positively a sale in every house. Fine sideline; easily carried; big profits. Send for sample. **LEE BROTHERS**, 165 E. 23d St., New York. aug15

WE START YOU WITHOUT A DOLLAR — Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. **CARNATION CO.**, Dept. 235, St. Louis. aug29

400% PROFIT TO SPECIALTY SALESMEN— Preparation to keep windshields clear in rain, fog or snow. Closed autos, store windows from sweating, frosting. Gives attractive demonstration. Big seller at fairs. $18.00 per gross; retails $72.00. **NO DIM MFG. CO.**, 505½ N. Broadway, Oklahoma City, Oklahoma.

WORLD'S LARGEST NECKWEAR MANUFACturer wants Salesmen sell direct. Remarkable opportunity. Commissions 32½%. Completest line. Greater values. Write **BEACON**, 1026 Beaconwear Bldg., Boston, Massachusetts.

$10 DAILY SILVERING MIRRORS, PLATING and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Outfits furnished. Write **GUNMETAL CO.**, Ave. G, Decatur, Ill. aug15

$110 WEEKLY SELLING FINEST GUARANteed union made-to-measure Men's Suits, only $12.50; Boys' two-pants Suits, $10.95. Six latest patterns that sell on sight. Also all-wool Overcoats, Vests, Caps, Riding Breeches. Big commissions advanced. Free attractive outfit. **DOUBLE SERVICE MANUFACTURERS**, 1327-35 AL Washington, Chicago, Illinois. aug15

ANIMALS, BIRDS AND PETS

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

Cockatoos — Most Brilliantly plumaged lot. Deep-Rose Pink colored. Wonderful lookers. $11.00 each. Just fifty; better hurry. **NATIONAL PET SHOPS**, St. Louis, Missouri.

Deep Sea Wonders for Pit Shows—Stuffed and Mounted Fish Specimens and Alligators, a wonderful attraction, $10, $20 and $30, assorted collection. **JOS. FLEISCHMAN**, 1105 Franklin, Tampa, Florida. aug22

For Sale—Great Danes, Registered, three months old, now ready for shipment. Thirty-five each. **E. E. JOHNSON AUCTION CO.**, Canton, Illinois.

Snakes — Mixed Dens, $15.00 up. **BUFFALO BIRD STORE**, Buffalo, New York. oc17

A GIRL CAN WORK WITH FLINT'S PORcupines. Cleanly, vegetarians, inoffensive, inexpensive. **FLINT'S**, North Waterford, Me. aug29

ANIMALS WANTED—TO HEAR FROM PARties having for sale Badgers, Wild Cats, Lynx, Bears, Monkeys and other animals. **L. A. LYONS**, Supt. City Park Zoo, Crawfordsville, Indiana.

PUPPIES — LARGEST SHIPPERS IN THIS part of America. **NATIONAL PET SHOPS**, St. Louis, Missouri.

ALIVE — TWO MONSTROUS PORCUPINES, only $10. **FLINT**, North Waterford, Maine. aug15

BEAUTIFUL REGISTERED BULL PUPS, $15. BULLDOGS, 501 Rockwood, Dallas, Texas. aug29

CANARIES — $450.00 FOR FIVE HUNDRED. We have no paid boosters. They can't put their hand in your pocket thru us. **NATIONAL PET SHOPS**, St. Louis, Missouri.

ENGLISH GREYHOUND IN WHELP, $35.00; Tiny Red Pekingese, female, year old, registered, $25.00; Male Toy Black-Tan, $10.00. **E. WALSETH**, Camp Dennison, Ohio.

CAGES—THOUSANDS ON HAND FOR IMMEdiate shipment. No schills, grafters, boosters connected with us. **NATIONAL PET SHOPS**, St. Louis, Missouri.

CANARIES—RICH GOLDEN YELLOW, MOST beautiful on earth. Special breeding, pepper fed. Twelve Canaries, twelve white-enameled Cages, thirty dollars dozen. Known as Halfin's Go-Getters. The twelve Cages and twelve Birds complete, thirty dollars. Of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

FOR SALE—THE LARGEST TURTLE OF ITS species ever caught. Weighed 700 pounds; measures 7½ feet long, 8½ feet wide; cured and mounted, ready for exhibition. This Turtle is not of the common green species, but is of the rarest species known to science and never known to grow so large. A wonderful attraction. More description and photos on request. **BOX C-1041, Billboard**, Cincinnati.

FOR SALE — TWO FINE DOG CAGES FOR nine dogs. Table, Stairs and Eight Stools, nickel trimmed, and Prop Trunk. **SIGSBEE'S DOGS**, 717 Washington Blvd., Chicago.

CAGES — ROUND BRASS DOMES WITH brass guards, twelve Cages and twelve Canaries—$33.00—of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

HAND-FED FINGER TAME MEXICAN RED Head Talking Parrots, $6.50 each; Real Japanese Waltzing Mice, $3.00 pair; Chameleons (Lizards, change colors) $1.20 dozen; Canaries for carnivals, $12.00 dozen. Young Male Canaries, singers, $54.00 dozen. Beautiful Tame Rhesus Female Monkey, good condition, $35.00; other Monkeys at $18.00 each. Yellow Parrakeets, $6.00 pair. We carry a compiete line of Cages, Foods, Remedies. Write us just what you want. Also other Pets as Dogs, Persian Cats, Guinea Pigs, etc. **PLEGGE'S**, 5171 Easton, St. Louis. se12

LIVE CHAMELEONS, $6 100, 25c SELLERS. Chinese Cowhorn Nuts, $2 100, 10c sellers. **I. GUINTER**, 1113 So. Racine Ave., Chicago, Illinois.

PARROTS — TWELVE WIRE REGULAR Dwarf Parrot Cages and twelve Dwarf Parrots, $45.00—of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

"LIVE ALLIGATORS" — DON'T FORGET when framing show or park for coming season to write me for prices. Still putting out Pit Shows, $10.00 up; all stock fine condition. Can save money on express charges out of here. **THE FLORIDA ALLIGATOR FARM**, South Jacksonville, Florida. (Alligator Joe Campbell's Place.) sep5

RATTLESNAKES — 10,000 ON HAND FOR immediate shipment. Other Pit Snakes on hand. Wire orders filled same day. **JOHN BARNES**, Floresville, Texas. aug22

CANARIES — $12.00 DOZEN. REAL LIVE Canaries, mostly yellow and spotted. **NATIONAL PET SHOPS**, St. Louis, Missouri.

THE WORLD'S LARGEST DOG KENNEL HAS for sale Oorang Airedales trained as watch dogs, automobile companions, children's playmates, hunters, retrievers and stock drivers. Also Big Game Hounds, Foxhounds, Coonhounds and Rabbit Hounds. All Dogs individually schooled and trained by our famous canine specialists and shipped on trial. Delivery and satisfaction guaranteed. Trained Dogs, $50.00 to $150.00 each. Thoroughbred Puppies, $15.00 to $25.00 each. Large illustrated catalog, ten cents. **OORANG KENNELS**, Box 42, La Rue, Ohio.

WANDERU MONKEYS (VERY RARE) $125.00 to $150.00 each; Bonnett Monkeys, $15.00 and $20.00 each; Bonnett Mothers and Babies, $60.00; Ocelots, $25.00 to $35.00 each; Badgers, $7.50 each; Ant-Bears, $15.00 each; Tame Coon, $10.00; Chinese Dragons, $5.00 to $12.50 each; Black Leopard Spotted Iguanas, $2.00 to $4.50 each; Regal Pythons, 15 feet and over, $15.00 per foot; Mexican Boas, $5.00 to $20.00 each; Military Macaws, $20.00 to $35.00 each. **SNAKE KING**, Brownsville, Texas. aug15

CANARIES—$95.00 HUNDRED. IMMEDIATE shipments; no disappointments. **NATIONAL PET SHOPS**, St. Louis, Missouri.

$75.00 — EIGHT-LEGGED PIG, ONE HEAD, three nose holes, male and female grown together. Great money maker. **WEIL'S CURIOSITY SHOP**, 20 South Second St., Philadelphia, Pennsylvania.

CANARIES, CANARIES, CANARIES — ALL the time. Of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

50 HEALTHY, FULL PLUMAGED FEMALE Canaries, $50.00; express paid. **MRS. HARVEY HAYNES**, Coldwater, Michigan. aug22

ATTORNEYS AT LAW

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

Don't Worry About Troubles, difficulties, etc. For advice and prompt action regarding all legal matters or money due consult **LAWYER WALLACE**, 2204 Michigan Ave., Chicago, Illinois. aug15x

Edward Voelcker, Lawyer, Garrick Theatre Building, Chicago. aug29

LAW ADVICE—PERSONAL, CONFIDENTIAL, reliable. Any question answered, 50 cents. Free explanation blanks on request for stamp. **EMMONS AND EMMONS**, Attorneys, Canton, O.

ATTRACTIONS WANTED

7c WORD, CASH. NO ADV. LESS THAN 25c.
9c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

Colored Minstrel Show With Band, Merry-Go-Round, Free act, for opening September 7. **LINCOLN THEATRE**, Dunn, North Carolina.

Chaves County Cotton Carnival, Roswell, New Mexico (Population 10,000), October 8, 9, 10. Auspices Merchants' Association. Drawing population 50,000. Big parade, free merchants and agricultural exhibits. Biggest event Southeastern New Mexico. Will book several good, clean Shows on percentage basis, also Legitimate Concessions (except Rides, Drinks and Refreshments) on front footage or flat-rate basis. No gambling. Want good Free Act; preferably one that doubles two acts and will work both afternoons and evenings. Address **M. D. SMITH**, Superintendent, 108 West Third Street, Roswell, N. M.

Rides Wanted for Labor Day week. Two or three rides at Glenellyn, Ill. Address **COMMANDER**, American Legion, Glenellyn.

Wanted—For Sept. 4 and 5, for Community Fair, a good, clean show or carnival company with concessions. Write **E. W. SMITH**, Talco, Texas. x

Vaudeville, All Kinds, for Colored Theater, after September 7. **LINCOLN THEATRE**, Dunn, North Carolina.

12TH ANNUAL GRANGE FAIR, CITY PARK, Lebo, Kansas, September 24th and 25th, 1925. Two days and two nights. Want Rides, Free Acts, Shows and Concessions. Write **H. A. DRESSLER**, Lebo, Kansas, Supt. aug29

CONCESSIONS WANTED LABOR DAY AT Big Celebration at Savannah Lake. Also want Fireworks for on water. Address **MGR. J. E. RINGLER**, Ashland, Ohio. R. D. 7.

NEW PALACE THEATRE OPEN FOR SHOWS and vaudeville acts. New oil town. Oxford, Kansas. aug22

SMALL CARNIVAL ON PERCENTAGE— Mostly Rides and Side Shows. May stay until after Labor Day. Have boating, bathing, fishing, dancing, cottages, lights and power. Three cities near total 45,000 population. **CHAS. W. WALKER**, Walker's Lake Park, Mansfield, Ohio.

WANTED—FOR HOME COMING AUG. 14TH and 15th, Free Acts, Merry-Go-Round and Concessions. Write **H. J. RUFFING**, Wells, Minnesota.

BOOKS

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

"The Kid's Last Fight"— Complete poem, 10c. Catalog, 2c. **M. RODERICK**, Box 655, Grand Rapids, Michigan.

BOOKS AND PICTURES, ANY KIND YOU want. Sample pictures, 50c (coin), postpaid. **GEO. F. WHITE**, Bee Branch, Arkansas. x

BUSINESS OPPORTUNITIES

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

Collection Agency—Big Profits. Start a Collection Agency of your own. Complete instructions, full details, $2.00. Valuable information free. **COLLECTORS ASSOCIATION**, 313 Metropolitan Blk., Milwaukee, Wisconsin.

Sacrifice 5,000 Live Agents who have answered our ads in July, $12.00. **CHICAGO AUCTION JOBBERS**, 1609 S. Halsted, Chicago.

ASTOUNDING DISCOVERY! SCIENCE UNseated, religion baffled, Darwin and Bible both wrong. Life, Death, Creation, etc., explained. Ask for "The Elementome". Sample copy, 50c. Agents' best bet. **TREND CO.**, 228 West 23d St., New York. aug22

AUTOMATIC FLASH STEREOPTICON Street and Window Advertising Outfits, complete with slides, $27.00. Earns you $100.00 weekly. Instructions, Cuts, free. **GRONBERG MFG. CO.**, 1510 Jackson, Chicago, Illinois, Makers. aug22

INCH DISPLAY ADVERTISEMENT — 166 magazines, year, $50. **WOOD'S POPULAR SERVICES**, Atlantic City.

JUST CAST YOUR EYES ON THIS OFFER as it will positively not appear again. I am going to give the following: Big German Export Magazine, Inside Information and Source of Supply, Wholesale Buyers' Guide and 24 Ways To Make Money. If you bought these at the regular price it would cost you $1.35. For this special offer I will send all prepaid for 50c. Address **WM. H. MITCHELL**, 312 So. Rockford, Tulsa, Oklahoma.

MANUFACTURE AND SELL THE LATEST novelty on $1.00 capital. Complete instructions and sample, 25c. **THE DAISY ENTERPRISE**, 405 Broadway, Lawrence, Mass.

WE START YOU IN BUSINESS, FURNISH everything—Men and women, $30.00 to $100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. **W. HILLYER RAGSDALE**, Drawer 98, East Orange, N. J. tf

24 WORDS, 355 RURAL WEEKLIES, $14.20. ADMEYER, 4112B Hartford, St. Louis, Mo. aug15

2,000 RO WORDS, 10 CENTS; TO AGENTS, 5 cents. **ROIA**, Waverly, West Virginia.

CARTOONS

5c WORD, CASH. NO ADV. LESS THAN 25c.
7c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

BALDA'S TRICK DRAWINGS—STUNTS WITH pep and reputation. Chalk-Talk Crayons, Perforated Fake Sheets, Rag Pictures. Big list free. **BALDA ART SERVICE**, Oshkosh, Wisconsin. aug22

CONCESSIONS

7c WORD, CASH. NO ADV. LESS THAN 25c.
9c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure Total of Words at One Rate Only.

1925 Catalogue Now Ready. Globe **NOVELTY**, Omaha, Nebraska. aug15

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World's Wheat Crop .Exceeds Last Year's

THE world's wheat production for 1925 will be greater than for 1924, according to figures received by the United States Department of Agriculture up to July 28. These returns give a total of 2,109,000,000 bushels against 2,065,000,000 bushels last year. The countries involved normally produce more than 75 per cent of the world's crop outside of Russia.

According to the department, figures are still lacking for such important producers as France, Germany, Yugoslavia and Russia. In these countries the latest reports showed a condition above average and better than at the same time last year. The crop, however, is not yet made, and there is still a chance of unfavorable weather conditions adversely affecting the harvest.

Recent advices from Canada report deterioration of the crop in the Province of Alberta, due to hot, dry winds. Some damage has occurred in Saskatchewan, but conditions there are more favorable.

Mill stocks in the Danube Basin are reported to be low and the milling demand for old wheat has increased, according to a report from United States Commissioner Haas at Vienna. Harvesting has been delayed by wet weather, and it seems likely that the new wheat will arrive on the market later than expected. Recent increases are reported in purchases of Argentine and American wheat.

The wheat crop of Hungary is now forecast at 63,199,000 bushels, compared with 51,568,000 bushels harvested last year, according to a cablegram from the International Institute of Agriculture at Rome. Rye production is placed at 29,132,000 bushels, against 22,103,000 bushels last year; barley, 21,127,000 bushels, against 14,712,000; oats, 22,046,000 bushels, against 15,743,000. No forecasts are yet available for the other crops, but condition reports, including corn, potatoes, sugarbeets and forage crops, are all above average.

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sational features. Big Stars, $2.50 to $5.00 per reel. News Weeklies, $2.75. Send for list. JACK MAHMARIAN, 440 West 23d Street, New York City. aug15

Blood and Thunder, 5-Reel

Western Features with Tom Mix, Neal Hart, Lester Cuneo, Dick Hatton, Fairbanks and Farnum, $25.00 and up. Big lobby advertising free. Real bonanza for traveling showmen. Guaranteed list. DIXIE FILM CO., P. O. Box 407, Memphis, Tennessee. aug29

First-Class Two-Reel Comedies

with Chaplin, Ben Turpin, Eddie Barry, Gale Henry, Tweede Dan, Billy West, Leo White, $9.50 to $25.00. Paper free. Guaranteed list. DIXIE FILM CO., P. O. Box 407, Memphis, Tennessee. aug29

For Sale—Territorial Rights,

Moving Picture, Novel Feature. Film staged around classic poem with the human voice. Will feature you in the picture. You recite poem. HUMA ROEM CO., Philadelphia, Pa.

Greatest Sale in Film History.

We have sixty-day option on 2,000 reels. Must be sold quick. Wonderful list, right off the press. MONARCH FILMS, Memphis, Tennessee. aug29

Life of Christ, New Copy,

Pathe five reeler, not a dupe, $162.00. E. ABRAMSON, 1532 S. Albany, Chicago, Illinois.

Now Selling State Rights on

the new five-reel Custer's Last Fight. Positively the greatest Wild West feature ever filmed. It's a Thos. H. Ince special production. A word to the wise—"Buy it". WESTERN FEATURE FILMS, 730 S. Wabash Ave., Chicago, Illinois.

Passion Play, Life of Christ, 5

reels. New laboratory prints, $175.00; 5 reels, slightly used prints, $135.00. We have what you want at the lowest prices. Send for list. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Dept. P. P., Chicago, Illinois. aug29

Pathe Five-Reel Passion Play,

new prints, $162.00. E. ABRAMSON, 1532 S. Albany, Chicago, Illinois.

Single-Shot Parker, Mix, $60.

Pals in Blue, Mix, $60. Lone Avenger, Hart, $50. Posters, photos, free. Lists available. ECONOMY, 814 Corinthian, Philadelphia. sep5

ALL FORMS OF TITLES MADE TO ORDER, 5c per foot up. N. F. BRINK, 11 Winchester St., Boston, Massachusetts.

BARGAINS—FEATURES, COMEDIES, WESTerns. Send for list. REGENT FILM CO., 1237 Vine St., Philadelphia, Pennsylvania. aug15

CLEAN-UP SALE — BIG FEATURES, ONE, two-reel Comedies, Westerns. Big stars. Send for list. Educationals, Travels, subjects any country in world. All Film shipped subject to examination. APOLLO FILM CO., 286 Market St., Newark, New Jersey. aug15

ALL THOSE DISGUSTED WITH JUNK AND who have been gyped by non-responsible concerns, should get in touch with us. WESTERN FEATURE FILMS, 730 S. Wabash Ave., Chicago, Illinois.

CLEAN-UP FEATURES—TWENTY YEARS Behind Prison Walls, 5 reels, greatest convict picture ever made, including advertising. 16-sheet oil-painted banner, 6 lobby frames, 1, 3, 6-sheet posters, photos, slides. Price $90. The Drug Monster, great drug picture, 5 reels, 1, 3, 6-sheets, photos, slides. Price $60. The Master of Beasts, stupendous 5-reel wild animal production, featuring world-famed Hagenbeck animals. Price $60, including advertising. The Lone Wagon, wonderful Western Indian story, 5 reels, $60, including advertising. Shipped subject to examination on deposit. **APOLLO FILM**, 286 Market St., Newark, New Jersey.

DIRT CHEAP—1,000 REELS WESTERNS. Comedies. Write for list. **J. V. EASTWOOD**, Independence, Missouri.

FEATURES—FOUR, FIVE AND SEVEN REELS. Western, Comedy, International News, Scenic and Educational. Compelled by insurance to remove all films this month. Big bargains in part or all of stock. Will consider good exchange man to handle same and we retain interest. No exchange in Duluth. Complete supply house connected, machines and supplies. Write quick for lists. **NATIONAL EQUIPMENT CO.**, 409 West Michigan St., Duluth, Minnesota.

FILMS! OUTCAST, MOTHERS OF LIBERTY, 6-reelers, $22 each. Stars and Stripes, Aviator Spy, 4-reelers, $11 each. Other reels, $1.50 up. Standard Motor-Driven Machine, $50; Edison, $11; Electric Piano, $65. Bargains. **FRANCIS KEY**, 2519 Jackson, Anderson, Ind.

FOR SALE—FIVE AND SIX-REEL FEATURES cheap. **N. F. BRINK, 11** Winchester St., Boston, Massachusetts.

HARRY CAREY WESTERNS, TWO-REELERS, A-1 condition, lots of paper, $15 each; Twelve Two-Reel Helen Gibson Railroad Thrillers, A-1 condition, lots of paper, $15 each; big Features, $25 up; Comedies, $3.50 up; examination allowed. **INDEPENDENT FILM EXCHANGE**, 303 West Commerce, San Antonio, Texas. aug22

LET 'ER BUCK, OR THE PENDLETON Round-Up, 5 reels, practically new print, $50. Wonderful buy. **APOLLO FILM CO.**, 286 Market St., Newark, New Jersey.

SPECIAL FILMS NEVER OFFERED FOR sale. Our list too large to print. Write **EXHIBITORS' EXCHANGE**, 1002 Gibbon St., Pittsburgh, Pennsylvania. aug22

WILL SACRIFICE SPLENDID FILMS. SEND for list. **CYRIL JENNEY**, Endicott, N. Y.

2ND-HAND M. P. ACCESSORIES FOR SALE

7c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only.

Absolutely Guaranteed Rebuilt

Projectors. Power's, Simplex, Motiograph, Edison, Royal, Monarch; also Acme, DeVry, Holmes, American Suitcase Portable Machines. All theatre supplies and equipment. Get our prices first. **MONARCH THEATRE SUPPLY CO.**, Memphis, Tennessee. aug29

Anything You Want—Large

stock of Simplex, Power's, Motiograph and portable Suitcase Machines, all makes. Chairs, Screens, Mazda Adapters, Mazda Regulators, Auto Generators, Electric and Gas Plants, etc. Write for our new bargain list. Our prices will surprise you. **MONARCH THEATRE SUPPLY CO.**, Dept. WE, 724 Wabash Ave., Chicago, Illinois. aug29

Complete Movie Road Show.

DeVry machine, a five-reel feature, "A Roadside Impresario", with 3 single reels. All in first-class condition with advertising. Price $150.00. **SUNBEAM FILM LIBRARY**, 1059 Dakin St., Box 2, Chicago, Illinois.

Used 6-A Powers Moving Picture

Machine. Machine complete, motor driven and in A-1 condition. Shows a very clear picture. Reasonable price. **EMBREE IRON COMPANY**, Embreeville, Tennessee, sep5

Your Greatest Opportunity.

Buy now. Power's, Simplex, Motiograph. Guaranteed Rebuilt Projectors, $50.00, $75.00, $100.00. Easiest payment plan. Special Pink Bulletin explains everything. **MONARCH THEATRE SUPPLY CO.**, Memphis, Tennessee.

BIG BARGAIN SALE—MOTIOGRAPH, COMplete motor driven machines, $137.60. Direct current, four-blade Ceiling Fans, $19.00. **WESTERN FEATURE FILMS**, 730 S. Wabash Ave., Chicago, Illinois.

BRAND NEW MOTSCO AUTOMOBILE GENerators, $90.00; Standard Automobile Generators, $110.00. Also portable machines at big bargain prices. **E. ABRAMSON**, 1532 S. Albany Ave., Chicago, Illinois.

FOR QUICK SALE—MONARCH PICTURE MAchine, complete, including gas outfit, 6 reels of pictures, good shape, all for $45.00. First money order for $20 gets it, balance C. O. D. **VIC WILSON**, Gore, Ohio. P. S.—Pictures separate, $2.00 a reel.

MOVING PICTURE MACHINES, SCREENS, Portable Projectors, Stereopticons, Spot Lights, Booths, Opera Chairs and everything required for movies. **MOVIE SUPPLY CO.**, 844 S. Wabash Ave., Chicago, Illinois. aug15

OPERA CHAIRS—1,200 VENEERED, GOOD condition. 500 upholstered. Wire or write **CHAS. TAYLOR**, 4535 Newberry Terrace, St. Louis, Missouri.

PICTURE MACHINES, $10.00 UP. LIGHTS, Acme Suitcase, Slides. Everything. Stamp. **F. L. SMITH, Amsterdam, New York.**

WANTED TO BUY M. P. ACCESSORIES—FILMS

5c WORD, CASH. NO ADV. LESS THAN 25c.
7c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only.

Wanted—Complete Equipment

for small theatre. Also equipment for road show. Will pay cash. Price must be right. **JOY HOUCH**, Magnolia, Arkansas.

WE PAY BIGGEST PRICES FOR USED MOVing Picture Machines, Opera Chairs, etc. What have you for sale? **MOVIE SUPPLY CO.**, 844 S. Wabash Ave., Chicago, Illinois. aug15

New Theaters

(*Continued from page 47*)

and will seat 1,000, with 250 loge seats, 4 stores and 11 offices. The theater portion has been leased to the West Coast Theaters, Inc.

Construction work has started on a motion picture theater building in Ortonville, Minn., which it is expected will be completed and ready for occupancy by the latter part of August. The building will be 90 feet long and fireproof, according to Thomas Kirk, owner. Mrs. Edith Hayden, of Minneapolis, has leased the building for 10 years.

The $30,000 theater being constructed in Plainview, Tex., by Solon Clements will have a roof garden, according to a recent announcement of the builders. It will be modern in all of its appointments and the roof garden will be prepared to accommodate dancing parties and other social gatherings. The structure will be completed by September 1.

Northville, Mich., is to have a modern movie theater and playhouse. The Allen-Penniman Syndicate, of Plymouth, Mich., will build the structure on the site formerly occupied by the old skating rink. It is expected the theater will be ready for occupancy October 1. It will have a seating capacity of 1,700. Harry Lusch, manager of the Allen-Penniman Theater at Plymouth, will be in charge.

Bids for the construction of a proposed motion picture theater at East 72nd street near Fifth avenue northeast, in the Green Lake district, Seattle, Wash., for I. Carstens and associates, operators of the Green Lake Theater, will be taken shortly, the project's cost being placed at $60,000. Plans for the building, which will be of masonry construction, stucco exterior, and seating about 750 people, have been completed by Architect Clayton D. Wilson and William J. Jones. The proposed structure will cover a site 45 by 120 feet.

Construction of the Granada Theater, suburban picture house of New Orleans, which will cost $90,000, began August 3 and will be one of the most beautiful of its kind in the city. The Granada plans, drawn by Weiss & Dreyfous, Inc., call for modern fireproof construction. The playhouse will be operated by the Isis Amusement Company, now operating the Isis Theater, New Orleans, and probably will be the first of a chain of houses to be erected in popular neighborhoods by the company. L. H. Yarrut is president and attorney of the company, V. C. Howard is vice-president, George Montgomery treasurer and N. I. Ehrlich secretary and general manager.

The Dramatic Outlook in England

(*Continued from page 43*)

York, the challenge of expert showmanship will probably be invaluable to our native drama.

Community and Repertory Theaters

THE more serious taste in British drama which has reflected itself in the foundation of several community and repertory theaters in the provincial centers, all of which have steadily increased their hold on popular favor, is tallied by the formation in two Western suburbs of London of two experimental theaters, the Barnes Theater at Barnes and the "Q" Theater at Kew. Labor aims and interests in their theatrical bearing have long found expression in various amateur groups up and down the country, and these have now established a sort of working G. H. Q. in a labor theater organization which that able labor dramatist, pacifist and Shakespearean clown, Miles Malleson, is to direct. The Birmingham Repertory Theater, whose fate for awhile was in the balance, is now said to be safely established, and its founder, Barry Vincent Jackson, who recently received a knighthood as an expression of his public services, has done excellent work with Shaw revivals and other productions in London during the past year.

Cochran's Triumphal Return

IN the sphere of the international theater, by far the most important event of the year, was the appearance of Signor Luigi Pirandello with his company from the Teatro D'Arte di Roma in a repertory of Pirandellian comedy and tragedy at the New Oxford Theater under the aegis of Charles B. Cochran. Cochran has always insisted on giving us the best of all theatrical worlds, and his triumphal return to management this season is heralded by this Italian achievement and by the promise of the early introduction to London of the Moscow Art Theater and Georges Pitoeff's company from Paris.

Censorship

MUCH ink has been spilt during the past year concerning the rights and wrongs of the censorship. The present Lord Chamberlain, Lord Sandhurst, is seriously concerned with the various problems of his office, which has latterly been administered in a spirit of broad-minded tolerance and a desire to serve the best interests of the theater which must command the respect of all who seek those interests. The recrudescence of rather acidulous comedy from the pens of Somerset Maugham and Frederick Lonsdale and the puerile would-be fierceness of Noel Coward's amorality have kept busy the censorious outside the Lord Chamberlain's office. It would seem, however, that the present enlightened policy of the Censor of Plays is unlikely seriously to jeopardize the appearance of any works of first-class social or moral importance while keeping in check any undue exploitation of indecency or salacity.

Players Signed by Broadway Managers for the New Season

(*Continued from page 42*)

HERNDON, RICHARD G.—Allan Dinehart, Eva Le Gallienne, Claiborne Foster.

HOPKINS, ARTHUR—William Farnum, William H. Boyd, Clyde North, Ethel Barrymore, Fuller Mellish, Jr.; Harold Salter, Fay Roope, Henry G. Shelvey, James A. Devine, Luis Alberni, Roy LaRue, William B. Smith, Thomas Buckley, Alfred Renaud, J. Merrill Holmes, Reed Hamilton, Ben Roberts, Cass Burt, Genette Lee, Estelle Winwood, Louis Wolheim, Leyla Georgie, Brian Donlevy, George Tobias, Sidney Elliott, Charles Costigan, Jack MacGraw, Francis Bolan, Arthur Campbell, Keane Waters, Fred Brophy, John C. Davis, Thomas Sullivan, Willard Joray, Thomas Carnahan, Ed. McKeon, Edward La Roche, Mike Donaldson, Gordon Hamilton, Laurette Taylor.

JANNEY, RUSSELL—Herbert Corthell, Julian Winters.

JONES, A. L., and MORRIS GREEN—Roberta Arnold, Joe Lyons, Toto, Anna Ludmilla, Tom Howard, Irene Delroy, Moran and Mack, Tierney and Donnelly.

JORDAN, WALTER C.—William Gillette, Lillian Foster.

LEWIS & GORDON—Otto Kruger, George Jessel, Pat Rooney, Harry Delf, Louis Calhern, Victor Moore, Eddie Buzzell.

McNUTT, PATTERSON — Elliott Nugent, Cornelius Keefe, Thomas Shearer, Grant Mills, Percy Helton, Wright Kramer, Robert Scott, Jean Mann, Florence Shirley, Norma Lee, Joseph Dailey, Beach Cooke, Cornelius Roddy, John Burns, Jr.; Margaret Fitch.

NICHOLS, ANNE—Evelyn Nichols, John Marston, Frederick Burton, Ida Kramer, Harry Bradley, Vivian Martin, Florence Earle, Rex Cherryman, Charles Abbe, Lillian Ross, James Bradbury, Jr.; Harold Schubert, Marie Curtis, Jack Bertin, Andrew Mack, Dorothy Hall, Effie Shannon, Maude Eburne, Hugh Cameron, C. C. Wilson, Ethel Wilson, Leward Meeker.

NICOLAI, GEORGE—Lou Powers.

PEMBERTON, BROCK—Gilda Varesi.

REED, CARL—Priscilla Knowles, Walter Glass, Florence Johns, Mary Ann Dentler, Denis Gurney, Arthur Barry, Walter Gilbert, Frank Thomas, Lola De Rome, Korola Alleneva, Andrea McKinnon, Ben Johnson, Charlotte Wynters, Marion Barney, Natalie Browning, William Garcan, Al Roberts, Richard Gordon, Dorothea Danise, Orville Harrold, Patti Harrold.

RISKIN, A. E., and R. R.—Helen MacKellar.

SAVAGE, HENRY W.—Flora Le Breton, Rollo Peters.

SCHWAB, LAURENCE and FRANK MANDEL—Joseph Schildkraut, Joe E. Brown, J. Harold Murray, Marion Sunshine, Brandon Peters, Frank Morgan, Louise Brown, Nana Bryant, Nina Olivette, John Davidson, Dorothy Bicknell, Ida Fitzhugh, George Drury Hart, Ferris Hartman, Eleanor Ewing, Allyn Joslyn, Frances Dean Wilcox, Arthur West.

SELWYN, EDGAR — Mary Young, Charles Bickford, Sylvia Field, Robert Cummings, Beatrice Moreland, Edward Robins, Cecil Kern, Joe Duckworth, Booth Howard, John Halliday, Elsie Lawson, Enid Markey, Marjorie Wood, Mark Smith, Earl House, Jay Murray, Karl Van Vechten, Edward Knopf.

SELWYNS and ADOLPH KLAUBER—Jane Cowl.

SHUBERT, LEE and J. J.—Al Jolson, Harry K. Morton, Zelda Russell, Odette Myrtil, Sarah Edwards, William Danforth, Howard Marsh, Willie Howard, Marguerite Namara, Dorothy Francis, Allen Prior, Tom Burke, Ilse Marvenga, Greek Evans, Roy Cropper, Bert Shadow, Lillian McNeil, Stanley Forde, Barnett Parker, George Hassell, Roy Royston, Walter Woolf, Llora Hoffman, Ruth Chatterton, Laura Hope Crews, Joseph Santley, Dennis Nielson Terry, James Gleason, Richard Taber, Marjorie Crossland, Dorothy Barber, Alice Boulden, Winnie Lightner, Beatrice Noyes, Ernest Truex, Florence Fair, Ruth Gillette, Lupino Lane, Marjorie Gateson, Gladys Walton, Maurice Holland, Claire Grenville, Jay C. Flippen, Lucienne Herval, Lionel Barrymore, Ruth Findlay, Vanessi, De Wolf Hopper, Elizabeth Hines, George Dobbs, Phil Baker, Billy B. Van, Ralph Forbes, Hope Hampton, Ivy Sawyer, Mary Glynn, Robert Armstrong, Marie Chambers, Victor Morley, Olga Cook, Isabelle Rodriguez, Chic Sale, Eddie Conrad, Margaret Wilson, George Le Maire, Richard Bold, Vivienne Segal, Stanley Lupino, Berta Donn, Lee Kohlmar, Millie James, George Dobbs, Ralph Reader, Marcella Swanson, John Quinlan, Freddie Bond, Roland Hogue, Edward Douglas, Thomas Whitely, Stella Shiel, Frank McHugh, Joseph Baird, Hartley Power, Alf Weinberger, Tom Brown, Jo Wallace, James P. Judge, Roberta Beatty, Dagmar Oakland, Violet Carlson, Fuller Mellish, Raymond Marlowe, Teddy Claire, Jay Brennan, Stanley Rogers, George Rosener, Andrew Jochim, Herbert Ashton, Jane Carroll, Winifred Harris, Ann Milburn, Dorothy McNulty, Shirley Sherman, Dorothy Hathaway, Joe Tinsley, Florenz Ames, Walter Johnson, Dorothy Peterson, Joseph King, Joseph R. Garry, Ann Preston, Sydney Riggs, John C. King, Robert Lee Allen, James Jolley, Florence Morrison, Adolph Link, W. H. White, Martha Mason, Caits Brothers, Aline MacMahon, Lulu McConnell, Murray Brown, May Judels, Beatrice Swanson, Eleanor Willems.

STEWART, ROSALIE—Elisabeth Risdon, Clare Blandick, Neil Skinner, Frances Goodrich Ames, Hugh Huntley, Gilbert Douglas, Adeline Roattino, Alison Skipworth, Helen Gahagan, Helen Lowell, Maude Franklin, Louis John Bartels, Beatrice Maude, Herbert Yost, John Ravold, Phyllis Joyce, Merle Maddern.

THEATER GUILD — Alfred Lunt, Robert Warwick, Stella Larrimore, Lynne Fontanne, Helen Westley, June Walker.

TYLER, GEORGE C.—Glenn Hunter.

WAGNER, CHARLES L. — Helen Hayes, Lenore Ulric, Reginald Owen, Will Rogers, Sidney Blackmer, Martha Bryan Allen, Reginald Sheffield.

WEBER, L. LAWRENCE—Blanche Yurka, Paul Kelly, Charles Holton, Ralph Morgan, Rea Martin, Roger Pryor, Lea Winslow, Manuel Alexander, Charles Wheeler, Orlando Daly, Philip Heege, Blanche O'Donohoe, Frances Marchant, Mary Grace, Allen Kearns, Jere Delaney, Madeleine Fairbanks, Nellie Breen, Isabel Leighton, Saxon Kling, John F. Hamilton, G. Davidson Clark, Joan Carter Waddell, Cecilia Romeo, Florence Forman, Clyde Fillmore, Frank Kingdon, Kenneth Loane, Eugenie Woodward, Charles Richman, Virginia Marchant, Claire Stone, Mildred McClintock, John Boles, Sam Hearn, Marian Fairbanks, Sara Sothern, Leslie King, Emily Ann Wellman, Juliette Day, Louise Mele, Shirley Dahl, Sally Doran and Dorothy Roy.

WHITE, GEORGE—Tom Patricola, Alice Weaver, McCarthy Sisters, Harry Morrissey, Harry Fox, Fred Lyon, Martha Morton, Joe Sullivan, Helen Hudson, Mr. and Mrs. Norman Phillips, Norman Phillips, Jr.; Gordon Dooley, Helen Morgan, James Miller, Jim Carty, Arthur Ball, Helen Wehrle and Georgia Lerch.

WILMER & VINCENT — Queenie Smith.

WISWELL, L. C.—George Macfarlane, Charles Dow Clark, Edgar Nelson, Viola Gillette, John Davenport Seymour, Margaret Walker, Frank Sinne, Louise Galloway, Lucille Sears, Ursula Ellsworth, Marion Haslup, Percy Moore and Gayle Mays.

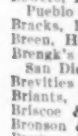
WOODS, A. H.—Katharine Cornell, Marion Coakley, Joseph Kilgour, Lowell Sherman, Mary Newcomb, Arthur Byron, Mabel Normand, George Sydney, Louise Bennison, Russell Mack, Allyn King, Geoffrey Kerr, Lorna Lawrence, Margaret Lawrence, James Rennie, Sybil Carlisle, Leslie Howard, Alice Fleming, Ann Harding, Janet Beecher, Alexander Carr, Madeline Marshall, Robert Vivian, Spencer Charters, Fred Kerr, Francine Larrimore, Henry Stephenson, Ashton Tonge, Boris Ravensky, Arthur Bowyer, George Graham, Charles Mather, Katherine Walsh, Madeline La Varre, Elliott Cabott, Malcolm Duncan, John Buchler, Gustave Rolland, Eugene Powers, Gwyneth Gordon, Jane Seville, Worthington Miner, Wilton Lackaye, Jr.; Charles Penman, Chandler Meyers, Tom Bruce, Helen Carrington, John T. Dwyer, Chandler Houghton, Kathryn Brown, Francetta Mallory, Stewart Seymore, J. Alden Cooke, Robert Andrews, Frank Sherlock, John Williams, Claudette Colbert, Patricia O'Connor, James Crane, Edith Van Cleve, Cynthia Lawrence, A. P. Kaye, Paul Guilfoyle, Gordon Ash, Florence Foster, Harry Barfoot, Alexander Clark, Jr.; Jean McGrew, Betty McLean, John Redmond, Leo Kennedy, Fred Sutton, Lou Turner, June Starr, Agatha Frederic, Arthur H. Allen, Jr., and Emmet Ryan.

ZIEGFELD, FLORENZ—Leon Errol, Fred Graham, Ethel Shutta, Edna Leedom, Brandon Tynan, Clarence Nordstrom, Eddie Cantor, Dare and Wahl, Mary Eaton, Kelo Brothers, Harland Dixon, Jack Shannon, Louise Brooks, Marjorie Leet, Vangie Valentine, Doris Patston, Hugh Wakefield, Edouard Durand, Alfred James, Simone De Bouvier, Florentine Gosnova, Louis Casavant, Billie Burke, Catherine Calhoun Doucet, Irving Fisher, Dave Stamper, Ray Dooley, Tom Lewis, Jack Buchanan, Chaz. Chase, Harry Fender, Horton Spurr, Arthur Brown, Mark Truscott, Dorothy Knapp, Al Ochs, Bertha Belmore, Marie Callahan, Al Havrilla, Joseph Lertora, Charles Mast, Elsa Ersi, Pauline Mason, Evelyn Law and Frank Lambert.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach the Cincinnati office not later than Saturday morning of each week to insure publication. The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail forwarded in care of The Billboard, and it will be forwarded promptly. (Maj) denotes Majestic; (Orph) Orpheum; (Pal) Palace; (Pan) Pantages.

When no date is given the week of August 10-15 is to be supplied.



CHAS. ALTHOFF

Headlining
THE PANTAGES CIRCUIT.
Direction ALEXANDER PANTAGES.

A

Aaron & Kelly (Greeley Sq.) New York 13-15.
Adler, Weil & Herman (Keith) Detroit.
Albright & Harte (State) New York.
Albright, Bob (Golden Gate) San Francisco; (Hill Street) Los Angeles 17-22.
Alexander, Geo., Co. (Delancey St.) New York 13-15.
Alexander & Olsen (Ramona Park) Grand Rapids, Mich.
Alexander, Art, Co. (Proctor) Schenectady, N. Y.
Allman & Hamilton (State) Memphis.
Al's Here (Proctor) Mt. Vernon, N. Y.
Al's Here (Diversey) Chicago.
Al's Here (Pal.) South Bend, Ind.
Althoff, Chas. (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
Amac (Fordham) New York.
Ambler Bros. (Yonge St.) Toronto.
Amoros & Janet (Maj.) Houston, Tex.
Anderson & Graves (Keith) Portland, Me.
Anderson & Pony (Pan.) Pueblo, Col.; (World) Omaha 17-22.
Andrews' Bears (Capitol) Trenton, N. J.
Andrews, T. & K. (Hennepin) Minneapolis; (Orph.) Winnipeg 17-22.
Angel City Four (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Anthony & Co. (125th St.) New York.
Arco Bros. (State-Lake) Chicago.
Ardell, Franklyn (Orph.) Tulsa, Ok.
Ardell Bros. (Pal.) Superior, Wis., 13-15; (Lyric) Duluth, Minn., 16-19.
Arley & Stewart (Nat'l) New York 13-15.
Arman & Perez (Keith) Atlantic City.
Arnaut Bros. (5th Ave.) New York.
Arnauts, Three (Keith) Philadelphia.
Arnold & Dean (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Ashley, Herbert, Co. (5th Ave.) New York.
Ashley, Arthur, Co. (Bijou) Birmingham.
Astellas, The (Harris) Pittsburgh.
Atherton, Lottie (Maj.) Paterson, N. J.

B

Baader-LaVelle Troupe (Pan.) Spokane; (Pan.) Seattle 17-22.
Bach, Helen, Trio (Pan.) Kansas City; (Pan.) Memphis 17-22.
Baggott & Sheldon (Pan.) San Francisco 17-22.
Balabanow Trio (Pal.) New Haven, Conn.
Balto & Gunnar Kassan (Orph.) New York 13-15.
Banquet of S. & D. (Keith) Boston.
Barber of Seville (Pan.) Memphis.
Barry & Lancaster (81st St.) New York.
Batchelor, Billy, Co. (Forsythe) Atlanta, Ga.
Bathing Beauty Revue (State) Cleveland.
Bauer, Harry E. (Riverside Park) Beatrice, Neb.
Bayes, Nora (New Brighton) Brighton Beach, N. Y.
Beard, Billy (Grand) St. Louis.
Beck, Ed, & Morton (Main St.) Kansas City, Mo.
Bedini, Jean, Co. (Forsythe) Atlanta, Ga.
Beeman & Grace (Fulton) Brooklyn 13-15.
Beers, Leo (Pal.) New York.
Belaise, Three (Loew) Palisades Park, N. J.
Bellis Troupe (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
Belmonts, Four (India) Detroit; (India) Toledo, O., 17-29.
Bender & Armstrong (Rialto) Chicago.
Bennett, Richard, Co. (Davis) Pittsburgh.
Benson & Massimo (Pan.) Vancouver, Can.
Bergman, Hy, Co. (Columbia) Far Rockaway, N. Y.
Berkes & Terry (Coliseum) New York.
Bernard & Townes (Lyric) Hoboken, N. J.
Bernt & Partner (Golden Gate) San Francisco; (Hill Street) Los Angeles 17-22.
Berry, Harry, & Miss (Federal) Salem, Mass., 13-15; (Colonial) Newport, R. I., 17-19; (Strand) Malden, Mass., 20-22.
Besser & Balfour (Orph.) Brooklyn.
Beth, Margo, Co. (Proctor) Albany, N. Y.
Bingham & Marie (Ramona Park) Grand Rapids, Mich.
Bissett & Scott (Capitol) New Britain, Conn.
Bits of Gems (Loew) Richmond Hill, N. Y., 13-15.
Block & Dunlop (Orph.) Tulsa, Ok.
Blue, Ben, & Band (Diversey) Chicago.
Bobbe & Stark (Sheridan Sq.) Pittsburgh.
Boland & Hopkins (Poli) Worcester, Mass.
Borden & Maye (Pan.) Winnipeg, Can.; (Pan.) Regina 17-22.
Bostock's Riding School (Earle) Philadelphia.
Bowers, Louise, Co. (Pan.) Ogden, Utah; (Pan.) Pueblo 20-22.
Bracks, Five (Pal.) Rockford, Ill.
Breen, Harry (Bard-Avon) Poughkeepsie, N. Y.
Brengk's Horse (Pan.) Los Angeles; (Pan.) San Diego 17-22.
Brevities (Victoria) New York 13-15.
Briants, The (Hipp.) Ocean City, N. J.
Briscoe & Rauh (Pal.) Cincinnati.
Bronson & Renee (Nat'l) New York 13-15.
Brower, Walter (Orph.) Des Moines, Ia.
Brunettes, Cycling (Regent) New York.
Buckley, C. & S. (Keith) Ottawa, Can.
Budd, Ruth (State) Jersey City, N. J.
Burke, Barton & Burke (Pan.) Toronto.
Burns & Kissen (Pan.) Memphis.
Burns & Kane (Loew) Richmond Hill, N. Y., 13-15.
Burt & Rosedale (Bijou) Birmingham.
Burt, Ambrose & May (Pan.) Los Angeles; (Pan.) San Diego 17-22.
Bussey & Case (Orph.) New York 13-15.
Butterfly Kiddies (World) Omaha; (Pan.) Kansas City 17-22.
Byron, Dorothy, Co. (Miller) Milwaukee.

C

Caledonian Four (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
Calm & Dale Revue (Pan.) Kansas City; (Pan.) Memphis 17-22.
Camerons, Four (Keith) Washington.
Camilla's Birds (Victoria) New York 13-15.
Campbell, Craig, Co. (Davis) Pittsburgh.
Capman Bros. Co. (Bard-Avon) Poughkeepsie, N. Y.
Caprice Sisters Co. (Greeley Sq.) New York 13-15.
Carlisle & LeMal (Pan.) Spokane; (Pan.) Seattle 17-22.
Carnival of Venice (Pan.) Vancouver, Can.
Carroll & Gorman (Keith) Boston.
Casting Stars, Four (Keith) Cleveland.
Cavanaugh & Cooper (Blvd.) New York 13-15.
Chadwick, Burt (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.
Chain & Archer (Orph.) Denver.
Chappelle & Stinette (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
Chefalo (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Chevalier Bros. (Capitol) Trenton, N. J.
Chinese Syncopaters (Coliseum) New York.
Chinko & Kaufman (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
Chocolate Dandies, Four (Columbia) Far Rockaway, N. Y.
Choy, Ling Hee Troupe (Main St.) Kansas City, Mo.
Christensens, Aerial: Dyersville, Ia.; Elkader 17-22.
Christmas Letter (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
Clark & McCullough (Riverside) New York.
Clark, Elsie, Co. (LaSalle Gardens) Detroit.
Clark, Eva (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
Clifford & Marion (Pal.) Waterbury, Conn.
Clifford, Edith (Albee) Brooklyn.
Co-Eds (State) Newark, N. J.
Cole, Judson (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
Cole & Yonge Revue (Capitol) Hartford, Conn.
Coleman, Harry, Co. (Keith) Columbus, O.
Combe & Nevins (Diversey) Chicago; (Pal.) Chicago 17-22.
Comfort, Vaughn (Hipp) Ocean City, N. J.
Conley, Harry J., Co. (Greenpoint) Brooklyn.
Coogan & Casey (Pal.) Cincinnati.
Cooper & Seaman (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Cooper & Kennedy (58th St.) New York.
Coscia & Verdi (Forsythe) Atlanta, Ga.
Coulter & Rose (Miller) Milwaukee.
Crafts & Sheehan (Keith) Washington.
Craig, Richy (Crescent) New Orleans.
Craig, Marietta, Co. (Pan.) Los Angeles; (Pan.) San Diego 17-22.
Crandall's Circus (Maj.) Milwaukee.
Crane Sisters (Delancey St.) New York 13-15.
Creighton, Blanche & Jimmy (Grand) St. Louis.
Cronin & Harte (Pal.) Indianapolis.
Croos' Frolics (Pal), New Haven, Conn.
Cuby & Smith (Keith) Ottawa, Can.
Curtis' Animals (Summit Beach) Akron, O.; (Fair) Holland, Mich., 17-22.

D

Dale & Schiller (Maj.) Johnstown, Pa.
Dale, Billy, & Revue (Pal.) Milwaukee; (Diversey) Chicago 17-22.
Daly Bros. (Capitol) Hartford, Conn.
Darrell, Emily (Orph.) Tulsa, Ok.
Dave & Wood (Boston) Boston.
Day at the Races (Pan.) Portland, Ore.
Dean, R. & E. (Davis) Pittsburgh.
DeAngelo & Claire (Pal.) Springfield, Mass.
DeKos, Gene & Gabby (Keith) Philadelphia; (Scollay Sq.) Boston 17-22.
DeLerio, Mme., Co. (State) New York.
Delno, Idah (Fair) Carthage, O.; (Broad Ripple Park) Indianapolis, Ind., 17-29.
Demarest & Doll (State) Newark, N. J.
Deno & Rochelle (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
DePhil & DePhil (Nela Beach Park) Altoona, Pa.
DeVoe, Frank (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
Dewey & Rogers (Rialto) Chicago.
Diero (Hennepin) Minneapolis.
Diers, Dippy, & Bennett (7th St.) Minneapolis.
Dixie Four (New Brighton) Brighton Beach, N. Y.
Dolan & Gale (Pal.) Ashtabula, O.
Dooley, Johnny, Co. (Keith) Atlantic City.
Dorans, Dancing (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
Dotson (Albee) Brooklyn.
Douglas, Chas., & Co. (Maj.) Houston, Tex.
Dover, Ben (Proctor) Albany, N. Y.
Downing & Claridge (State) Newark, N. J.
Downing & Buddy (Pan.) Kansas City; (Pan.) Memphis 17-22.
Dryer, L. & B. (Riverside) New York.
DuBarry Sextet (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
Duncan, Harry (Nat'l) New York 13-15.
Dunedin, Queenie (125th St.) New York.
Dunfee, J., Co. (Princess) Nashville, Tenn.
Dupree, Babe, Co. (Auditorium) Connersville, Ind., 13-15.
Duval & Symonds (Keith) Philadelphia.

E

Early & Kaye (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
Eary & Eary (State) Cleveland.
Eastman & Moore (Pan.) Toronto.
Echoes of Scotland (Hipp.) Cleveland.
Eckert & Francis (Pan.) Portland, Ore.
Edler, Grace, Co. (Pal.) Bridgeport, Conn.
Edwards, P. & P. (Keith) Washington.
Edwards, Irving (Montauk) Passaic, N. J.
El Cleve (Maj.) Fort Worth, Tex.
El Cota (Pan.) Memphis.
Elkins, Fay & Elkins (Earle) Washington.
Elliott & LaTour (Colonial) Allentown, Pa.
Ellsworth & Band (Rialto) Chicago.
Elly (Gates) Brooklyn 13-15.
Emory Girls (Ramona Park) Grand Rapids, Mich.
Enright, Florence, Co. (Amer.) New York 13-15.
Erford's Oddities (Bijou) Birmingham.
Espe & Dutton (Capitol) Windsor, Can.
Evans & Hart (Academy) Newburg, N. Y.

F

Fagan's Orch. (Pan.) Los Angeles; (Pan.) San Diego 17-22.
Fantinos, Four (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.
Farrell, Billy, Co. (Pal.) Chicago; (Hennepin) Minneapolis 17-22.
Farron, Frank (Earle) Philadelphia.
Fearless Flyers, Five (Eagles' Circus) Toledo, O.; (Fair) Celina 17-22.
Felsen, B., Co. (Keith) Columbus, O.
Ferguson, Dave (Keith) Dayton, O.
Fifty Miles From Broadway (Pal.) Fort Wayne, Ind.
Fishers, Five Flying (Elks' Circus) New Albany, Ind.
Fitz, Hughie: Memphis, Mo., 13; Canton 14; Palmyra 15; Edina 16; Monroe City 17; Shelbina 18; Macon 19.
Fitzgibbon, Bert & Lew (Pal.) St. Paul.
Fitz Sisters (Keith) Philadelphia.
Flashes, Seven (Proctor) Yonkers, N. Y.
Floyds, Flying (India) Detroit; (Fair) Rochester, Minn., 17-22.
Foley & Leture (World) Omaha; (Pan.) Kansas City 17-22.
Ford & Price (Orph.) Los Angeles.
Foster & Ray (State) Memphis.
Foy, Chas., Co. (Princess) Nashville, Tenn.
Frances, Mae (Nixon) Wildwood, N. J.
Freda & Palace (State-Lake) Chicago; (Pal.) Milwaukee 17-22.
Freeman & Morton (Crescent) New Orleans.
Freeman & Lynn (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.
Frick & Pope (81st St.) New York.
Frisch & Sadler (Yonge St.) Toronto.
Fuller, Mollie, Co. (Bard-Avon) Poughkeepsie, N. Y.
Fulton & Barker (81st St.) New York.
Fyman, Billy, Co. (105th St.) Cleveland.

G

Gaines Bros. (Nixon) Wildwood, N. J.
Gaxton, Wm. (Orph.) Oakland, Calif.
Garden, G. & L. (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
Gary & Baldi (Victoria) New York 13-15.
Gascoynes, Royal (Earle) Philadelphia.
Gautemala Revue (Academy) Newburg, N. Y.
Gillette, B. & L. (Hipp.) Youngstown, O.
Gingham Girl, The (Earle) Philadelphia.
Girard's, Harry, Ensemble (Pan.) Tacoma, Wash., 17-22.
Girlie, Lola, & Senia (Orph.) New York 13-15.
Girlie's Revels (Met.) Brooklyn.
Glanville, Ruth (Keith) Columbus, O.
Golden Gate Revue (Pan.) Spokane 17-22.
Gordon & Lenney (Pal.) Brooklyn 13-15.
Gordon & Germaine (World) Omaha; (Pan.) Kansas City 17-22.
Gordon & Gordon (Lincoln Sq.) New York 13-15.
Gordone, Bobbie (New Brighton) Brighton Beach, N. Y.
Goslar & Lusby (Pan.) San Francisco 17-22.
Gould, Venita (Diversey) Chicago.
Granese, Jean (Met.) Brooklyn.
Grant & Feeley (State) Buffalo.
Green, Jane (Orph.) Los Angeles.
Green & Burnett (Delancey St.) New York 13-15.
Greenway, Ann (Diversey) Chicago.
Grey, Loretta, Revue (Proctor) Yonkers, N. Y.
Gribben, H., Co. (Pal.) Ashtabula, O.
Gulfport & Brown (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
Gypsy Wanderers (Pal.) Milwaukee; (State-Lake) Chicago 17-22.

H

Hafter & Paul (Main St.) Kansas City, Mo.
Hall & Dexter (Capitol) Hartford, Conn.
Hall, Jack (Sheridan Sq.) Pittsburgh.
Hall, Al. K., Co. (Pal.) Bridgeport, Conn.
Hall's, Sid, Entertainers (Pan.) Pueblo, Col.; (World) Omaha 17-22.
Halls, F. & E. (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Halperin, Nan (Pal.) New York.
Hamilton & Cooper (Maj.) Milwaukee.
Hampton, Earl, Co. (Miller) Milwaukee.
Haney, J. Francis, Revue (Pan.) Winnipeg, Can.
Haney, Harvey & Grayce (Maj.) Chicago.
Hanley, Jack (State-Lake) Chicago.
Hanneford, Poodles, Co. (Diversey) Chicago.
Hargraves & Co. (Scollay Sq.) Boston.
Harmon & Sans (Young's) Atlantic City.
Harmonyland (World) Omaha; (Pan.) Kansas City 17-22.
Harper, Mabel, Co. (Capitol) Hartford, Conn.
Harrington & Green (Yonge St.) Toronto.
Harris, Dave, Co. (Victoria) New York 13-15.
Hart, Wagner & Eltis (Amer.) New York 13-15.
Harvey, Helen (Proctor) Schenectady, N. Y.
Hassans, Six (Diversey) Chicago; (State-Lake) Chicago 17-22.
Havel, A. & M. (Pal.) Chicago; (Hennepin) Minneapolis 17-22.
Hawthorne & Cook (Prospect) Brooklyn.
Hays, Brent (Keith) Niagara Falls, N. Y.
Hazard, Hap (Pan.) Ogden, Utah; (Pan.) Pueblo, Col., 20-22.
Hector & His Pals (Capitol) Hartford, Conn.
Hedegus, Margie (Keith) Atlantic City.
Heider, Fred, Co. (New Brighton) Brighton Beach, N. Y.
Henderson, Baby (Keith) Atlantic City.
Herbert-Sanderson Revue (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
Herman, Al (Pal.) Chicago; (Pal.) Milwaukee 17-22.
Hessler, Margaret (Pan.) Ogden, Utah; (Pan.) Pueblo, Col., 20-22.
Hickey & Hart (7th St.) Minneapolis.
Hickey Bros. (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
Hickman Kiddies (Golden Gate) San Francisco.
Higgins, Bobby, & Co. (Maj.) Fort Worth, Tex.
Hightower Trio (Amer.) New York 13-15.
Hill, Eddie (Pan.) Tacoma, Wash., 17-22.
Hill, Ed (58th St.) New York.
Hirsch-Arnold Ballet (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
His Little Revue (Maj.) Dallas, Tex.
Hollanders (State) New York.
Homespun (Harris) Pittsburg.
Hopkins, Frank (Pan.) Memphis.
Housch, Jack, Co. (Miller) Milwaukee.
Howard & Norwood (Greeley Sq.) New York 13-15.
Howard, Great (Loew) London, Can., 13-15.
Hoy, Ettai Look, Co. (Riverside) New York.
Hudgins, Johnny, Co. (Lincoln Sq.) New York 13-15.
Husbands, Four (State-Lake) Chicago.
Hyams & Evans (Keith) Portland, Me.
Hyman, Officer (Pal.) Brooklyn 13-15.

I

Ideal (Keith) Ottawa, Can.
Indian Jazz Revue (State) Cleveland.
International Ensemble (State) Memphis.
Irwin, Charlie (Regent) New York.

J

Jarhl & George (Princess) Nashville, Tenn.
Jarrow (Maj.) San Antonio, Tex.
Jarvis & Harrison (Proctor) Schenectady, N. Y.
Jason & Harrigan (Hipp.) Youngstown, O.
Jenks & Fulton (Keith) Utica, N. Y.
Jerome & Gray (Pan.) Spokane 17-22.
Jerome & Newell (Maj.) Houston, Tex.
Jessell, George, Co. (Keith) Philadelphia.
Jinny, Mammy (Rialto) Chicago.
Joeffrie, Fleurette (Ramona Park) Grand Rapids, Mich.
Johnson & Baker (Broadway) New York.
Johnson, Great (Keith) Portland, Me.
Johnson, Justine (Orph.) Los Angeles.
Jones, Isham (Hill St.) Los Angeles.
Jones & Hill (Loew) London, Can., 13-15.
Josefsson, J., Co. (Pal.) Chicago; (Pal.) Milwaukee 16-22.
Joyce's, J., Horses (Keith) Cleveland.
Jue Quon Tai Co. (Pal.) Cincinnati.
Junetros Troupe (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
Jutta, Valley Co. (Keith) Detroit.

K

Kam Tai Troupe (Scollay Sq.) Boston.
Karl & Gress (81st St.) New York.
Keir, Baby Edna (State) Newark, N. J.
Keller Sisters & Lynch (Proctor) Schenectady, N. Y.
Keane & Barrett (State-Lake) Chicago.
Kellerman, Annette (Orph.) Los Angeles 10-22.
Kellios, Les (Delancey St.) New York 13-15.
Kelly, Billy, Co. (Pan.) Tacoma, Wash., 17-22.
Kelly, Tom (World) Omaha; (Pan.) Kansas City 17-22.
Kelso Bros.' Revue (105th St.) Cleveland.
Kennedy, Jack, Co. (Lyric) Hoboken, N. J.
Kennedy, James, Co. (Pal.) Rockford, Ill.
Kennedy, Hazel (Pan.) Portland, Ore.
Kenny, Mason & Scholl (Crescent) New Orleans.
Kent & Allan (Maj.) Chicago.
Keyhole Cameos (Pan.) San Francisco 17-22.
Keyo, Taki & Yoki (Pal.) South Bend, Ind.
Kidd, Capt., Co. (Young's) Atlantic City.
Kilbey, Fay, Co. (Pal.) Brooklyn.
Kimball & Gordon (Boston) Boston.
King's, Gus, Melodyland (Blvd.) New York 13-15.
Kinney's, Hubert, Revue (Nat'l) New York 13-15.
Kirby & DuVal (Met.) Brooklyn.
Kirkland, Paul (Hennepin) Minneapolis; (Orph.) Winnipeg 17-22.
Kismet Sisters (Pal.) St. Paul.
Kitaro Japs (Keith) Philadelphia.
Klass & Brilliant (Pan.) Tacoma, Wash., 17-22.
Kluting's Animals (Met.) Brooklyn.
Knox, W. Cromwell (Capitol) New London, Conn.
Koman Japs (Keith) Dayton, O.
Krugel & Robles (Orph.) New York 13-15.
Kuhns, Three White (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Kute Kids (Capitol) New London, Conn.

L

LaCoste, Jean, Co. (Lyric) Hoboken, N. J.
LaDent, Frank, Co. (Emery) Providence, R. I.
Lafayette & Delfino Band (Grand) St. Louis.
Lane & Harper (Pan.) San Francisco 17-22.
Lane & Byron (York O. H.) York, Pa.
Lane-Travers Revue (Loew) Montreal.
Lang & Voelk (Ave. B) New York 13-15.
Langford & Fredericks (York O. H.) York, Pa.
LaPearl & Gonne (Pan.) Spokane; (Pan.) Seattle 17-22.
Larimer & Hudson (Nat'l) Louisville.
LaSalle, Bob (Pal.) Cincinnati.
LaTour Trio (Fair) Stevens Point, Wis., 17-22.
Lavere, Flo, Co. (Broadway) Long Branch, N. J.
Lavier, Jack (Maj.) Milwaukee.
Lawrence & Co. (Proctor) Albany, N. Y.
Lawrence & Holcomb (Bijou) Birmingham.
Lazella, Aerial (State) Stockton, Calif., 12-15; (Elks' Circus) Redondo Beach 17-22.
Leah (Amer.) Ne wYork 13-15.
Ledova & Co. (Pal.) Chicago.
Lee Children (Keith) Cleveland.
Lee & Cranston (Maj.) Chicago.
LeRoy and Marion (Capitol) Hartford, Conn.
Levan-Doris Co. (Colonial) Lancaster, Pa.
Lewis & Darwin (Rivoli) New Brunswick, N. J.
Lewis, Dorothy (Pan.) Pueblo, Col.; (World) Omaha 17-22.
Light's, Ben, Melodyland (7th St.) Minneapolis.
Lind, Homer, Co. (Poli) Worcester, Mass.
Lloyd & Rome (Hipp.) Youngstown, O.
Lloyd, Arthur (Fulton) Brooklyn 13-15.
Lloyd & Brice (Pal.) Milwaukee; (State-Lake) Chicago 17-22.
Locke & Verdi (State) Buffalo.
London, Louis (Maj.) Chicago.
Longfields, Three (Pan.) Winnipeg, Can.; (Pan.) Regina 17-22.
Lord Hokum (Hipp.) Cleveland.
Lorraine & Howard (Ave. B) New York 13-15.
Lunette, Mazie (Orph.) New York 13-15.
Lyman's, Abe, Orch. (Orph.) San Francisco; (Orph.) Oakland 17-22.

M

Mack, Wilbur, Co. (Keith) Washington.
Mack, Chas., Co. (125th St.) New York.
Mahon & Cholet (Pan.) Winnipeg, Can.; (Pan.) Regina 17-22.
Mahoney & Cecil (Amer.) New York 13-15.
Major Revue (Earle) Philadelphia.
Mall, Paul (Pan.) Los Angeles; (Pan.) San Diego 17-22.
Mallon & Case (Greeley Sq.) New York 13-15.
Malvina (Keith) Cleveland.
Manilla Bros. (Loew) Richmond Hill, N. Y., 13-15.
Manley, Dave (7th St.) Minneapolis.
Mann & Strong (Keith) Columbus, O.
Manthey, Walter, Co. (Pan.) Spokane; (Pan.) Seattle 17-22.
Marcelle, Miss (Keith) Ottawa, Can.
Marie (Pan.) Kansas City; (Pan.) Memphis 17-22.
Markell & Gay (Pan.) Seattle; (Pan.) Vancouver, Can., 17-22.
Marks, Joe, Co. (Nixon) Wildwood, N. J.
Marlowe, Marie (Gates) Brooklyn 13-15.

Marshall, Lee, Revue (Washington St.) Boston.
Marshall, Edward (Keith) Toledo, O.
Martell & West (Scollay Sq.) Boston.
Mary Ann (Victoria) New York 13-15.
Maryland Singers (Orph.) Oklahoma City, Ok.
Mason & Shaw (Maj.) Fort Worth, Tex.
Mason & Cole (Earle) Washington.
Mason & Zudora (Pan.) Toronto.
Mason & Tyler (Princess) Nashville, Tenn.
Mathews, Sherri (Maj.) San Antonio, Tex.
May & Kilduff (Pal.) Bridgeport, Conn.
McCane, Mabel (Riverside) New York.
McCormack, Jr., John (Club Embassy Cafe) Atlantic City; (Golden Inn Cafe) Atlantic City 17-22.
McCullough, Carl (Poli) Worcester, Mass.
McGinty, W. W., Co. (Pal.) Ashtabula, O.
McGowan, Jack (Nat'l) Louisville.
McGrath & Deeds (Loew) Montreal.
McKenna Trio (Washington St.) Boston.
McKim, Bob (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
McKinley, Nell (Blvd.) New York 13-15.
McMahon J. & C. (Harris) Pittsburgh.
McQuarrie, H., Co. (Keith) Boston.
McWilliams, Jim (Davis) Pittsburgh.
Meehan & Co. (Nat'l) Louisville.
Meehan's Dogs (Ramona Park) Grand Rapids, Mich.
Meistersingers, The (Keith) Boston.
Melrose, Bert (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
Melroy Sisters (Keith) Portland, Me.
Melvin-Franklyn Revue (State) Buffalo.
Merkle Sisters, Four (Maj.) Chicago.
Meyers, Ernestine, Co. (Keith) Detroit.
Miller, Jessie (Ave. B) New York 13-15.
Miller & Mack (New Brighton) Brighton Beach, N. Y.
Miller & Marks Band (Crescent) New Orleans.
Miller, Rose (Pal.) New Haven, Conn.
Mills, Flo, Orch. (Proctor) Newark, N. J.
Minstrel Monarchs (Diversey) Chicago.
Mitchell, J. & E. (Davis) Pittsburgh, Pa.
Moffic, Bee, Co. (Pan.) Pueblo, Col.; (World) Omaha 17-22.
Montgomery, Marshall (Maj.) San Antonio, Tex.
Moore, Patti, & Band (Pal.) Rockford, Ill.
Moore, Betty, Co. (Keith) Toledo, O.
Moran & Wiser (Orph.) San Francisco; (Orph.) Oakland 17-22.
Moran, Hazel (Maj.) San Antonio, Tex.
Moran & Mack (Keith) Philadelphia.
Morgan, M., Co. (125th St.) New York.
Morgan, Gene (Forsythe) Atlanta, Ga.
Morley, Alice (51st St.) New York.
Morning Glories (Bijou) Birmingham.
Morrell, Clark (State-Lake) Chicago.
Morris, Will (Pan.) Toronto.
Morrissey & Co. (Jefferson) New York.
Morrow, Wm. (Washington St.) Boston.
Morton Bros. (Pan.) San Francisco 17-22.
Morton, George (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
Murphy, J. (Rivoli) New Brunswick, N. J.
Murray & LaVere (Maj.) San Antonio, Tex.
Murray & Allan (Earle) Washington.
Murray & Gerrish (Loew) Richmond Hill, N. Y., 13-15.
Murray Girls (Davis) Pittsburgh.

N

Naomi & Nuts (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Nathanson's Orch. (Maj.) Chicago.
Neal & Elsie (Lincoln Sq.) New York 13-15.
Nelson, Bob & Olive (Fair) Robinson, Ill.
Nelson, Eddie, Co. (Pal.) Milwaukee.
Nelson's Cutland (Pan.) Tacoma, Wash., 17-22.
New Revue (Gates) Brooklyn 13-15.
Nightons, Four (Pan.) Seattle; (Pan.) Vancouver, Can., 17-22.
Norman, Karyl (Pal.) Chicago.
Norman Bros. (Miller) Milwaukee.
North & Keller (Emery) Providence, R. I.
Norworth, Ned (Broadway) New York.
Novelty Trio (Nixon) Wildwood, N. J.

O

Obala & Adrienne (Amer.) New York 13-15.
Odette, Myrtle (Keith) Boston.
O'Dennishawn Dancers (Keith) Philadelphia.
Olcott, Chas. (Orph.) Oklahoma City, Ok.
Oliver & Olp (Pan.) Vancouver, Can.
Opera vs. Jazz (Yonge St.) Toronto.
Osaki Boys (State) Buffalo.
Oxford Four (Greenpoint) Brooklyn.

P

Padula, Marguerite (Pal.) Waterbury, Conn.
Padula & Purcell (Broadway) Long Branch, N. J.
Palmero's Dogs (Pal.) Springfield, Mass.
Pals and the Girls (Maj.) Milwaukee.
Paris Fashions (Proctor) Mt. Vernon, N. Y.
Parisians, The (State-Lake) Chicago; (Diversey) Chicago 17-22.
Parker, R. & C. (Keith) Ottawa, Can.
Parker, Ethel, Revue (Prospect) Brooklyn.
Paterson-Cloutier Co. (Keith) Ottawa, Can.
Patty, Alex (State) Memphis.
Pauli & Argo (Pan.) Seattle; (Pan.) Vancouver, Can., 17-22.
Paulson, Paul, Duo (Poli) Worcester, Mass.
Paulus (Loew) Palisades Park, N. J.
Peck & White (New Brighton) Brighton Beach, N. Y.
Pelot & Wilson (Pal.) Bridgeport, Conn.
Penny, Reed & Boyd (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
Perry, G. & R. (Pan.) Vancouver, Can.
Perry & Covan (Keith) Niagara Falls, N. Y.
Perry & Wagner (Grand) St. Louis.
Petleys, Five (Fair) Mankato, Minn., 17-22.
Phillips, Evelyn, Co. (Delancey St.) New York
Piator & Natalie (Earle) Philadelphia.
Pidgeon Cabaret (Prospect) Brooklyn.
Pike, Raymond (Pan.) Spokane 17-22.
Pilcer & Douglas (Maj.) Houston, Tex.
Pink Toes, Thirty (Maj.) Dallas, Tex.
Pisano, Gen., Co. (Ramona Park) Grand Rapids, Mich.
Plantation Days (Pan.) San Francisco; (Pan.) Oakland 20-22.
Polla's Orch. (Met.) Brooklyn.
Porter & Pierce (Harris) Pittsburgh.
Post, Babe & Tom (Lyric) Indianapolis 13-15.
Primrose Minstrels (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.

R

Rainbow Girls (Scollay Sq.) Boston.
Randall, Bobby (Franklin) New York.
Rasch Ballet (Albee) Brooklyn.
Rasso & Co. (Loew) Montreal.
Raymond, Emma, Co. (Ave. B) New York 13-15.
Red, Green & Yellow (Pan.) Ogden, Utah; (Pan.) Pueblo 20-22.
Reddingtons, Three (Capitol) New Britain, Conn.
Redfield, Katherine, Co. (Maj.) Chicago.
Redmond, Jack (Orph.) Denver.
Reed & Baker (Lincoln Sq.) New York.
Reed & Lucy (7th St.) Minneapolis.
Rhea & Santora (Maj.) Fort Worth, Tex.
Rhythmic Toes (Davis) Pittsburgh.
Rice & Werner (Maj.) Dallas, Tex.
Richardson & Co. (Keith) Toledo, O.
Ripon, Alf (Scollay Sq.) Boston.
Road to Starland (Maj.) San Antonio, Tex.
Robbins Family (Fair) Huntingburg, Ind.; (Fair) Plymouth, Wis., 17-22.
Robin & Hood (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Robinson, Bill (Keith) Atlantic City.
Roche, Doris (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Rocko & Partner (Rialto) Chicago.
Rogers Bros. (Fair) Yates Center, Kan., 11-12; (Fair) Appleton City, Mo., 26-28.
Rogers, Roy, Co. (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
Rose & Moon Revue (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
Roy & Arthur (Blvd.) New York 13-15.
Roy & Harrison (Prospect) Brooklyn.
Royal Pekin Troups (Pan.) Portland, Ore.
Royal Moorish Troupe (Pan.) Ogden, Utah; (Pan.) Pueblo 20-22.
Rucker & Perrin (Emery) Providence, R. I.
Rucker, Virginia, Co. (Pan.) Seattle; (Pan.) Vancouver, Can., 17-22.
Rugel, Yvette (Orph.) Oakland, Calif.; (Orph.) Los Angeles 17-22.
Ruggles, Chas., (Golden Gate) San Francisco; (Orph.) Ocean Park 20-22.
Russ, Frank, & DuRoss (Strand) Pittsfield, Mass.
Russian Orch. (Pan.) Toronto.
Ruth Sisters Co. (Orph.) Brooklyn.
Ryan & Lee (Keith) Detroit.
Ryan & O'Neill (Pan.) Spokane 17-22.

S

Sabini, F. & T. (Proctor) Newark, N. J.
Saltos, Three (Grand) St. Louis.
Sampsel & Leonhart (Earle) Philadelphia.
Santell, Great (Young's) Atlantic City.
Santry, Henry, Band (Pal.) Milwaukee; (Pal.) Chicago 17-22.
Sargent & Lewis (Keith) Washington.
Satiricon (Pal.) Waterbury, Conn.
Saxos, Six (Maj.) Johnstown, Pa.
Schaeffer & Bernice (Crescent) New Orleans.
Schuller, Ann, Co. (Pal.) Brooklyn 13-15.
Scovelle Dancers (Pan.) Memphis.
Seebacks, The (Princess) Nashville, Tenn.
Selbit's Illusions (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
Seymour & Howard (Maj.) Dallas, Tex.
Seymour, Anna & Harry (Pal.) Milwaukee; (Pal.) Chicago 17-22.
Shaw, Leila, Co. (Sheridan Sq.) Pittsburgh.
Shaw & Lee (Columbia) Far Rockaway, N. Y.
She, Him & Her (58th St.) New York.
Sherman & R. Revue (Pal.) Cincinnati.
Sherman & Ryan (Met.) Brooklyn.
Shone & Squires (Pal.) Chicago; (Pal.) Milwaukee 17-22.
Short & Shorty (Olympia) Lynn, Mass., 13-15; (Federal) Salem 20-22.
Shriner & Co. (Ramona Park) Grand Rapids, Mich.
Singer's Midgets (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
Skatells, The (Maj.) Milwaukee.
Smith & Holden (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
Smith, Ben (Delancey St.) New York 13-15.
Smith & Sawyer (State) Buffalo.
Smiths, Aerial (Jefferson) New York.
Snodgrass, Harry (Maj.) Dallas, Tex.
Spinnettes, Five (Main St.) Kansas City.
Springtime Revue (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
Stafford & Louise (Forsythe) Atlanta, Ga.
Stanley, Jos. B. (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
Stanley, C. & M. (Pan.) Spokane; (Pan.) Seattle 17-22.
Stanton & Dolores (Capitol) Windsor, Can.
Stateroom 19 (State) Newark, N. J.
Step Children, Two (Proctor) Albany, N. Y.
Stratford Four (LaSalle Garden) Detroit
Striker & Fuller (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
Strobel & Mertons (World) Omaha; (Pan.) Kansas City 17-22.
Strouse, Jack (105th St.) Cleveland.
Stutz & Bingham (Keith) Dayton, O.
Sully & Ruth (Pan.) Spokane 17-22.
Sully & Thomas (Capitol) New Britain, Conn.
Sully & Mack (Keith) Atlantic City.
Summer Trio (Keith) Boston.
Sun Fung Linn Co. (Poli) Worcester, Mass.
Swift, Thos., & Co. (Pal.) South Bend, Ind.

T

Taylor, Howard, & Them (Maj.) Paterson, N. J.
Tempest & Dickinson (Orph.) Denver; (Hennepin) Minneapolis 17-22.
Ten Eyck & Wiley (81st St.) New York.
Termini, Joe (Amer.) New York 13-15.
Test, The (Nat'l) Louisville.
Texas Four (Bard-Avon) Poughkeepsie, N. Y.
Thank You, Doctor (Orph.) San Francisco; (Orph.) Oakland 17-22.
Thea, Eva, Co. (Pan.) Vancouver, Can.
Togo (Grand) St. Louis.
Tompkins & Love (Loew) Montreal.
Towers & Welch (Proctor) Schenectady, N. Y.
Tracey & Ellwood (State) New York.
Tracey & Hay (Keith) Cleveland.
Tramp, Tramp, Tramp (Colonial) Allentown, Pa.
Trado Twins (Pal.) New York.
Trayan & Co. (State) Jersey City, N. J.
Trentini, Emma (Pal.) Springfield, Mass.
Tucker, Sophie (Hennepin) Minneapolis.

U

Uncle Bob (Pal.) St. Paul.
U. S. Jazz Band (Orph.) Tulsa, Ok.

V

Van Horn & Inez (Pal.) New York.
Vanity Girls (Harris) Pittsburgh.
Variety Revue (Loew) London, Can.
Vega, Manuel (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
Vim, Beauty and Health (Pal.) Waterbury, Conn.
Vivian, Ann, Co. (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.
Vogues & Vanities (Nixon) Wildwood, N. J.
Vogues of Steps & Tunes (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Volga Singers (Boston) Boston.

W

Waiman's, H., Band (Strand) Pittsfield, Mass.
Wakefield, W. (Colonial) Allentown, Pa.
Waldman, Ted & Al (Orph.) Oakland, Calif.; (Golden Gate) San Francisco 17-22.
Walker, Johnnie (Pan.) Portland, Ore.
Walker, Lillian (Yonge St.) Toronto.
Walsh & Ellis (Keith) Boston.
Walzer, Mabel, Co. (Pal.) Brooklyn 13-15.
Wanda & Seals (Pan.) Kansas City; (Pan.) Memphis 17-22.
Wanzer & Palmer (Hill St.) Los Angeles; (Orph.) Long Beach 17-22.
Ward, T. & D. (58th St.) New York.
Ward, Will J. (Orph.) Brooklyn.
Ward & Van (Golden Gate) San Francisco; (Orph.) Long Beach 17-22.
Ward, Frank (Pal.) Waterbury, Conn.
Warren & O'Brien (Keith) Columbus, O.
Webber Girls, Three (Hipp) Cleveland.
Webb's Entertainers (Pal.) Fort Wayne, Ind.
Welch, Ben (State) New York.
Welford & Newton (State) New York.
Wells & Brady (Nat'l) Louisville.
Wentworth & Co. (Washington St.) Boston.
Weston & Eline (Keith) Cleveland.
Weston & Schramm (State) Cleveland.
Westony & Fontaine (State) Cleveland.
Wheeler, B. & B. (Golden Gate) San Francisco; (Hill St.) Los Angeles 17-22.
White, Al B. (Maj.) Fort Worth, Tex.
Whiteside Revue (Emery) Providence, R. I.
Wigginsville (Emery) Providence, R. I.
Williams & Young (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
Williams, Herbert, Co. (State-Lake) Chicago; (Orph.) Winnipeg 17-22.
Wilbur & Adams (Maj.) Chicago.
Wilkins & Wilkins (Hipp.) Ocean City, N. J.
Willing & DeBrow (Maj.) Houston, Tex.
Wilson & Godfrey (Washington St.) Boston.
Wilson, L. & M. (Academy) Newburg, N. Y.
Wilson & Strain (Fulton) Brooklyn 13-15.
Wilson, Jack, Trio (Pan.) Kansas City; (Pan.) Memphis 17-22.
Window Shopping (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
Winnie & Dolly (Greeley Sq.) New York 13-15.
Withers, Chas. (Hennepin) Minneapolis; (Pal.) Chicago 17-22.
Wives vs. Stenographers (Loew) Montreal.
Woods & Francis (7th St.) Minneapolis.
Woody, Arch (State) Memphis; (Crescent) New Orleans 17-22.
Worden Bros. (Davis) Pittsburgh.
Wright, Bobby (Capitol) New Britain, Conn.
Wright & Douglas (Orph.) Oklahoma City, Ok.

Y

Yezek & Eddy (Pal.) Cincinnati.
Yong Wong Troupe (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
Yorke & Lord (Keith) Dayton, O.
Yorkes, Aerial (Gala Week) Red Lion Pa., 15-22.
Young, Clara Kimball (Orph.) Denver; (Hennepin) Minneapolis 17-22.
Youngers, The (Orph.) New Orleans; (Lyric) Birmingham 16-22.
Youngs, Aerial: Anamosa, Ia.; Pecatonica, Ill., 17-22.
Youth (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.

Z

Zeigler, L. & H. (Keith) Columbus, O.
Zelaya (Keith) Portland, Me.
Zeno, Marlin & Carr (Loew) Palisades Park, N. J.
Zuhn & Dries (Maj.) Milwaukee.

CONCERT AND OPERA

Gamble, Ernest, Concert Party: Osborne, Kan., 12; Lake Junaluska, N. C., 15.
Patton, Fred: (Zoo) Cincinnati 10-15.
San Carlo Grand Opera Co.: Asheville, N. C., 10-15.

DRAMATIC AND MUSICAL

Abie's Irish Rose: Burlington, Vt., 13-15; Plattsburg, N. Y., 17-19; Sherbrooke, Que., Can., 20-22.
Abie's Irish Rose: (Brandeis) Omaha, Neb., 10-22.
Bates, Blanche, in Mrs. Partridge Presents: (Biltmore) Los Angeles 10-29.
Give & Take: Kiowa, Kan., 15; Elkhart 17; Hooker, Ok., 18; Guymon 19; Texhoma 20; Spearman, Tex., 21.
Rivals, The: Everett, Wash., 13; Tacoma 14-15; Yakima 17; Walla Walla 18; Spokane 19-20; Missoula, Mont., 21; Helena 22.
Slout-Kempton Players, G. E. Kempton, mgr.: Philippi, W. Va., 13; Masontown 14; Gormania 15; Durbin 17; Monterey 18.
Slout Players, Gene Bergmann, mgr.: Viola, Ill., 12; Brimfield 13; Green Valley 14; Mt. Zion 15.
So This Is London: Potsdam, N. Y., 13; Massena 14; Malone 15; Tupper Lake 17; Saranac Lake 18; Plattsburg 19; Burlington, Vt., 20; Hardwick 21; Montpelier 22.
Strange Bedfellows: Monroe City, Mo., 13; Shelbina 14; Macon 15; Chillicothe 17; Carrollton 18; Liberty 19; Holden 20; Odessa 21; Marshall 22.
So This Is London: Carrollton, O., 13; Wellsville 14; Salem 15; Sebring 17; Canton 18; N. Canton 19; Massillon 20; Barberton 21; Medina 22.
Uncle Tom's Cabin (Stetson's), Leon Washburn, mgr.: Battle Creek, Mich., 12; Kalamazoo 13; Laporte, Ind., 14; South Bend 15-16; Goshen 17.
Uncle Tom's Cabin (Mason Bros.'), Thos. Aiton, mgr.: Chatham, N. B., Can., 13; Loggieville 14; Doaktown 15; Boiestown 17; Chipman 18; Minto 19; Stanley 20; Hartland 21.
Whitworth, Ruth, & L. Verne Slout Players: Maroa, Ill., 12; Blandinsville 14; Cuba 15; Deer Creek 16; Gibson City 17; Chatsworth 18; Remington, Ind., 19; Attica 20; Altamont, Ill., 21.

BANDS AND ORCHESTRAS

Allen's, Jean: Ada, Ok., 10-15; Lindsay 17-22.
Bachman's: Flint, Mich., 12; Port Huron 13; Saginaw 14; Alma 15; Belding 17; Cadillac 18; Traverse City 19; Manistee 20; Muskegon 21; Benton Harbor 22.
Band From Dixie, Jack Adair, mgr.: Cedar Rapids, Ia., 12-15; Woodhull, Ill., 16-17; Muscatine, Ia., 18-19.
Biese, Paul, Orch., Dudley Wilkinson, mgr.: Chicago 13-16; Shullsburg, Wis., 17; Clinton, Ia., 18; Chicago 20-23.
Buzzington's, Ezra: (Fair) Philadelphia, Miss., 10-14; (Fair) Holland, Mich., 17-21.
Cerrone's, Vito: Elkins, W. Va., 10-15.
Cina's: (Fair) Salem, Ill., 10-15.
DeCola's, L. J.: Cedar Falls, Ia., 10-15.
Eby's, Jerry, Blue Boys: (Mack's Tea Room) Morgantown, W. Va., 10-15; (Nela Beach) Altoona, Pa., 17-19.
King's, Karl L.: (Fair) Alta, Ia., 17-22.
Nasca's: Amsterdam, N. Y., 10-15.
Neel's, Carl: Glass, Va., 10-15; Williams' Wharf 17-22.
Original Va. Serenaders, Ray Slacker, mgr.: Monroe, N. C., 10-15; Rocky Mount, 17-22.
Pavley-Oukrainsky Ballet: (Wisconsin) Milwaukee 10-15.
Pitzer's, Jack, Kings of Tempo: (Madison Gardens) Toledo, O., 10-15; (Idora Park) Youngstown 17-20.
Smith's, Geo. M., Entertainers: (Terrace Garden) Escanaba, Mich., 14-29.
Sousa's: (Willow Grove Park) Philadelphia 10-22.
Stiver's, Neil, Jack Adair, mgr.: Cedar Rapids, Ia., 10-15.
Sturchio's, Frank: Findlay, O., 10-15; Vanlue 17-22.
Thaviu's: Clinton, Ind., 12; Paris, Ill., 13; Sullivan 14; Shelbyville 15-16; Taylorville 17; Attica, Ind., 18; Brazil 19; Mattoon, Ill., 20; Pana 21.

MINSTRELS

Busby's Colored, with Nay Bros., Doc Gardner, mgr.: Omaha, Neb., 13-22.
Field, Al G.: Oswego, N. Y., 12; Rochester 13-15; Dunkirk 17; Ashtabula, O., 18; Warren 19; Akron 20-22.
Hello Rufus, Leon Long, mgr.: War, W. Va., 10-15.
Marietta's, R. E., Georgia: Fredonia, Kan., 10-15; Eureka 17-22.
Richards & Pringle's, E. C. Filkins, mgr.: Decorah, Ia., 13; Cresco 14; New Hampton 15; Waterloo 16; Mason City 17-21; Iowa Falls 22.
Van Arnam's, John R.: Bathhurst, N. B., Can., 12; Campbellton 13; Edmundston 14-15.
White's, Lasses, W. T. Spaeth, mgr.: Springfield, O., 17; Zanesville 18; Newark 19; Chillicothe 20; Ironton 21; Gallipolis 22.

REPERTOIRE

Billroy's Comedians, Billy Wehle, mgr.: Paris, Ky., 10-15.
Bradley, Gene, Co.: Enfield, Ill., 10-15.
Chase-Lister Co.: Atlantic, Ia., 10-15.
Conn's, Lew, Comedians: Oxford, Ky., 10-15.
Fortner's, Billie, Comedians: Cassville, Mo., 10-15.
Guy Stock Co.: Edinburg, Ind., 10-15.
Hillman Stock Co., Harry Sohns, mgr.: Burlington, Col., 10-15.
Hugo Players: Loup City, Neb., 10-15.
Hyatt Stock Co., E. W. Hyatt, mgr.: Montevideo, Minn., 10-15; Milbank, S. D., 17-22.
Jolly Stock Co., K. M. Dawson, mgr.: Marshall, Tex., 10-15.
Kinsey Komedy Ko.: Van Wert, O., 10-15; Celina 17-22.
Sadler's, Harley, Co.: Canyon, Tex., 10-15; Clovis, N. M., 17-22.
Tolbert, Milt, Co., Boyd Holloway, mgr.: Mooresville, N. C., 10-15; Statesville 17-22.
Tom's Comedians, Tom Saunders, mgr.: Ft. Payne, Ala., 10-15.

TABLOIDS

Broadway Higgins Co., Lew Beckridge, mgr.: (Park) Miami, Fla., 10-22.
Radio Frolics: (Lincoln) Massillon, O., 10-15.

BURLESQUE

COLUMBIA CIRCUIT

Mutt & Jeff: (Gayety) Detroit 15-22.
Steppe, Harry, O. K. Show: (Empire) Providence 10-15; New Haven, Conn., 17-22.

MUTUAL CIRCUIT

Kandy Kids: (Garrick) St. Louis 15-22.
Round the Town: (Gayety) Minneapolis 15-22.
Red Hot: (Empress) St. Paul 15-22.
Speed Girls: (Gayety) Milwaukee 15-22.

CIRCUS & WILD WEST

Barnes', Al G.: Boise, Id., 12; Jerome 13; Twin Falls 14; Burley 15.
Dakota Max Wild West: (Fair) Ionia, Mich., 10-15.
Gentry Bros.-Patterson: Perry, Ok., 12; Stillwater 13; Cushing 14; Shawnee 15; Holdenville 17.
Hagenbeck-Wallace: Webster City, Ia., 12; Waterloo 13; Cedar Rapids 14; Marshalltown 15.
Main, Walter L. (King Bros.'): Ft. Fairfield, Me., 12; Island Falls 13; Millinocket 14; Oldtown 15; Danforth 17.
Miller Bros.' 101 Ranch Wild West: Richmond, Ind., 12; Anderson 13; Muncie 14; Ft. Wayne 15.
Orange Bros.: Elkader, Ia., 13; Strawberry Point 14; Manchester 15; Cascade 17; Oxford Junction 18.
Ringling Bros. and Barnum & Bailey: Jamestown, N. D., 12; Fargo 13; Devils Lake 14; Minot 15; Great Falls, Mont., 17; Helena 18; Butte 19; Missoula 20; Spokane, Wash., 21; Wenatchee 22.
Robbins Bros.': Clay Center, Kan., 12; Marysville 13; Seneca 14; Hiawatha 15; Nebraska City, Neb., 17.
Robinson, John: Lynchburg, Va., 12; Danville 13; Winston-Salem, N. C., 14; Martinsville, Va., 15; Roanoke 17.
Sells-Floto: Omaha, Neb., 12; Council Bluffs, Ia., 13; Red Oak 14; Clarinda 15; Kansas City, Mo., 17-18; Lawrence, Kan., 19; Topeka 20; Hutchinson 21; Great Bend 22.
Sparks': Boonville, Mo., 12; Clinton 13; Springfield 14; Carthage 15; Wichita, Kan., 17.

Fraternal or Week-Stand Circuses

Bern Joe, Co.: Woodstock, Ill., 10-15.
Dutton's All-Stars: (Fair) Carthage, O., 10-15; (Broad Ripple Park) Indianapolis, Ind., 17-29.
Morton's, Bob: Joplin, Mo., 10-15; Texarkana, Tex., 17-22.
Norman's, John W.: Bay City, Mich., 17-22.
Rodgers & Harris: Memphis, Tenn., 10-15.

CARNIVAL COMPANIES

Alabama Am. Co.: Oakland, Ky., 10-15.
Alamo Expo.: (Fair) San Saba, Tex., 10-15; (Fair) Hamilton 17-22.
Barlow's Big City: (Fair) Lewistown, Ill., 10-15; (Fair) Macomb 17-22.
Bernardi Expo.: Rock Springs, Wyo., 10-15; Rawlins 17-22.
Bernardi Greater: (Junction Park) New Brighton, Pa., 10-15; (Fair) Altoona 17-22.
Brown & Dyer: Amsterdam, N. Y., 10-15.
Brundage, S. W.: (Fair) Burlington, Ia., 10-15; (Fish Fry) Beardstown, Ill., 17-22.
California: Kingston, N. Y., 10-15; Albany 17-22.
Central States: Springfield, Ky., 10-15; Lawrenceburg 17-22.
Cole, P. H., Am. Co.: Deadwood, S. D., 10-15.
Copping, Harry: Spangler, Pa., 10-15.
Cote Wolverine: Milford, Mich., 10-15; Owosso 17-22.
Crounse, A. F.: Binghamton, N. Y., 10-15; (Fair) Afton 17-22.
Cudney Bros.': Cassville, Mo., 10-15.
Dalton & Anderson: Bismarck, Mo., 10-15; DeSoto 17-22.
DeKreko Bros.: (Fair) Cedar Falls, Ia., 10-15; (Fair) Cresco 17-22.
Delmar Quality: DeWitt, Ark., 10-15.
Ehring, Otto F.: (Fair) Portland, Ind., 10-15.
Evans, Ed. A.: (Fair) Anamosa, Ia., 10-15.
Empire: (Fair) Delhi, N. Y., 10-15; (Fair) Middletown 17-22.
Fairly, Noble C.: South St. Joseph, Mo., 10-15; Leavenworth, Kan., 17-22.
Fleming, Mad Cody: Fowler, Ind., 10-15.
Francis, John: Fredonia, Kan., 10-15.
Fritz & Oliver: (Fair) Perryville, Ky., 10-15.
Gray, Roy: Plano, Tex., 10-15.
Great White Way: Kokomo, Ind., 8-13; (Fair) Frankfort 17-22.
Greater Sheesley: Racine, Wis., 10-15.
Greenburg Am. Co.: Fabens, Tex., 10-15; Clint 17-22.
Harris, Walter: Houston, Mo., 10-15; Mammoth Springs, Ark., 17-22.
Henke's, Un. Attractions: Chisholm, Minn., 10-15.
Heth, L. J.: (Fair) Salem, Ill., 10-15.
Hoffner's Am. Co.: Elgin, Ill., 10-15.
International Am. Co.: (Fort & Green Sts.) Detroit 10-15.
Isler, Greater: (Fair) Higginsville, Mo., 10-15; Arma, Kan., 17-22.
Jones, Johnny J.: Bradford, Pa., 10-15.
Joyland Expo.: Harper, Kan., 10-15; (Fair) Jefferson, Ok., 17-22.
Ketchum's, K. F.: (Fair) Cambridge, N. Y., 17-21.
Keystone: Tasley, Va., 10-15.
Kline, Abner K.: (Fair) Cardston, Alta, Can., 13-15.
Landes, J. L.: Orleans, Neb., 10-15.
Lapp's, M. J.: Oswego, N. Y., 10-15.
Leggette, C. R.: Ada, Ok., 10-15; Lindsay 17-22.
Levitt-Brown-Huggins: Vancouver, B. C., Can., 10-15; Vancouver, Wash., 17-22.
Lippa Am. Co., No. 2: Edmore, Mich., 10-15.
Litts Am. Co.: Benton, Ill., 10-15.
McClellan: Norton, Kan., 10-15.
Macy Expo.: (Fair) Russell Springs, Ky., 10-15; (Fair) Liberty 17-22.
Mathis Co.: (Fair) North Vernon, Ind., 11-14.
Max's Expo.: Baroda, Mich., 10-15; Cass City 17-22.
May & Demsey: Harvey, Ill., 10-15.
Michael Bros.: (Fair) Lexington, Ky., 10-15; Louisville 17-22.
Miller's, Ralph R.: Attica, Ind., 10-15.
Miller's Midway: Coal Hill, Ark., 10-15.
Morris & Castle: Menominee, Mich., 10-15.
Murphy, D. D.: Logansport, Ind., 10-15.
Naill, C. W.: Wynnewood, Ok., 10-15.
Narder Bros.: Rochester, N. Y., 10-15; Brockport 17-22.
Northwestern: Bronson, Mich., 10-15.
Page, J. J.: Williamson, W. Va., 10-15.
Pearson, C. E.: Lexington, Ill., 10-15; (Fair) Atlanta 17-22.
Poole & Schneck: (T. P. Lot) Ft. Worth, Tex., 10-15; Comanche, Ok., 17-22.
Queen City: Wymore, Neb., 11-15; Byron 18-22.
Rice Bros.: Winchester, Ky., 10-15.
Riley, Matthew J.: New Martinsville, W. Va., 10-15; Clarksburg 17-22.
Roscoe's: Dundee, Mich., 10-15.
Rubin & Cherry: Winona, Minn., 11-15; (Fair) Davenport, Ia., 17-22.
Schwable & Wallick: Wray, Neb., 10-15; (Fair) McCook 17-22.
Spencer's, Sam E.: Houtzdale, Pa., 10-15; St. Marys 17-22.
Strayer Am. Co.: Danville, Ill., 10-15.
Sunshine Expo.: Murfreesboro, Tenn., 10-15; Shelbyville 17-22.
Texas Kidd: Hico, Tex., 10-15.
Wade & Webb: (Fair) New Harmony, Ind., 10-15; (Fair) Rockport 17-22.
West's World Wonder: Elkins, W. Va., 10-15.
Wise, David A.: Hellier, Ky., 10-15.
Wolf Greater: Iowa City, Ia., 10-15.
World at Home Shows: McKeesport, Pa., 10-15.

MISCELLANEOUS

Adams, Jas., Floating Theater: Glass, Va., 10-15; Williams' Wharf, 17-22.
Argus, Magician: Owenton, Ky., 10-15.
Bell's Hawaiian Revue: Manistique, Mich., 12-13; Gladstone 14-15; (Calumet) Calumet 17-19; (Kerredge) Hancock 20-22.
Bragg, Geo. M., Show No. 1: Valleyfield, Que., Can., 10-15; Malone, N. Y., 17-22.
Bragg, Geo. M., Show No. 2: North Bay, Ont., Can., 10-15; Cobalt 17-22.
Buckskin Bill Show, W. V. Nethken, mgr.: Louisa, Va., 10-15.
Cleaves' Magic Show, C. A. Crane, mgr.: Chittenden, Vt., 13; Danby 14; S. Shaftsbury 15; W. Dover 17; W. Halifax 18; Gilford Center 19.
Clifton Comedy Co., C. W. Schneider, mgr.: Oskaloosa, Ill., 10-15.

(*Continued on page 196*)

ADDITIONAL ROUTES ON PAGE 196

HELLER'S ACME SHOWS

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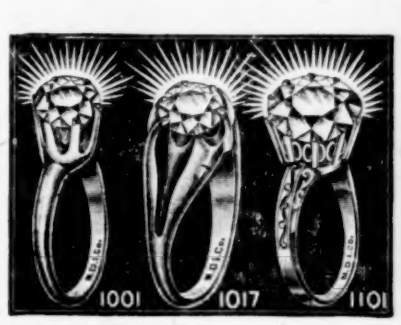
No. 1122—Gent's Heavy Fancy Ring, sterling silver, with our new Platino finish, black inlaid shanks, mounted with 1⅞-Ct. Gem. $12.00 for

$4.98



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From Boston: "Received your Ring and took it to a Jeweler, who said it was a GENUINE DIAMOND VALUED AT $300.00."

And Scores of Similar Unsolicited Testimonials.

FREE

With Orders From This Ad.

For quick orders from this ad. we will enclose ABSOLUTELY FREE a finely cut STEEL-BLUE MEXICAN DIAMOND, about 1-Ct. size; rare beauty and brilliancy; from a special lot of these exquisite gems recently cut.

Live Agents—Get Next to this Opportunity Coupon

SEND NO MONEY! DON'T DELAY! Order from this ad. NOW—TODAY, before it is too late! Use the blank below. NO DEPOSIT required. No duty or customs charges to any point in U. S. or possessions. BE SURE TO STATE SIZE OF RINGS WANTED or send narrow strip of paper that just meets around ring finger. BE SURE TO GET OUR CATALOG AND AGENT'S PROPOSITION.

We are also the World's Headquarters for the Genuine Mexican Resurrection Plant. Write for prices.

MEXICAN DIAMOND IMPORTING CO.

Dept. NM, MESILLA PARK, N. M.

Dealers in Gems for the past 20 years.

Reference: First National Bank, Las Cruces, N. M.

CUT OUT AND MAIL THIS COUPON

MEXICAN DIAMOND IMPORTING CO., Dept NM., Mesilla Park, N. M.

Send quick your Catalogue and Agents' proposition.....[ ]

Mail C. O. D. quick Rings Nos. .....at sale prices advertised in Billboard. Size..... Enclose FREE Steel-Blue Mex. Diamond.

Name .....

Address .....

"REGISTERED TRADE MARK"

SKWEZ-ME

A howling Success
The Seasons Wonder Novelty

$24.00 Gross

$24.00 Gross

ASSORTED COLORS

(PACKED ASSORTED WITH AND WITHOUT SKIRT)

AND THE ENTIRE SKWEZ-ME FAMILY

TALKING CHINAMAN
$9.00 Gross
WITH HAT,
$10.80 Gross

D. SKWEZ-ME
$24.00 Gross
WITH ROLLING EYES,
$39.00 Gross

C. SKWEZ-ME
$24.00 Gross
WITH ROLLING EYES,
$39.00 Gross.

ALL Skwez-Me items and Inflated Toys and Novelties listed "with Rolling Eyes" are fitted with eyes as shown in cuts of "Imp" and "Pat", shown at right of this ad.

BALLOONS

Special Carnival Assortment, Consisting All Colors, Assorted, Some Two Colors.

	Gross
60-70 Heavy Goods, in Gross Boxes	$ 2.00
Same, Printed with Animals	2.50
Or Colored Birds, Assorted	3.25
Round Reed Sticks	.35

Rubber Inflated Toys, All Kinds, ready to ship: Bathing Girl, Hot Pup, Red Devil, Green Frog, Circus Ring, Monkey, Donkey — Gross $ 9.75
Or with Rolling Eyes — 18.00
Rubber Inflated Novelties — Squawkers, Chickens, Pat, Devil, Who-Do Bird, Cat's Meow, Imp — 12.00
Or with Rolling Eyes — 21.00

IMP PAT
Oh, Those Rolling Eyes!
$21.00 Gr. With Rolling Eyes

25 Per Cent Deposit on All Orders—No Free Sample.

REX RUBBER & NOVELTY COMPANY, THE HOUSE OF BALLOONS 96 Warren St., New York City. The Largest Balloon Firm in the World.

ADDITIONAL OUTDOOR NEWS

Robbins Bros.' Circus

Plays to Good Business in Iowa and Nebraska —Three Performances Given at York

The week of July 27 was the biggest and best of the season for the Robbins Bros.' Circus, as ideal weather prevailed and big crowds were on hand every day. After one of the biggest jumps of the season—324 miles—from Oakes, N. D., to Sioux City, Ia., with stops at Huron and Salem, S. D., for breakfast and dinner, the show arrived at Sioux City at 11:30 p.m. July 26. About 40, including performers, musicians and some of the staff, went to the West Hotel, where a banquet was served at midnight. Here a new showmen's club was organized, named the Troupers' Fraternity.

The recent rains in this section, making everything fresh looking, seemed like a paradise to people with the show who had spent several weeks in barren, dry and wild Montana. The big advertising campaign which Advance Press Agent Will Buchanan had promoted with all of the principal merchants of Sioux City, getting out special circus editions with *The Daily Journal* and *Daily Tribune*, brought large results, as the circus showed to a turnaway crowd in the afternoon and a capacity one at night.

Missouri Valley, Ia., had not had a circus in three years and the show had a capacity house in the afternoon and a big one at night. With a record of more than 15 years without a circus visiting their city the people of David City, Neb., turned out en masse at both performances and also attended the concert in big numbers. However, the biggest surprise of the season proved to be York, Neb., July 30, where, notwithstanding opposition from the Gold Medal Shows which were playing a week's engagement there, the Robbins Show played to the biggest business of the season, it being necessary to give three performances.

Broken Bow, Neb., July 31, was a good one. In the afternoon people were seated on the ground and there was a good attendance at night. Here E. R. Purcell, owner and editor of *The Custer County Chief*, was the guest of his friend, Fred Buchanan, at the evening show. Mr. Purcell, who is manager of concessions and free attractions at the State Fair, Lincoln, Neb., was delighted with the big show program.

Grand Island, Neb., has been termed the graveyard of the West for circuses on account of the small crowds that turn out for the big shows, but it proved a surprise, as this circus showed to a capacity house in the afternoon and a big one at night. Here *The Daily Independent*, under supervision of Will Buchanan, put out a big special circus advertising edition the day before the show arrived in the city. The town was filled with country visitors. Will Buchanan, who grew up in his father's print shop at Cherokee, Ia., was for 12 years managing editor of *The Des Moines Daily Register*. Fred Buchanan, owner of the circus, was city editor of the same daily. George E. Edwards joined the show at Sioux City, likewise Miss Billie Burton. S. E. Stone is now boss propertyman. Ethel Myers joined at Missouri Valley, Ia.

F. ROBERT SAUL (Press Agent).

"Circus Club" Holds Reunion

Austin, Minn., August 7.—With a Sells-Floto Circus poster as a background, five circus fans, Don V. Daigneau, Harry West and G. K. Wold of this city, and Louis O'Malley, Chicago, and Fred Ulmer, Redondo Beach, Calif., comprising the membership of the smallest and most famous organization in Austin, posed for a picture last week. Thus another entry had been made available for the organization's records, which consist of an elaborate collection of pictures and clippings, all of which relate to circus activities. The fame of the "Circus Club" is not confined to Austin, it having been written up last fall by a number of metropolitan dailies. Several absences have made a 100 per cent meeting of the club impossible during the past two years. The return of Ulmer and O'Malley, however, made the attendance complete, and last week Wold, Daigneau and West joined the visitors, all of whom reported circus information that they had gleaned for the past two years.

Praise for Sells-Floto Circus

The Austin (Minn.) *Daily Herald* in its issue of August 1 carried a praiseworthy account of the visit of the Sells-Floto Circus there July 31. Part of it is reprinted herewith:

"The Sells-Floto Circus was one of the very best circuses that ever pitched its tents in this city. There was not a disappointment from beginning to end. Every act could be pronounced excellent. The courtesy of the ticket sellers, the ushers, the peddlers of peanuts, popcorn, pop, etc., was so noticeable that many commented upon it. On every hand one met with this same treatment from the circus people. Ushers in a church could not have shown more attention to a stranger than did the ushers of this circus show to its patrons. The show made a great hit with the people of this city and community."

John W. Norman Circus

The John W. Norman Circus showed at Battle Creek, Mich., last week and is this week at Bay City. With the show are the Aerial Looses, double trapeze and iron jaw; Smith's dog and pony circus; the Wilsons in lifting and iron jaw; Phinas and Aida, hand balancing, swinging ladder and perch; Slim Berry, comedy knife thrower; Whitey Harris (the writer), Jack Doyle, Joe Crawley, Jack Ford, Henry Clay, Vic Sponser, George Snow and Berry in clown alley. Music is furnished by Shram and his Flint Band.

Gordon Lillie in the East

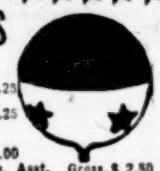
Major Gordon Lillie (Pawnee Bill) was in Allentown, Pa., recently visiting friends and while there was taken thru the General Trexler Game Preserve, on the outskirts of Allentown. In this preserve are deer and buffalo herds. Major Lillie remembered the time he played there 35 years ago on the fairgrounds and said the last time he was there was 1913, when he was combined with Buffalo Bill. Major Lillie was accompanied by his wife and was scheduled to go to Philadelphia and New York.

WANTED FOR

AMERICAN LEGION STREET FAIR, Nevada, O., September 2, 3, 4.
MERCHANTS' FREE STREET FAIR, Groveport, O., September 10, 11, 12.
COMMERCIAL CLUB CELEBRATION, West Jefferson, O., September 15 to 19.

Several other good ones, on the streets. WANTED—Clean and attractive Concessions, two good flashy Shows, one Riding Device. Prefer Ferris Wheel, Chairplane or Kiddie Ride. Address all communications to JACK RICHARDS, Manager, 743½ N. High St., Columbus, Ohio.

NOVELTIES



(CHEAP)

No. 6—Ret. Balls, White. Gross	$ 1.25
No. 5—Ret. Balls, White. Gross	2.25
No. 10 — Return Balls, White Gross	3.00
No. 60—Air Balloons, Asst. Gross	$ 2.50
No. 70—New Camouflage Balloons. Gross	3.50
No. 80—Two-Color Gas Balloons. Gross	3.85
No. 90—Heavy Gas Balloons, Asst. Gross	5.75
No. 191—Best Smooth Read. Gross	.40
No. 515—Art Photo Cigarette Cases Asst. Photos. Dozen	1.25
No. 139—New Three-Color Flying Birds, Long Dee. Stick. Gross	4.00
No. 112—Kiddie Swagger Canes. Gross	12.00
No. 113—Ladies' Swagger Canes. Gross	14.00
No. 267—Finest Grade, Highest Polished Whips. Gross $7.50 &	9.00
No. 142—Jap Crooked Canes, 100	1.00

New Stock—Satisfaction Guaranteed.
1-3 Deposit. Free Catalogue.
J. T. WELCH
333 So. Halsted St., CHICAGO.

Here it is → Now Ready →
SINGER BROS.
COMPLETE CATALOG 36

EVERYTHING

For the Concessionaire—Wheel, Pitch, Knife Rack—Street and Slum Trade—Agents and Demonstrators—Carnival and Fair Workers—Premium Users, Auctioneers—Prize Package Buyers—Salesboard Operators.
It's free. To dealers only. Give your permanent address and state nature of your business.

Salesboard Jobbers and Operators, write for our Salesboard Bargain Catalogue No. B12. Full of Live-Wire Money Getters.

SINGER BROTHERS, 536-538 Broadway, NEW YORK

OPERATORS
A PROVEN PENNY GETTER

Ideal Post Card Vender

A great little machine to install in School Stores, Billiard Halls, Restaurants, etc. We publish about fifty series of Postcards for the Ideal. You just change the cards and display sign regularly and get the pennies all the time. Sells one to three thousand cards weekly. Send for descriptive circular of Ideal Postcards and operators' prices.

EXHIBIT SUPPLY CO.
4222-30 West Lake Street, CHICAGO, ILL.

CHICAGO AMUSEMENT CO.
5307 Ravenswood Ave.
CHICAGO, ILL.

Originators of New Games, such as Hula Hula Dancer, Dog and Cat Fight, Devil Game, Stuffed Roosters, Sunflower Rue, Improved High Striker, Cats, Race Tracks, Paddle Wheels, Shooting Gallery and Parts, Loading Tubes. Anything Under the Sun.

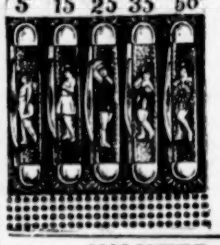
Send for Catalogues.

HULA HULA DANCER

DOG AND CAT FIGHT

5¢ PER SALE NO WAITING 5¢ PER SALE

LAST SALE
5 15 25 35 50



$2.40

6 Brass-Lined, Double Bolstered SPARKLING Handle Photo Knives, on a 200-Hole 5c Board.

LOTS OF 6, $2.70 Each
LOTS OF 10, $2.40 Each
Sample, $3.60.

20% with order, balance C. O. D. Order from ad. No Circulars. Money back if you want it.

Morris Cutlery, Morris, Ill.

WANTED RIDES

For Hartwell, O., Fall Festival, September 1, 2, 3, 4, 5. ACME CARNIVAL EQUIPMENT CO., 1311 Maryland Ave., Covington, Ky. Phone, Cov. 3010-Y.

It helps you, the paper and the advertiser to mention The Billboard.

Brown & Dyer Shows

The Brown & Dyer Shows played Rochester, N. Y., at Exposition Park (in the heart of the city), but business was not so good. On Thursday the 101 Ranch played day and date with the show, and Art Eldridge, manager, reserved a whole section for the members of the Brown & Dyer Shows. The writer met many old friends with the show, including Doc Oyler, Tex Cooper, Al Salvail, Major Fox and wife and Al Flos. The show next went to Watertown for the week ending August 1 under the auspices of the I. O. O. F., and as it was the first big show to play Watertown in several years, midway attendance and receipts were excellent. The townspeople seemed hungry for carnival amusements.

Harry Stearn joined as banner man, and he is an expert in that line. There were many visitors on the lot at Watertown, including Glen Cook, of Poughkeepsie; Burt Green, Harry Nevans and George Crowder. Dollie Cann now has 10 young ladies in her "Sahara" Show, which is unique in many ways and is making a hit. Bob Sherwood has his Florida Strutters "up to the minute" and now has an eight-piece band. Ted Metz has added several new attractions to his side show. He now has 30 pits, all alive, and he keeps the midway hot at all times. Victor Lee has his wax show in a wonderful shape, including all new banners, coming from Cad Hill, Los Angeles, Calif. The Great Sampson now has the Athletic Show, with three assistants. Bryan Woods has added a pigmy elephant to his monkey circus. While in Rochester he was "snapped" with some of his pets by *The Rochester American* and got some fine publicity. Alexandra's Flea Circus is always in the good receipts. Prof. Alexandra has a wonderful show. He says he has a shipment of fleas coming from the old country in about a week and that they will be fresh for the fairs. Bennie Beckwith has returned from Winnipeg, where he went for a two weeks' visit with his sister. Mrs. "Curly" Wilson will soon leave to put John Frances in school. Bob Parker has a new auto. Leo Carrell also purchased one, a "roadster", and every day he and the Mrs. are seen out for a spin. There are now 25 autos on the show and all of them have to be driven overland as there is not room on the train. J. A. Daverson has a new car, and he and Jack Barry take turns in driving it.

FRANK LaBARR
(Press Representative).

Karr & Coley Shows

The Karr & Coley Shows had a very good week's business at Stonefort, Ill. The midway was barely large enough to hold the attendance, even with the paid attractions crowded at nearly all performances. The concessions had a nice play. It was the first real red one of the year, altho from a business point of view the week previous, at Crossville, was not a bloomer. However, a high wind on Saturday picked up all the concessions and the 10-in-1 tops and scattered them for a half-block into a corn field, which spoiled that night's business, altho things were ready for the night play. Messrs. Karr and Coley returned last week from St. Louis, where they went to purchase tops for the Hawaiian Show and Animal Show. General Agent Keon came back from a successful fair-booking trip into Missouri. Eddie Wilson and Fred Rarden were recent visitors. N. P. Lindquist joined and will take charge of the cookhouse, and O. Simms to work in the Animal Show. Jack Morgan and Ben Fauber, concessionaires, have returned from a visit to relatives in Louisville.

Grand Chain, Ill., the week ending August 8, is the last still date for the show until October.

Following is a roster: Staff—Dale Karr, owner; W. R. Coley, manager; Joe Karr, secretary and treasurer; Mrs. Stella Karr, superintendent of concessions; J. W. Keown, general agent; D. B. Trasker, electrician and lot man. Attractions—Karr & Coley's Dixieland Minstrels, with James Ridley as stage manager, and W. R. Coley, announcer; D. B. Tasket, tickets. Karr & Coley's Snake Show, Frankie Collins, tickets. Circus Side Shows, Eugene Robertson, manager. Karr & Coley's dangler ride. Hawaiian Show, Jennie Robertson, manager. Concessions—Joe Karr's midway cafe, H. L. Jones in charge; Stella Karr, 5; Joe Karr, 1; "Duckie" Fireline, 1; Harry Mobley, 1; Edna Mobley, 1; J. O. Young, 2; Jack Brown and Ben Fauber, 2; Jennie Robertson, 1; Mabel Jones, 1; Bernice Chapman, 1.

FRANKIE COLLINS (for the Show).

Shore's Greater Shows

Lynn, Mass., Aug. 5.—Shore's Greater Shows are this week in Lynn Beach, Lynn, Mass., under the American Legion. Up to this writing, due to bad weather, business has not been as expected, altho the shows are well located. Mrs. McNally and two rides arrived, and after a little fast putting up on the part of the crews, the rides were able to open Sunday afternoon to the large crowds that gathered. The shows were also up in time and with ideal weather that day all attractions did a wonderful business.

The merry-go-round is in charge of Frank Trudell, and the ferris wheel, Arthur Aspell, and Charles O'Neil as assistant. J. A. Seymour's chairplane has been a big drawing card on the midway. Abe Shore's Three-Ring Circus has been well patronized, and Jack Valley's 10-in-1 is still packing them in. A new and novel scheme has been perfected by Mr. Valley, in which tickets are sold for the 10-in-1 in his Diving Show, while tickets for the diving show are being sold in the pit show at a little reduced price. Abe Rogers' Freak Show is still a great drawing attraction for the children and grownups alike. Al Shore's Mirror Show is still making them laugh. Among the concessionaires on this show are Chickie Engle, 3; Louis Sherer, 3; Abe Shore, 6; "Red" Hittel, 1; A. Shockler, 2; El. Dolan, 2; C. Bissonnette, 3; Louise Stone, 3; Al Shore, 3; Samuel Shuman, 3; M. Galaid, 2; J. Weinberg, 2; J. Greisman, 2; J. Flanagan, 2. Tom Robinson, last season with this show, the early part of this season with Bill Reiser's Show, has rejoined as electrician.

SAMUEL SHUMAN (Press Agent).

Dodson's World's Fair Shows

Washington, Ind., proved to be one of the best spots of the season for Dodson's World's Fair Shows, everything on the midway having a nice business. The children's matinee on Saturday was a big one until about 4 p.m., when a heavy rain and windstorm struck the lot and did quite a bit of damage. At Vincennes, the next stand, with a short run and haul of two blocks, everyone got set up and ready for business by 9 a.m. Monday, and business was very nice, the show being the first one in there this year. Evansville, at this writing, is the stand for week ending August 8.

Tom Percival and Jim Boyd joined at Vincennes with four concessions. Fred Muntzer with his big pit show (170-foot front with triple-deck banners) is joining at Evansville, jumping from Gloucester, Mass. After this week the show's long string of fairs will start, ending late in November.

General Agent Mel Dodson stopped over for a day while on his way to Chicago and Louisville to make railroad contracts. Jack Shaffer's big monkey speedway arrived in Washington, Ind., and has been doing a wonderful business, as has his water show. "Heavy" James has taken over the management of the Wild West and has enlarged the show quite a bit. Phil Little, one of the owners of the midway cafeteria, spent several days on the show last week, while on his way to the South, where he has a long string of fairs.

H. E. SANDERS (for the Show).

DeKreko Bros.' Shows

DeKreko Bros.' Shows had good business in Minnesota, especially at Rochester, where one of the best weeks of the season was had. Week of August 10 will be the first fair date for these shows at Cedar Falls, Ia., to be followed by fairs at Cresco Fair, then Charles City, Manchester, Marshalltown, Perry and Ft. Madison.

The July 4 date at Oshkosh, Wis., was the best date of the season so far, and Rochester was a close second. According to the routing at the close of the season these shows will have exhibited in nine States, have played nine fairs and on the road nine months. The promotions have been exceptionally good, every town turning something with the exception of three, for which credit is due Special Agents Earl Bunting, Ted Walton and Ace Perry for the creditable manner each town has been promoted. General Agent George Coleman is covering the territory to be played a second time to see that everything is in shape before the date is played. General Manager Jean DeKreko has fully recovered from his long spell of sickness (which stuck with him all last winter) and he is right on the job every moment. Hosap and Gabe DeKreko are also always on the job. At Red Wing, Minn., the brothers bought a fine new auto and it is getting plenty of "tryouts" daily. Bud Menzel also purchased a car. W. H. McKinstry, general superintendent, has been doing fine with putting the show on and off the lots. Mrs. McKinstry has joined, and keeps "Mac" busy on the long runs dishing out sandwiches and hot coffee—she has charge of the privilege car. Every ride, show and the train has been retouched with either paint or varnish, and every wagon has a new coat of red paint.

A. C. PERRY (Press Agent).

Wade & Webb Shows

The Wade & Webb Shows had very inclement weather the early part of their engagement at Carrollton, Ky. However, with a liberal use of cinders the midway was kept in a good condition and Wednesday night found the amusement zone packed with people, also the balance of the week. The next spot booked, for the week ending August 3, was Cloverport, Ky., after which the show starts its fall season, the first date being at Uniontown, Ky.

The management has two new rides, with Frank Eglar as superintendent. Bob Ray is now foreman of the Ell wheel. Monk's Georgia Minstrels has 12 people on the stage and has a seven-piece jazz orchestra. At this writing, previous to the fair dates, there are 15 concessions in the lineup, among the concessionaires being J. C. Monk (cookhouse and juice), Mr. and Mrs. S. J. Gillispie, Harris Brothers, J. E. Weathers, Howard F. Jones and wife, George Ogden, J. A. Bailey and wife and Clyde Quillan.

H. F. JONES (for the Show).

Bondurant-Custer Shows

At this writing the Bondurant-Custer Shows are starting their fair and picnic season at Lexington, Ok., the week ending August 8. Last week the show played on the streets at Purcell to good business. The Minstrel Show has been having excellent receipts. Following is its roster: Percy Bradley and wife, Horace Melbrew and wife, Maggie Coswell, Wm. Lane, Albert Duncan and wife, Thelma and Rachael Dudley, Bennie Thompson, Johnny Walker, Wm. Cosgrove and "Lowdown" Johnson, who has the band and stage. Among the other attractions are "Jumbo" (22-foot python), Berchet's Athletic Show, Circus Side Show and "Maggie and Jiggs". Last week at Blanchard would have been a good spot, but the shows were without lights most of the time. Manager Ted Custer has a new auto and is busy ahead, for after its outdoor season closes the Minstrel Show is planned to play one-night stands, using a 60-foot combination baggage and sleeping car. There are 15 concessions. Among them Wm. Anderson has 4, Lee Brothers, 2, and Alvin Rowe, 1. Mrs. Diamond and Mrs. Pearle spent last Sunday in Oklahoma City. Four towns in Texas are to be played, in October, before the show closes in Lawton, Ok., November 11, up to which time the route has been contracted solid.

ROBERT PEARLE
(Secretary-Treasurer).

TOOTLE, as illustrated, with hair and 30 inch Tinsel Hoop Dress, $25.00 per 100. Plain with same dress, $18.00.

Get Ready Boys
For The Big Fair Season
USE OUR DOLLS AND YOU'LL MAKE PLENTY OF MONEY

LORA, 28 inches high, with plume dress, curly hair, complete with plumes, 80c; with creation bonnet and bloomers, 80c; with plain bonnet and bloomers, 75c; 26 to a barrel.

PEARL, 14 inches high, curly hair, complete with bonnet and bloomers, $36.00 per 100; with special bonnet, $38.50; with 36 inch tinsel hoop dress, $32.00; 50 to a barrel.

SHEBA, with very good plumes, $33.00 per 100; without plumes, $17.00; 50 and 70 to a barrel. California Face curly hair and tinsel hoop dress, $31.00.

NED, 8 inches high, painted as the Sheba, $12.00 per 100; 60 to a barrel.

Write for catalogue for details on all dolls. Good packing; shipped same day order is received. One-third deposit on all orders.

MIDLAND DOLL CO.
1030 No. Franklin St., CHICAGO, ILL.

AGENTS, PITCHMEN, CONCESSIONAIRES
OUR NEW NOVELTY SIGNS AND STICKERS ARE WHIRLWIND SELLERS.
Every Driver Wants Them NOW. 150,000 Sold Last 60 Days. Tremendous Profit.

Nine different numbers, all winners. They are about 5x11 inches, printed in red and blue on book paper (gummed on ends) for windshield or rear glass, also Varnished Card for back curtain (without glass), or license plate. Each one in glassine envelope. They sell on sight and allow a huge profit. Many of our agents get 25c for them.

ACT QUICK! Rush 25c for two samples, or $1 for all 9 numbers, pocket display folder and full details, or better still, order a quantity and start MAKING BIG MONEY AT ONCE.

QUANTITY PRICES, Asserted.

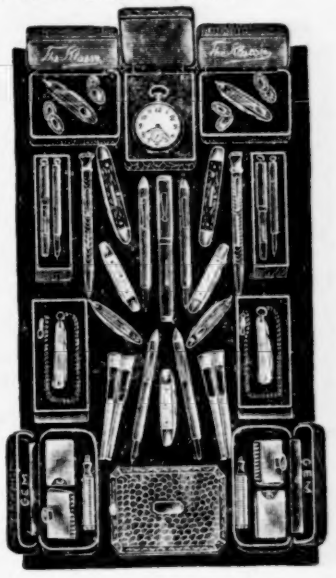
	Paper G'm'd	Varn. Card.
50	$ 3.00	$ 4.50
100	5.00	8.00
250	11.50	17.50
500	20.00	32.50
1000	37.50	60.00

TERMS: 25% with order, balance C. O. D. No C. O. D. on orders under $5. Send cash or stamps for samples. M. O. or Certified Check for quantity. We pay postage when full amount accompanies order. Send 25c extra if you want order sent "Special Handling". Mark this BOLDLY on order.

NATIONAL AUTO SPECIALTY CO., 1661 Evans Ave., Dept. 20, Detroit, Michigan.

ASSORTMENT No. 580-B
1500-HOLE or 2000-HOLE 5c BOARD

28 Valuable Premiums. Assortment consists of Thin Model Gold-Plated Watch, High-Grade Pearl Knives, Stag Knives, Fountain Pen, Safety Razor Sets and other useful articles, as illustrated.



PRICE, $15.75.

Terms: Cash in full or 25% with order, balance C. O. D.

Write for Our Salesboard Bargain Catalogue No. 12 B. Full of Live Wire Money Getters.

SINGER BROTHERS
536 Broadway, - - New York City

FELIX
REG. U. S. PAT. OFF.
THE MOVIE CAT

BB. A5—Felix, the famous movie cat. Made of wood, jet black enameled. Jointed at shoulders, hips, head and tail. This permits all joints to be moved into innumerable ludicrous positions. Height, 4 in. The tail tells the tale and makes the sale easy.

Sample, 35c. Per Doz., $2.15; per Gross,

$24.00

BB. A6—The same Cat, much heavier and 8 in. tall. Sample, $1.25; per Doz.,

$9.00

A DIME A STICK

BB. A7—The newest thing in Swagger Sticks, with extra heavy wood tops, painted in contrasting colors, as illustrated. ⅝ inch thick, 36 in. long, assorted colors. Dozen, $1.75. Per 100 ..... **$10.00**

BB. A8—Boys' Crook Handle Canes, assorted amber handles, 5/16 in. thick, 21 in. long, assorted colors. Dozen, $1.75. Per 100 ..... **$10.00**

NO GOODS SHIPPED WITHOUT A DEPOSIT!!

A WONDERFUL SELECTION FOR THE FAIR AND CARNIVAL WORKER, such as Silverware, Dolls, Floor Lamps, Blankets, Aluminumware, Serving Trays, a complete line of UNGER'S Unbreakable Dolls, Knives and Canes for Knife and Cane Racks, Balloons, Whips and thousands of other items, all listed in our catalog and flyers. THEY ARE FREE! GET 'EM.

M. GERBER,
Underselling Streetmen's Supply House.
505 Market St., PHILADELPHIA, PA.

FOR SALE

Motorized Truck Show, complete with Electric Plant, Trucks, Pony, Goats and Dogs. Now doing a good business in Wisconsin. Can be seen on the road. For route address Box 3030, Care Billboard, Crilly Bldg., Chicago.

CARNIVAL WANTED QUICK

For Hitchins, Ky., Fair, 5 or 6 days, commencing August 17th, or will consider week of September 14th. Write or wire RICHARD FRALEY.

OUT IN THE OPEN

By JACK F. MURRAY

Communications to The Billboard, 1560 Broadway, N.Y.

There are some circuses and carnivals that do not wish their route published in our columns. What their reason is we do not know nor do we question it; that's their business. Just the same we have inquiries in this office for the location of some of these shows and when we inform the interested persons that we have no information on the show they are amazed, as they expect us to know. We had 14 people in two days inquire as to the whereabouts of one outfit that was playing near New York and we failed to locate the show till it made a jump, so there were 14 people who were unable to visit with friends on the outfit. Owners: Why not send in your routes? We won't publish them if you say not to, but we would like to be able to let your friends know where you are.

Frank B. Hubin—How about the kid from Haddon Hall? Is he still selling the red hots or has he weakened?

Judge tells one that's worth repeating. The bright daughter of a prominent notable saw a leopard for the first time in the circus and cried out: "Wow, Pop! Ain't them big measles?"

Roland C. Butler—Hope they're keeping you busy on that No. 1 car. Regards to W. H. Horton and Geo. Goodheart. Will it be in Boston for you again after the season?

Gilbert (Doc) Flagg, old-time showman, famous for his girl shows, is now in the jewelry business in New York.

John Agee—How about that letter you were going to write us from Cleveland? We're still waiting for it. Get out the old fountain pen. Or let King Mumford write it.

Perry Charles landed a nice story in one of the New York Sunday papers recently about Palisades Park being a monument to his two bosses, the Schenck Brothers.

Helman, the man of mystery, recently closed with the World at Home Shows and is taking it easy down in Egg Harbor, N. J., for a while before going out on the fairs with his lineup of attractions.

There'll be no more bare-legged dancing on Young's Million-Dollar Pier at Atlantic City, so the management recently announced. What's happening to Atlantic City?

Fair time will soon be here. Hope we have fair weather and that you all enjoy more than fair business. A lot of folks are banking on the fairs to balance the books a little better. Indications are that they won't be disappointed.

Oliver W. Holton reports his zoo outside Asbury Park, N. J., is drawing good crowds every day.

Jack Harris and Fred B. Perkins, of the California Shows, dropped in on Broadway for a brief visit recently.

Harry Armstrong, of the Jolly Corks Minstrels, oldtimers in vaudeville, popped in on us recently, looking hale and hearty.

W. M. Hale reports he'll be back at Woodlawn Park, Trenton, N. J., by the time this gets into print. This makes W. M.'s third year down there. He just can't keep away from the place, so it seems, tho he tried something else the first part of this season.

Daniel Mahar—What's the good word from Long Branch, N. J.? They tell us that Pleasure Pier of yours is coming along great and that you have a dozen different enterprises down there now. We'd like to hear something from you about your activities.

Con Colleano, Sr., reports young Morris has perfected a whole routine of brand-new stunts, including four different ground-to-ground doubles and vault off horse's back, round-off on ground, forward somersault up to the horse's back again. Some tumbler, that boy!

F. P. A., column conductor of *The New York World*, just recently returned from Europe, reports he read in *The London Chronicle* that it was so warm in this country during the June hot spell that "several hundred persons went to Coney Island for the week-end." Do we hear any protest from the Coney Island Chamber of Commerce?

Fred Fansher, riding device builder, sure keeps on the hop these days. He blew thru New York recently—"blew" is about as good a word as any.

James F. Victor and his band are going on a concert tour about the middle of next month, so he reported during a recent visit. He'll have Gertrude Van Deinse, soloist, along with him.

John Martin, brother of the famous Al Martin, is publicity man for the Stanley motion picture interests and is located in Atlantic City these days.

Marvelous Melville, since returning from South America, July 2, has kept working steadily, starting two days after reaching here. One of his engagements ran six weeks, under different auspices, Baltimore, Md. He starts his fair dates August 17 at South Bend, Ind.

Harry Bartels, wild animal dealer, sailed for Europe August 12. He will "combine business with pleasure," by way of being a little bit different.

Clayton Lampham, "prince charming of directors," and his celebrated Red Hussar Band, with charming lady soloists, closes his engagement at Sea Breeze Park Natatorium, Sea Breeze, N. J., this week and opens his fair season at Afton, N. Y., which fair he is playing for the second time. He is being handled by Wirth & Hamid and is booked thru October at the present time.

Adrian (Buster) Clayton, 17-month-old son of Ruth Clayton, sensational pole act, is getting quite a little newspaper and magazine publicity of late for his acrobatic "stunts". Young as he is, he seems destined to become quite an acrobat and all-round gymnast, following the footsteps of his mother, whose work on a 60-foot pole made her famous.

WONDER MAGIC FAN

Transforms into beautiful shapes and designs with the shake of the hand. No competition. All have an 8-inch handle. 60c Dozen, $6.00 Gross.

Bamboo Fountain Pens. A-No. 1, with new twisted amber points, highest grade Fountain Pen made. Non-leakable. Screw cap, highly polished. Sells for $1.00. Dozen, $9.00. Sample, 50c.

EAST & WEST TRADING CO.,
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Send 65c for sample of each and list of other items.

NEW MODEL SWAGGER CANES

CHARLESTONI SWAGGER STICKS
Something new. ½x 36 Inches.

$20.00 Gross
36-In., Unbreakable Bell Tops, 3½ in., assorted colors. All ferrules riveted and guaranteed not to fall off.

$14.50 Gross
Children's Sticks, same as above.

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Boy's Crooked Canes, transparent handles, all colors.

$13.00 Gross
Samples, $1.00.
50% deposit on all orders.

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NEW YORK CITY.

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SOFT DRINKS

Orangeade, Lemon, Grape, Cherry

A POWDER, JUST ADD COLD WATER AND SUGAR

Price Only $1.50 Per Pound Postpaid

Six One Pound packages for $8.50 postpaid.

A pound makes almost a barrel. You make 80c clear profit on each dollar you take in. Fancy colored signs free with all orders for a pound or more. Trial package, to make 30 large glasses, for 25c postpaid. Put up in one pound cans and 25c packages only. Fully guaranteed under the Pure Food Law. Please remit by money order or stamps. No C. O. D.'s or checks.

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LARGEST UP-TO-DATE

Penny Arcade

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Original cost $9,000.00. Excellent location at popular amusement resort and beach, only 5c fare from New York City. Drawing population of 10,000,000 people. Arcade can be opened all year. Owing to partners disagreeing, this is a wonderful opportunity for the right man. Don't answer unless you mean business and can act at once and take advantage of the present season. Write ARCADE, care Billboard, 1560 Broadway, New York City.

CALIFORNIA'S DIAMOND JUBILEE

September 5th to 12th, Inclusive

8 BIG DAYS AND NIGHTS ON THE STREETS OF 8

SAN FRANCISCO

One million people expected. For space for Rides, Shows and Concessions write or wire SAM CORENSON, 59 Fourth St., San Francisco.

DORA

The New Doll Beautiful

19 inches high, with Flapper Plumes and Dress (as ill.), 28 in. high. The Best and Biggest Flash for the money.

$10.20 Per Dozen
Without Plumes,
$6.60 Per Dozen

SHEBA DOLLS
Complete,
$35.00 a 100
Plain,
$20.00 a 100

Our Dolls have eyes painted in head. No paper eyes.

SEND FOR CATALOG showing our many other items, VASES, ANIMALS of all kinds, DOGS, PIGS, etc.

GOODS SHIPPED SAME DAY ORDER IS RECEIVED. ONE-THIRD DEPOSIT REQUIRED.

Telephone, Delaware 0634.

L. B. P. &COMPANY, 1431 Walnut Street, KANSAS CITY, MO.

WANTED CARNIVAL

For Knights of Pythias State Convention. Live town in heart of Minnesota Iron Range. Write to GROVER J. HOLT, Chisholm, Minnesota.

ISLER GREATER SHOWS ....WANTS....

Hawaiian and Musical Comedy Shows. Will furnish complete outfit for same. CAN PLACE good single Pit Attractions with or without outfit. Legitimate Concessions come on. We play Miami, Vinita, Oklahoma; and Fayetteville and Clarksville, Arkansas, Fairs.

Fair Secretaries in Oklahoma and Arkansas, write or wire.

This is a twenty-car show. Higginsville, Mo., Fair, August 10th to 15th; Arma, Kansas, August 17th to 22d.

Oliver & Jaffe Amusement Company Wants

For the following fairs and celebrations a few more Legitimate Concessions. Will give exclusive on Corn Game to right party. Nebo, Ill., August 10 to 15; Knox City, Mo., 17 to 22; Memphis, Mo., 24 to 29; Kahoka, Mo., 31 to September 5; and other good ones to follow. Address as per route.

BRYAN'S CAMPAIGN 1896

Buttons, Badges, Pictures, Campaign Novelties. Over 1,000 pieces, forming a wonderful exhibit. Complete with glass case. Just the thing to play the fairs with. $200.00 takes the lot. This exhibit was a part of the Huber Collection. JOHN KODET, Harlem Museum, 150 East 125th St., New York City.

AT LIBERTY

Organized Circus Side Show

If you can furnish outfit can join immediately. Wire terms. MAGICAL IRVING, week of August 10th, General Delivery, Salem, Ill.

BANNERS—BADGES—FLAGS

Pennants, Lodge Supplies, Uniforms. Catalogs.
GEO. LAUTERER CO., 222 W. Madison St., Chicago.

Wait!! You'll Get

"SUM-SA-PRISE"

BRODY NOVELTY CANDY PACKAGE CO., INC.
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Experienced Man only. White. A. T. CLARK, M. L. Clark & Sons' Shows, Andrews, North Carolina.

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Weight Lifting Exhibition with 50-lb. Dumb-bells. Challenges any female in lifting and wrestling. Permanent address, Wichita, Kansas.

53RD ANNUAL CONVENTION NEW YORK STATE VOLUNTEER FIREMEN'S ASS'N

Held on the Streets, August 17th to 22nd, Inclusive, MAMARONECK, NEW YORK

POPULATION OF MAMARONECK, 14,000. **DRAWING POPULATION WITHIN TEN MILES OF MAMARONECK, 50,000**

This is one of the Largest Firemen's Conventions held in the State of New York

Advertised for twenty miles around. Special excursions arranged for on all railroads.

Two Hundred Fire Companies Will Attend Convention

Firemen's Parade will be held Thursday, August 20. Special Games and Fire Drills will be held during the entire week of the convention. Fifty Military and Concert Bands will be in line of parade.

30,000 people expected to attend convention

The City of Mamaroneck will be beautifully decorated with flags and magnificently illuminated by electricity. $25,000 has been appropriated to bring the Convention to Mamaroneck.

A Contract for $3,000 Has Been Awarded for Decorations by the Committee, Not To Say Anything About the Elaborate Decorations Contracted for by the Private Homes and Business Places.

THIRD ANNUAL OLD-HOME WEEK CELEBRATION

Three Minutes From Paterson, New Jersey

Aug. 24th to the 29th, Inclusive, Lyndhurst, N. J.

POPULATION 10,000. Drawing Population Within Three Miles, 110,000, With Trolley, Bus and Steam Lines Connecting.

Auspices: Civility, Labor and Political Mutual Benefit Ass'n, Inc.

Will Positively Be Held in the Center of the City

Endorsed and supported by the Mayor, Merchants and Fraternal Organizations.

Tuesday Night, Aug. 25th, Will Be Firemen's Night and Parade

Thursday Night, Aug. 27th, Will Be Fraternal Organizations Night and Parade

ALL FACTORIES IN LYNDHURST WORKING FULL TIME

Advertised for miles around. City will be decorated. Considerable expense and effort have been expended to provide a week of enjoyable entertainment and amusement.

Wanted Riding Devices, Shows and Concessions. All Stock Wheels Open

Have Carousel and Ferris Wheel Booked. Am Interested in a Whip, Chairoplane or Set of Swings

For terms write, wire or phone THOMAS BRADY, INC., Representative for Committees, 1547 Broadway, New York City.
Phone: Chickering 6541-6542

Fast Money Maker--Game of Skill Individual Players

Player shoots or throws at small target and when target is hit it releases a mechanism control and the numbered Disc revolves, making a noise which attracts attention. Discs can be numbered to suit stock and your profit is enough using any set of numbers. Game makes a good flash, weighs 12 lbs., sets up and packs easily.

Get This Game for the Fairs Where Wheels Don't Go.

I guarantee that this game will gross you more net profit than any legitimate game on the lot and gives the public a good time for their money.

Price, $75.00

Half Cash, Balance C. O. D.

ALBERT E. DOE, JR., 79 Pine St., New York, N. Y.

CORN GAMES

R-I-G-H-T Games, with leatherette bound cards, chart and number blocks. Each Game complete.
33-CARD GAMES ..... $5.00 | 70-CARD GAMES $10.00

R-E-N-O Games, four-column under the letter, uses 96 numbers and is the best ever offered at the price. Boards leatherette bound on beaver board, real chart and number blocks, all complete.
50-PLAYER LAYOUTS ..... $8.00 | 100-PLAYER LAYOUTS $15.00

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TERMS: EXPRESS C. O. D. 25 PER CENT CASH WITH ORDER

NITROGENS

List Price.	Our Price.
75 w. $0.45	$0.30
100 w. .50	.33
150 w. .65	.45
200 w. .80	.55
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MILL TYPES

List Price.	Our Price.
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SPECIAL OFFER
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Orders received before 12:00 o'clock shipped same day.

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Red Hot Specials for FALL FAIRS, RODEOS and CARNIVALS

Famous Old Crow Indian Blankets, assorted colors. Each, $2.75; Per Dozen, $30; Per 100, $225.

Famous Buffalo Bill Indian Blankets, assorted gay designs and colors. Each, $3.25; Per Dozen, $36; Per 100, $275.

Send for catalog of full line of carnival goods.

KINDEL & GRAHAM, "The House of Novelties" 782-784 Mission St., San Francisco

W. G. WADE SHOWS

Wanted Wanted Wanted

For a string of day and night fairs. Platform and Walk-Thru Shows. WHIP, MOTORDROME and Kiddie Ride or any other attractions that do not conflict. Can place a few more Wheels and Grind Stores. Fair season opens August 18th at Greenville, Michigan. Free Day and Night Fair. The route includes Ann Arbor, Mich.; Delphos, O.; LaGrange, Ind.; Warsaw, Ind., and other good ones to follow. This week Grand Rapids, Mich., down-town location, auspices Veterans Foreign Wars. Address all communications W. G. WADE, Gen. Mgr.

MILLER BROS. SHOWS

CAN PLACE

RIDING DEVICES, anything except Mix-Up, Wheel, Caterpillar and Carousel. What have you in new Rides?
SHOWS—Will place a Feature Show or any good Platform Show.
DIVING GIRLS, Useful Water Show People write.
COLORED PERFORMERS AND MUSICIANS. Real Team, Cornet, Baritone. Real car accomodations. Write H. L. BENSON.
Useful Carnival People write or wire.
CONCESSIONS, No exclusive. Write or wire this week, Manchester, N. H.; week August 17th, St. Johnsbury, Vermont, Fair; week August 24th, Three Rivers, Que., our first Canadian Fair.
Wire or write MILLER BROS.' SHOWS, Manchester, N. H.
FAIR SECRETARIES TAKE NOTICE. We have some open time in October and November for South Carolina, North Carolina, Georgia and Florida. Fair Secretaries write.

Good Strong Side Show and Pit Shows Wanted

For ten straight weeks under Shrine auspices. Also Florida dates. Apply BOB MORTON, India Temple, Oklahoma City, Oklahoma.

CONCESSIONS WANTED
FOR THE
LAKE COUNTY FAIR

September 4-7, 1925. Libertyville, Illinois.

Apply to B. L. OSBORNE, Assistant Secretary, Libertyville, Ill.

WANTED FOR A STRING OF 8 FAIRS AND LABOR DAY

Fairs start at Tomah, Wis., August 18th, and booked solid to October 12th. WANTED: Shows of merit that do not conflict with what we have. Have bought the whole fairgrounds at Ashland, Wis. Independent Concessions wanted for that date. Wire or write C. J. JONES, Secretary, Antigo, Wis., this week; Tomah, Wis., next. JOE W. STONEMAN SHOWS.

STOP! LOOK! LISTEN! PRICES TALK

USED TENTS

(While They Last)

25-0x50-0	White	$100.00	40-0x80-0	Khaki	$175.00
40-0x40-0	Khaki	85.00	40-0x100-0	Khaki	225.00
40-0x60-0	Khaki	125.00	40-0x120-0	Khaki	275.00

All Tents complete with 8-foot Walls. No poles.

MARTIN NEW YORK TENT AND DUCK CO., 304 Canal St., New York City

Wanted for North Adams, Mass., Italian Celebration

ON PLAYGROUNDS, HEART OF TOWN, AUGUST 22 TO 29, INCLUSIVE

Whip, Motordrome, Shows of all kinds. Wheels, Ball Games, Grind Concessions and Palmistry. No exclusives. This will be bigger than any fair in the East. Two Saturdays, town decorated, Parades, Fireworks. Concessions, don't miss this one. Wheels, $60.00; Grind Concessions and Ball Games, $30.00. Want Rides of all kinds. Address PAUL COMITO, 53 Eagle St., North Adams, Mass.

Riding With the R.-B. Circus Thru Canada

By W. W. DUNKLE

Taking Fred Warrell's tip to "pick out a spot and hop on" we joined the big show at Auburn, N. Y. Mr. Charles Ringling came from Chicago on the same train. He was met by his chauffeur, Fred Bartlett, at Syracuse, and stopped for an hour's visit with relatives living in the country en route.

Heavy rain fell all day June 7 and business in Albany was not good. It cleared off a bit for the teardown, but they "wrapped it up" soaking wet.

The last section pulled out early Sunday morning, June 28, on the 280-mile run to Montreal. We were just finishing breakfast and had stopped at Potsdam when a message was delivered to Warrell that a wreck had occurred five miles ahead at Norwood, mention of which was made in *The Billboard*.

The ride thru Northern New York was delightful and the train crossed the border into Canada at 5 o'clock, coming down the St. Lawrence river at sunset. Mr. Charles Ringling was alone in his private car and invited Mr. Warrell and the writer to dinner.

Montreal at dusk—out to the lot six miles from the heart of the city, but built up far beyond that. Everything was on the ground by 10 o'clock, menagerie top and big poles being up and everything secure for the night. Don't get the impression that the Ringling people thought that they came here on an excursion and went wild because prohibition is not in effect here. The liquor situation is handled very well. Ale and porter and light wines can be bought at the grocery stores and is served at taverns with food. There are no bars, no saloons, and cocktails and wines are served in some restaurants and hotel cafes, but no whisky. Hard liquor is sold only in bottles at the government stores during certain hours and with a number of restrictions. In three days did not see an intoxicated person in a city of 800,000 and was all over from the show lot to the ocean steamship docks.

And how the Canadians did like the show! Many of them are of French descent and most of them talk it fluently. All signs, motion picture titles and instructions are in both English and French. They cleaned out the advance sale early and came to the lot in droves. The seating capacity of the big top was taxed to the limit. The "reds", extra seats, were put in, tons of straw scattered on the ground at both ends and the people were glad to get a spot anywhere inside. It was estimated that more than 6,000 people were turned away and most of them remained standing on the outside until 11 o'clock. Street car authorities reported 5,000 return fares from passengers who did not leave the cars after seeing the congestion at the grounds. Transportation service was excellent.

The French people on an outing of this kind are as happy and carefree as children. They applauded everything and screamed with delight at the antics of the clowns and the comedy stunts of the acrobats and riders. The rocking table bit staged by a comedy acrobat got more applause than a grand entry does in the States. The big features like the riding of May Wirth, the wire stunts of Caleano, Mijares and Beeson, the casting act of the Clarkonians, the 125-trained horse act and the five rings left them openmouthed and wide-eyed with amazement. Mr. Ringling was a bit dubious Sunday as to the advisability of the Canadian tour, conditions not being the best, much unemployment, and advance reports not very favorable. Tuesday he was all smiles.

The show was in Ottawa Dominion Day, a national holiday. With everything closed, most of the folks out on picnics, and parade and fireworks at night, the circus crowds might have been larger. Next day Belleville, town of 12,000. Lots of country folks at the matinee and enough came from some place to fill the big top again at night. Woke up at 8 o'clock with our section still in Belleville—a broken car wheel, four wagons in the ditch, the third section delayed four hours and Toronto 114 miles away.

The big top and poles arrived at 1; on the lot by 2; in the air and menagerie doors open at 3:15; seats placed, grand stand built; aerial rigging up and show going at 4:20. The show was located in the center of the race track at Duffield Park. More than 10,000 people filled the park grand stand, bleachers and race track and marveled at the erection of the immense canvas city. Wild West Show over at 6:45. Crowd let out thru the side wall. Doors open at 7 and the evening show went thru on time to a capacity crowd. Next day the papers devoted a column to the erection of the tents—and 10 lines to the show.

July 4, at Kitchener, a German city, formerly called Berlin before the war. The industrious farmers came from miles around on show day bringing their families of 8 and 10 children. Many of the women folk of that section adopt a mode of dress similar to the Pennsylvania Dutch or the Indiana Dunkards, with gowns of somber black and little black straw bonnets that fit close to the head.

Want to tell of an incident about "Chic" Bell at Kitchener. Bell is undoubtedly the greatest reserved-seat seller in the world, a man who has delivered more coupons for "high back, comfortable chairs over in the grand stand" than any other living showman. He is a great student of human nature. He has sold tickets, twice daily, every season in Madison Square Garden, New York, and has cajoled the sodbuster from the North Dakota wheatfields to buy "a comfortable chair, where you can see it all."

His hair is silver grey, his figure is trim and he never loses his genial manner and happy Southern smile. Well, in Kitchener, at the matinee, just before the crowd got heavy, five of those timid but inquisitive straw-bonneted women gathered around "Chic's" stand and inquired the price of reserved seats. Bell paused in his rapid sales-talk to explain why the reserved seats were 75 cents in addition to the admission price. (Which in Canada was $1 against 75 here.) As the group withdrew to one side to debate the matter of additional expense "Chic" looked over the heads of the incoming crowds, caught the attention of Fred Warrell, who was standing near the connection, and, nodding toward the group of Quaker women, said:

"Ain't they nice?"

The sequel to this should be that, overwhelmed by Bell's eloquence and kindly interest, they all came back and bought reserved seats. But they didn't. After due consideration the spokeswoman of the party remarked quite audibly, "That would buy thee a pair of shoes," and they were soon lost amid the "bue-seat" crowd at the end of the tent.

Naturally, there were no firecrackers or American flags in sight at Kitchener July 4. The showfolks celebrated mildly with Ollie Webb serving a fried chicken dinner, with all the trimmin's, including strawberry ice cream, to every person on the show. From 5 to 6 o'clock, between shows, there was a girl's ball game in a field back of the dressing tents. May Wirth, Theo. Nelson and one of the Rosina girls won the batting and running honors. From 6 to 7 o'clock there was dancing on the stages in the big top with the music furnished by 10 pieces of Merle Evans' lively circus band. There are nearly 100 women with the show and the fair equestrians, acrobats and aerialists had no difficulty in finding willing partners among the members of the opposite sex.

One thing the Ringling-Barnum Show prides itself on is the magnitude and class of the organization. One of the important contributors to this latter valuable asset is Lew Graham, manager of concessions and premier announcer of the feature acts. Lew has an air of elegance and quiet dignity that is impressive and not often found in men connected with a circus.

He is stationed at the front door for one hour after the gates are opened. ("Wickets", the English bobbies, who helped handle the crowds, call them.) Lew watches the incoming crowds, welcomes officials and guests of the show, checks billing courtesies and greets friends. The latter can be numbered by the thousands, owing to his extensive travels from Coast to Coast many times. During the past year he has done a great deal of radio broadcasting.

Lew rarely loses his serene and confident manner and during the pauses in the circus din his distinct, resonant voice reaches to the farthest points under the immense canvas. At the night show in Toronto, while Lillian Leitzel, the great little aerial gymnast, was presenting her act, a bibulous patron seated in the front row of Section H, opposite the center ring, kept shouting his approval of every trick on the rings presented by this daring and dainty little performer. As Miss Leitzel was about to ascend on the end of the webbing for her final inimitable trick of casting her body over her shoulders upwards of 100 times Mr. Graham stepped up on the ring curb to make his final announcement of the act.

The band paused, other rings and the hippodrome track were empty and the entire attention of the 15,000 spectators was centered on this miniature marvel. Graham completed his forceful and laudatory introduction with the phrase: "The acme of physical perfection in an amazing and unequaled exhibition of strength and endurance: Miss Leitzel!"

And the genial gentleman in Section H added, in a softer tone that belied his condition:

"Even as you and I!"

Graham nearly lost his dignity for once and Miss Leitzel was laughing long after she had finished her act.

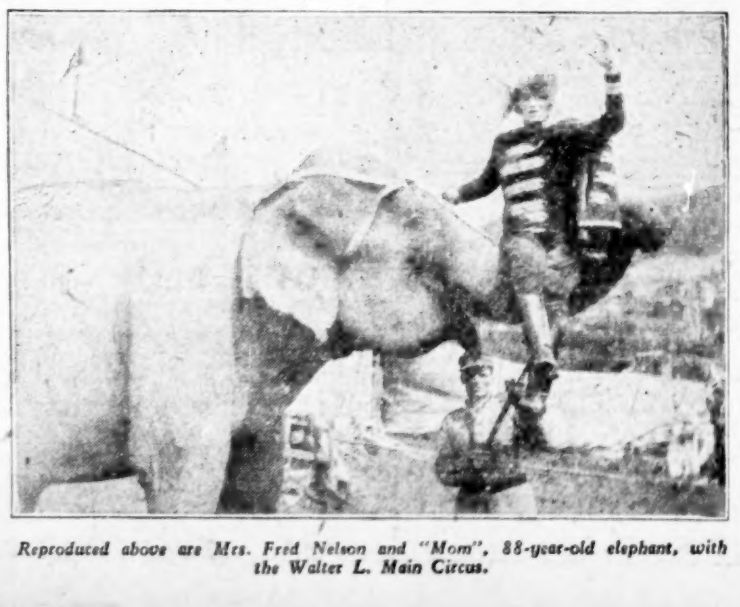
The big show Sundayed in London, July 5, arriving on time and with everything on the lot and set by 10 o'clock. The circus people hiked to the country. It was "Mulligan" day—and you know what that means.

The clowns, 100 or more, had a picnic of their own north of town. The seat men went in another direction. The staff, consisting of managers of departments, press men and treasurers, together with a few guests, made up the group of 58 the writer was privileged to be with.

Ollie Webb, in charge of the cookhouse, brought a staff of cooks and waiters, big kettles from the kitchen, a canvas top from a candy stand, tables, seats and lights. Two dozen spring chickens, choice cuts of beef, bushels of vegetables, seasonings and flavorings stewed and simmered all afternoon. On the tables was set a cold lunch of appetizing variety enough to feed an army. They started to eat at 10 o'clock and kept it up till dark.

Down in the cool woods, on the bank of a deep river, back from the road and far from circus bands and roaring animals. Nothing to do but eat and rest and with plenty of refreshments. "Chic" Bell, sprawling with his shoes off under a big tree beside John Brice, the show's detective, and Frank Cook, the legal adjuster, aptly expressed his opinion:

"Ain't this circus business a hard life?"



Reproduced above are Mrs. Fred Nelson and "Mom", 88-year-old elephant, with the Walter L. Main Circus.

Heller's Acme Shows

—WANT—

Shows and Concessions of all kinds for Rahway, New Jersey. First show in center of town in five years. Week of August 17th to 22d. Address HARRY HELLER, Gen. Mgr. Suffern, New York, week of August 10th.

CONCESSION TENTS

THE GOOD KIND—THAT'S OUR SPECIALTY

HIGH IN QUALITY—PLENTY OF FLASH—ROCK-BOTTOM PRICES

We are now settled in our new enlarged factory. Quantity output has enabled us to still further reduce prices. State Sizes Wanted. We make PROMPT SHIPMENTS and SAVE YOU MONEY.

ST. LOUIS AWNING AND TENT CO., 21st and Pine Sts., St. Louis, Missouri

Large Flying Birds

Our Special—Yellow and Blue, with short sticks. Per Gross $2.75
Superior Red, Yellow and Blue, with long heavy decorated sticks. Per Gross..... 3.75
Two Color in One Bird, with long decorated sticks. Per Gross 4.50
Combination Tooth Pick, Ear Spoon and Manicure Knife. Per Gross 4.00
Baby in Peanut Shell, 3½ inch Diaper Doll and Bottle, complete, per Gross..... 9.75
The Army and Navy Needle Book contains a full variety of large-eyed needles. Per Gross 3.50

25% deposit with order, balance C. O. D. Write for catalog.

ROSENSTEIN TOY & NOVELTY CO., 146 Park Row, NEW YORK, N. Y.

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Put up in a fancy box. BIG FLASH.
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Four big Amusement Rides in the heart of Rockaway Beach, consisting of Three-Abreast Jumping Horse Carousel, 24-Passenger Ferris Wheel, 24-Passenger Frolic and also 12-Car Whip, all in good condition, and a Wurlitzer Organ and one 101-Key Ruth Organ, finest in the country for outdoor amusements. We have with us Penny Arcade on percentage, has been with us 9 years; we also rent out three Stands here: One Frankfurter Stand, one Ice-Cream Stand and one Stand for Game. Have two-year lease after this year, but can get five more if desired. Must be seen to be appreciated. Will sell cheap for cash, as owner wishes to retire; have been in the amusement business for 25 years. Only responsible party need apply. FERRIS AMUSEMENT CO., N. Rasmusson, President, 158 Beach 101st St., Rockaway Beach, N. Y.

WANTED

To place three swell Concessions with reliable carnival company that will play Florida this winter. Have Floor Lamp, Skillo, 10-Horse Track with Blankets and Shawls, 8-Horse Track with Cedar Chests. All open to be booked after October 10th. O. A. BAKER, care Roscoe's Imperial Shows, Bay City, Mich.

Canaries in wooden cage, $18 doz; Parrots, $6 each; Monkeys, medium size Rhesus, very tame, $30; Marmoseby, $25; Sapajou Ringtail, very tame, $40; Puppies, mixed breed, $25 doz.; Collies, Fox, Bull, Airedale, Irish Terriers, Poodle, Spits, $75 doz., as they run. German Police Puppy $25; African Gray Parrot, real talker, $40. BIDDLE'S, 22 N. Ninth St., Philadelphia, Pa.

WANTED

Circus Cook, a Producing Clown and a Banner Man who can do big-show announcing. Tintype and Sheetwriter open. Omemee, August 15; Dunseith, 17; Rolette, 18; Wolford, 19; all in North Dakota. ORTON BROS.' SHOW.

Calliope Wanted

Mounted on Auto or separate. We will buy outright or rent for winter. Send lowest cash price and details to DEX COMPANY, 60 Broadway, New York City.

Wanted

Experienced Cornet, Trombone and Trap Drummer. VIC GRAHAM, care Bob Morton Circus Co., Joplin, Mo., week of August 10th; Texarkana, Tex., week August 17th.

CAPITAL AMUSEMENT COMPANY

Wants Concessions all kinds, no exclusive. Wants Partner for vaudeville, girl or man. Hinckley, Minn., this week, August 10-15; Rush City, Minn., following. T. L. RYAN, Manager, Capital Amusement Company.

WANTED for Med.—B. F. People, all lines. Must play instruments. Salary no object. Ticket if we know you. If you can't cut it, don't answer. We never close. MAINARD BROS. NO. 2, Satanic Medicine Co., Wichita, Kansas.

FOR SALE—Buck Overhead Jumper, 24 Horses, 12 jumpers, 12 stationary; 2 Chariots, A-1 Organ with Drums and New Top and Side Walls. Now running at Oakland Beach, R. I. Price reasonable for cash, with privilege in park or not. Address JOHN TRAPIANO, Oakland Beach, R. I.

SAN FRANCISCO
E. J. WOOD

San Francisco, Aug. 8.—Mme. Galli-Curci and her husband, Homer Samuels, accompanist, returned from Australia Tuesday and left the next day for New York.

George Nathan, prominent Australian sportsman and a large stockholder in one of the big film companies, has been visiting in San Francisco the past two weeks.

Joseph Lind, 10-year-old actor, is making his professional debut as Jimmy, a boy, in *Merton of the Movies*, at the Alcazar this week. Joseph is the son of Grace Hayes, vaudeville actress.

Tom Green, who appeared at the Tivoli Theater over 20 years ago, is in town and with Mrs. Green is renewing acquaintances.

N. L. Markowitz, of the Western Theaters Company, has purchased the leases and interests of the Graf Brothers in the Egyptian and Aztec Bijou, moving picture theaters. The amount paid has not been divulged.

The Wells-Fargo Bank, which has in its possession many old-time records and equipment of pony express and overland stage-coach days, has turned them over to James Cruze, who is filming *The Pony Express*.

The new policy of tab. revues and motion pictures at the Union Square Theater is drawing good audiences. The high spot on this week's bill is *Miniature Follies of* 1925.

The critics on local newspapers give unstinted praise to Carol Weston for her violin solos as part of this week's bill at Pantages Theater.

Rudy Sieger, violinist and director of the Fairmont Hotel Orchestra, left Wednesday on a trip around the world. While in the East Sieger will act as guest conductor in many of the leading hostelries of New York, Boston, Philadelphia and other cities. W. A. Schwartman, well-known violinist, will conduct the Fairmont Hotel Orchestra.

Waring's Pennsylvanians, a band which made good when on the Coast two years ago, will be the stage attraction at the Warfield Theater next week.

Justine Johnstone, in the playlet *Judy O'Grady*, captured applause honors at the Orpheum Theater this week.

George Garden, xylophonist at Pantages Theater this week, is a San Franciscan.

No, No, Nanette, in its fifth week at the Curran, is still playing to capacity houses at every performance.

Abe Lyman and His Orchestra will head the bill at the Orpheum Theater next week. Lyman has been playing at the Ambassador Hotel in Los Angeles for the past two years.

Elizabeth Rethberg, soprano of the Metropolitan Opera Company, will give two recitals at the Columbia Theater Sunday afternoons, October 11 and 18. Mme. Schumann-Heink will give a recital October 25.

John M. Williams, New York composer, gave a lecture here last Sunday, titled *The Musical Education of the Child*.

A. W. Widenham, manager of the San Francisco Symphony Orchestra, is authority for the statement that the sale of season tickets is far in excess of those bought at this time last year and predicts the most successful season in the history of that organization.

The City of San Francisco has entered into a contract with Alfred Hertz and the Symphony Orchestra for five concerts to be given during the winter at $2,000 per concert. The city to furnish the Auditorium and collect the admission fees.

Bohemian Grove has been honored by many prominent men of letters the past few days who have journeyed there to witness the 24th annual grove play. The play this year is *Wings*, directed by Reginald Travers; the book by Joseph S. Thompson, and the musical score by the late George Edwards. Charles Hart is leader of the orchestra.

Thomas Jefferson, playing at the Capitol Theater in *Lightnin'*, is planning a revival of *Rip Van Winkle*. It is rumored that John Golden, producer of *Lightnin'*, will, with the aid of Winchell Smith, stage the production on a magnificent scale.

Ackerman & Harris are erecting theaters in Los Angeles, Fresno, Oakland, San Leandro and Hayward, and with the completion of the 2,400-seat Hippodrome in Portland will be operating 24 theaters on the Coast and are doing the booking for 100 Western houses. Within the next 30 days A. & H. expect to announce the personnel of their branch offices. The main booking office will continue in San Francisco under the direction of Mrs. Ella Weston.

Lenore Ulric has discontinued Sunday performances of *Kiki* at the Wilkes.

Charles Wilson, organist at the Warfield, is back on the job after an illness of two weeks. Irma Falvey substituted during his absence.

Johnny J. Jones Exposition

Williamsport, Pa., Aug. 6.—The business at Erie turned out to be one of the most successful weeks of the season for the Johnny J. Jones Exposition, and the show catered to the very best class of people. As the city had for four years banned all outdoor shows, excepting circuses, the inhabitants were veritably starving for this form of entertainment. Mr. Jones is a life member of Erie Lodge, B. P. O. Elks, and he was most thoroly entertained by his brother "Bills". The French and Belgian midgets were entertained with dinners at the Elks' Club. Harry Singer, of the Japanese Side Show, was initiated at Erie for the Jacksonville (Fla.) Lodge of Elks. In mentioning about the orphans at Erie being treated to refreshments, the writer neglected mentioning that the show's ice cream sandwich merchant, Mr. McGuire, contributed 500 cones. Col. Frank Bedell, manager of the Erie Exposition, was a visitor every night. Charles Cutting, an old-time agent in the outdoor amusement world, was a caller. Now resides at Erie and represents the order of Maccabees. Edward Neumann, of tent fame, was a caller, as was William Carlton Fleming, general agent and traffic manager, and he brought for Ed. R. Salter, Jr., a white-gold watch, chain and charm. George Hennessey left the Law and Outlaw Show and went to New York City. Juggling Reginall is now with Goodhue's *Fountain of Youth*. Ray Conrad, former manager of Johnny J. Jones Exposition dining car, has gone home to Orlando, Fla. Buck Wheeler is now manager of the M. Camalo concessions.

The show arrived at Williamsport Sunday and all was in readiness for Monday afternoon opening, auspices the Fire Department, and located at Memorial Park. Business has so far been fine. As usual, Col. Valentine Luppert, a prominent local merchant and a very dear friend of Johnny J. Jones' is committeeman. Wyatt Sheppard is laid up with an injured arm and threatened with blood poisoning. Johnny Madigan has returned after a few weeks in Maryland with relatives. Mr. and Mrs. R. H. Goeke are on a visit to Atlantic City. Mrs. Samuel Smith has returned from a trip which included Atlanta, Birmingham, St. Louis and Kansas City.

The death of William H. Donaldson came as an awful shock to everybody on the Johnny J. Jones Exposition. The writer was a warm personal friend of the deceased for 40 years and had received an invitation from him to visit him at his Florida estate this winter. "Bill" Donaldson was a great, big man, physically and mentally, and a friend to all who deserved a real man's friendship. He did more and accomplished more good for the outdoor amusement world than any other one person, and a great deal of it was done in such a quiet way that the outside world never did or will know of his authorship. The writer is glad he was his friend!

ED. R. SALTER
(Johnny J. Jones' "Hired Boy").

101 Ranch Wild West Back in Buckeye State

The 101 Ranch Show is back in the Buckeye State after an absence of three months and business continues to be good. At Greensburg, Pa., Col. J. C. Miller was the guest of honor at the Adster Club Luncheon at the Rappee Hotel. Mr. Miller made a little talk on ranch life and the show business. At Butler, Pa., August 2, Andrew Downie drove on the lot with his wife and niece in his new car. They were homeward bound after a 10,000-mile tour which took them from Medina, N. Y. to Fleming, Sask., Can. The party remained over until Monday to see the performance.

Tom Smith and George Fox were visitors at Butler. A motion picture theater there happened to have *Trail Dust* as a feature. It is a 101 Ranch production, having been made last year, and nearly all of the cowboys and Indians with the show are in the picture. Mr. Graham gave a special show for the 101 Ranch bunch following the matinee performance. Mrs. Marie Heron, wife of Treasurer James Heron, recently spent three days on the show. Joe Gilligan, manager of Heron's pit show with the World at Home Shows, also was a visitor.

At Youngstown, O., many of the Bernardi Greater Shows witnessed the performance. Among them were Mr. Cassidy and Harry Freedman. The latter was with "Doc" Oyler with the Main Circus the past two seasons. Walter L. Main and a party of friends motored from Geneva to Youngstown, O., to see the show. George Barton, of the Barton Bros.' Circus, was also on hand. Joseph Miller, Jr., is spending his vacation with his father, Col. Joe, on the show.

JEROME T. HARRIMAN
(Press Agent).

Fritz & Oliver Shows

Harrodsburg, Ky., Aug. 5.—The Fritz & Oliver Shows played their last still date of the season at Midland, Ky., and everybody had a fair week's business. The Minstrel Show "packed 'em in" every night. This week finds them on the fairgrounds here and opening night the midway was packed with people and good business resulted.

George Haverstick joined with his Arcade and three concessions, as did Mr. Shaver with his merry mix-up ride. Izzy Schneiderman is building two new concessions, making five. Jake Porell and Jack Loung have a nice-looking string of concessions. John Chapman and wife just joined with two. Bob Wilson has been on the show since it opened and has a nice concession. "Red" Clark, another concessionaire, seems well satisfied. Prof. Rocco Grella joined with his band this week. Mr. Gregory has 18 head of stock with his Wild West and has just framed up an athletic show. Prof. Moler has the Dog and Pony Show. "Dad" Brown has a fine cookhouse, and Mr. McCormack has two flashy concessions. Chief Lone Bird has added some attractions to his 5-in-1. Mrs. Fritz is a big help to the show. Besides being secretary she assists Messrs. Fritz and Oliver in other matters. This show will play some fairs in Louisiana. Electrician Ervine says he has been getting along fine with his work. Mr. and Mrs. J. L. Cronin were visitors last week, as was Bob Sickles, general agent the Clark Broadway Shows, and R. L. Davis, agent for Rice Bros.' Shows, visited at Lebanon.

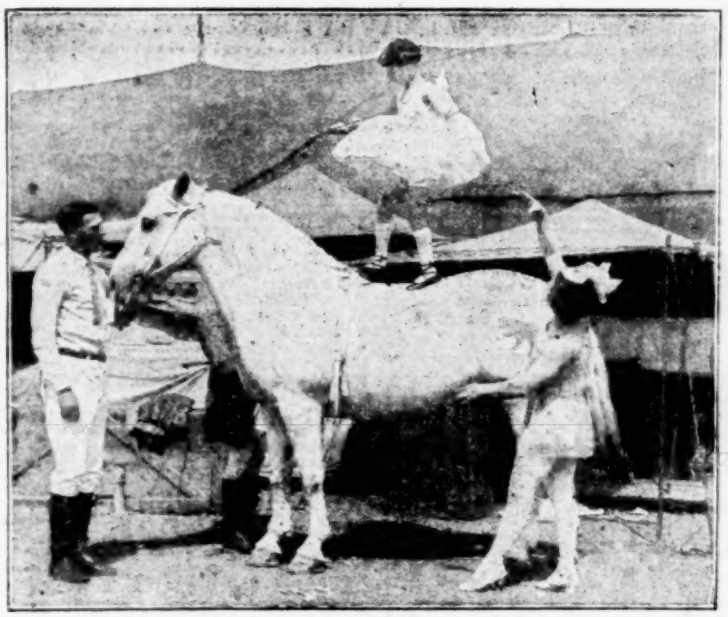
E. COATES (for the Show).

Lethbridge Fair Starts Off With Record Crowd

A wire from F. W. Gardner, secretary of the Lethbridge Fair and Exhibition, Lethbridge, Alta., under date of August 8, states that the fair opened Thursday, August 6, with an attendance of 8,000, breaking all previous records, and that the Abner K. Kline Shows, on the midway with one of the biggest and best collections of shows and rides ever seen at Lethbridge, set a new record for gross receipts on opening day.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

FRANCES MAY WESTON



The 7-year-old daughter of Mr. and Mrs. Fred K. Weston, of Chicago. Frances, who is a juvenile toe dancer, aspires to be an equestrienne. She has been engaged by the May Wirth Family, with the Ringling-Barnum Circus, and is to be professionally known in the future as Frances May Wirth. Her father is a well-known showman.

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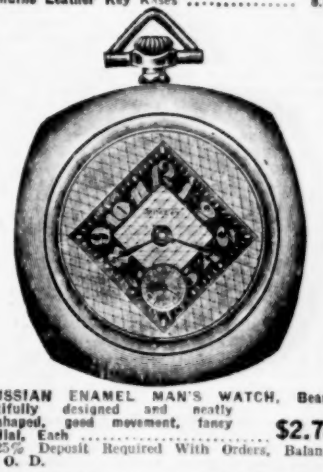
4-Piece Italian Briar Pipe Set, marked to sell for $10.00 each	$16.50
Serving Trays, Nickel Finish, Asst. Designs, Size 12¾x16¾	9.00
Military Brush Sets	3.00
White House Clock, extra heavy	21.00
3-Piece Toilet Set, Heavy French Ivory	15.50
3-Piece Toilet Set, Ivory Finish	8.50
Gold-Plated Pen & Pencil Set	3.50
Large Picture Cigarette Case, Asst. Designs	1.00
21-Piece Du Barry Manicure Set	9.00
Opera Glasses in Case	1.75
	Each
Army & Navy Field Glasses	$3.00
Overnight Cases, 10 Fittings	2.75
	Gross
Photo Ring, Platinoid Finish	$22.50
Automatic Fans, Keep Kool	24.00
Leather Watch Fobs With Charms	3.75
Celluloid Goggles	9.00
Army & Navy Needle Books	3.50
White Stone Scarf Pins	3.00
Assorted Perfume Bottles in Boxes	9.00
Genuine Leather Key Cases	8.00



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2 GOOD HOMECOMINGS
Breedsville, Mich., August 13, 14, 15; Gobles, Mich., August 19, 20, 21, 22; more to follow. A. W. Howell Shows want one more Good Show that truck their own. Grind Stores, Ball Games, Novelties, High Striker, Concession Agents. Address A. W. HOWELL SHOWS, Breedsville, Mich.

WANTED
Side Show Acts, Punch, Tattoo Artist, Living Freaks, Strong Man or any suitable act. Wire or write JACK BARR, care C. R. Leggette Shows, Ada, Ok., this week; Lindsay to follow.

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WANTED SALESMEN
To call on concession trade on a commission basis with a line of Lamps and Shades produced by the largest manufacturer in the East. State experience. Address Box 228, care The Billboard, 1560 Broadway, New York City.

WANTED
Musicians. Second Baritone, Trombone and Real Alto. Wire EVERETTE JAMES, Bandmaster, Lee Bros.' Shows, Granite City, Ill., August 14; Du Quoin, Ill., August 15.

SECRETARIES—COMMITTEES
Wanting Rides, communicate. Have some open time in August and September. Go within 100 miles of my address. TAYLOR'S AMUSEMENTS, Columbia City, Indiana.

WANTED—MERRY-GO-ROUND
Liberal terms. Have line of fairs and fall celebrations. POX 97, Columbia City, Indiana.

CATERPILLAR FOR SALE
Traver Stationary Caterpillar, in first-class condition. Can be seen in operation. LOUIS VOGEL, Natatorium Park, Spokane, Washington.

WANTED—Amusement Company with three Rides, Shows and Concessions, for four-day Community Fair, sixth annual fair, September 9, 10, 11, 12, 1925. G. W. HAMILTON, Sec'y, Little River, Kansas.

Circus License Fees

Increased at Springfield, O.—Now $150 for First Day and $75 Following Day

Springfield, O., Aug. 7.—License fees for all circuses and other tent shows playing in Springfield are boosted considerably by the terms of a new licensing ordinance passed this week by the city commission, and which is effective immediately.

For circuses and other attractions charging an admission fee of 35 cents or more, the license is now $150 a day for the first day and $75 a day thereafter, whereas the former fee was $40 a day flat rate. Another provision of the ordinance provides that the circuses not having at least half of their seats open to holders of general admission tickets shall be compelled to pay $500 a day license fee. This provision was inserted to prevent circuses holding more than half their seats as reserved seats and charging an extra fee.

A companion ordinance to the licensing statute provides that the city manager shall specify when issuing the license where the circus shall unload in the city and the route to be followed between the unloading point and the show grounds.

The two ordinances were introduced at the suggestion of City Manager Robert W. Flack following the visit of the John Robinson Circus to Springfield. The city manager declared that the Robinson Circus, which unloaded in the eastern end of the city and trekked all the way across town to the west end show grounds, left the city streets in such shape that it cost more than $40 to clean them up. He advocated the increased license fee to cover the full cost of cleaning up after the visits of circuses.

Complete provisions of the licensing ordinance are as follows: Shows charging admission of not more than 20 cents, $10 a day flat rate; for show charging admission of 20 to 25 cents, $25 the first day and $20 a day thereafter; for shows charging 25 to 35 cents admission, $100 the first day and $50 a day thereafter; for shows 35 cents or more, $150 the first day and $75 a day thereafter. All these rates are subject to the clause regarding reserved seats.

The ordinance also sets up a table of fees for panorama, moving pictures, exhibitions of painting or statuary, natural curiosities, under canvas, as well as concerts or musical entertainments given in tents. These license fees range from $5 a day to $20 a week.

At the same time the Springfield license fees were advanced the city council at Columbus took action to boost the fees there in about the same proportion that they were raised here.

New Turns and Returns

(*Continued from page 23*)

off pitch is apparent to any layman. Otherwise she is adequate for the part because she is sweet to look at.

The boy is really very good. He has a lot of Eddie Buzzell mannerisms, which he may unconsciously have acquired and which are by no means any harm for him to use. At times he looks like the wistful little Eddie.

As entertainment the act is surefire. And it adds the asset of being a box-office attraction. G. J. H.

Pease and Nelson

In *Inspiration*

Assisted by Ora Dawson

Reviewed Thursday evening, August 6, at B. S. Moss' Regent Theater, New York. Style—Songwriter novelty. Setting—Full, special. Time—Twenty minutes.

Corking fine novelty, with much that is different and plenty of comedy, plus singing. The offering simply bristles with cleverness and entertainment. When it is taken into consideration that it is being done by a couple of songwriters, the offering is unique in vaudeville history. Not a single song do they plug, but adhere strictly to the business of entertaining and selling the act on its merits, the material being based on their past performances as writers. It may be said to be a new way to trot out the old songs. Nevertheless the act is great.

An attractive new cyclorama drop is in evidence, while the boys are clad in evening clothes. Eddie Nelson hangs around the piano to some extent while Harry Pease does the singing and most of the talk and comedy. Miss Dawson works in and out of the skits and is surely no mean part of the act herself.

The idea is to show patrons how writers get their "inspiration" for and just how the ideas evolve into popular numbers. The fact that the way they tell it and the way the song in question was really written is not exactly as it happened, has nothing to do with the case, as an act. There are about seven or eight songs worked out. For instance, Pease starts off with the time he was in Ireland and met a pretty colleen. It resulted in writing *Peggy O'Neil* and the meeting is enacted by the trio. On each occasion Miss Dawson adopted a suitable dialect or brogue and wore costumes accordingly. There was much comedy attached to each bit, well sold to say the least.

We don't know how such an act will hit the big-time houses, but for the average intermediate theaters it is a headliner in its achievment and entertainment value. Really the most surprising offering we've seen in many months, and it deserves booking from "now on" until it gets to be years old. M. H. S.

Ed Reeves

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Monolog and dancing. Setting—In one. Time—Eleven minutes.

Doing a lengthy monolog, peppered with a bit of song, and topped for the finish with an above average hard-shoe dance in which he exhibits some excellent tap work, Ed Reeves sizes up as a likely go for the family time. His talk is indifferently punchy but on the whole gets across nicely. Pruning here and there, shortening and at the same time punching up the act, would seem a logical step toward improvement and the assurance of a more sure-fire bet, altho Reeves got a much better than fair hand here when reviewed.

The monolog embraces many standard topics, including political banter, discourse on styles, with a few suggestive remarks, talk about himself, etc. *The Evening Journal* gets a plug in the style persiflage. Before going into the dance, Reeves gives an idea of the contrast between dances of yesterday and today, using song to demonstrate. His hard-shoe number, using bells on the heels, winds up. It is his outstanding accomplishment but might be made more effective if curtailed somewhat. R. C.

Dot Rose Revue

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Revue. Setting—Special drop, in one, and cyc, in fullstage. Time—Seventeen minutes.

A revue of five people, headed by Dot Rose, buxom young dancer, and including two other girls and a male team. Neither below nor above the average, it ought to find the pickings favorable in family houses. The trouble is that Miss Rose was never built to be a dancer, but to the contrary notwithstanding has developed herself as an accomplished technician of the art. Appearance, with which usually goes grace, however, are important items in the dancer's guide to success. The revue went over big here, when reviewed, nearly stopping the show, indicating this family audience was entertained.

The act opens with a vocal solo of *When You Were a Dandy* and *I Was the Belle*, topped by a "dandy and belle" characterization, done by two women, Dot Rose doing the "dandy". The girls do a minuet and waltz, making a novelty out of a number that is not so new. Male team, dancers of a fairly agile order, follow in a rube specialty, giving way to a toe number by Miss Rose, who does some excellent hock work. *Cheatin' On Me*, rendered next by one of the female contingent, would be more effective if cut. Another stepping exhibition by the male twain, a Russian dance by Miss Rose, probably the outstanding specialty of the revue, more hoofing by the men, a vocal solo of a published number and a Charleston finish in "one", completes the routine. A mighty hand descended at the finish, when reviewed. R. C.

Lanigan and Chesleigh

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Comedy and song. Setting—In one. Time—Fifteen minutes.

Joe Lanigan is back in vaudeville with a new partner, Irene Chesleigh, following a brief dip in the legit. He appeared in the recent *Three Doors*, which had a run of about as many weeks at the Wallack Theater. Lanigan formerly worked in vaudeville with the girl, who is now the "plant" in Oscar Lorraine's act. The act he and Miss Chesleigh are doing is similar to the old one and includes the lingerie display with the attendant suggestive gags, now placed in the routine nearer the close instead of for the opening.

The turn is probably more of a laugh-getter than before, but still as vulgar in much of the material. For the family houses it ought to prove a good standby. Miss Chesleigh is a great credit to the turn. She is a goodlooker, has an ingratiating personality, and in her vocal specialty does herself proud. When reviewed, she copped a nice hand on this number. The flirtation bit, closing, carries a good punch. R. C.

"Sternau"

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Comedy, musical turn. Setting—House drop, in three. Time—Twelve minutes.

Novelty act of music and comedy, played by two men, one of whom shoulders the comedy in addition to playing various instruments, while the other tickles the ivories and assists in a xylophone solo. A less enigmatic title than *Sternau* might easily be found. On opening, one of the male twain is discovered in stage-hands' garb, hammering at an imaginary nail the while the other attempts to begin a piano solo. The man in overalls speaks in a Hebrew dialect that is uncertain and tells of his mousetrap invention, which brings forth a mild laugh. Following with a harmonica solo of a semi-classical air, he prolongs the specialty until it loses its best effect. Incidentally, he can play the "instrument". Pianist offers a piano medley, assisted by the pit orchestra, and the other of the twain steps forth in the role of a "rooster". He shows how a coloratura soprano sounded by substituting "cackling" for the trills and also gave an impression of a mouth-speeding gossip of the female variety. The bit is novel,

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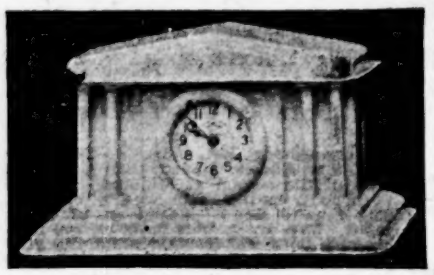

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interesting and well done. The men close with a xylophone number. When reviewed, the pit orchestra did themselves scandalous in offering assistance.

The act has potential possibilities. The novelty angle could be worked up a little more, particularly the "rooster" bit, as well as the comedy bolstered to make for a stronger punch. Substitution of a harmonica-piano number for the xylophone specialty, in closing, might provide a better finish. R. C.

"Keep Moving"

Reviewed Monday evening, August 3, at B. S. Moss' Franklin Theater, New York. Style—Revue. Setting—One and full stage, specials. Time—Nineteen minutes.

Three girls and two men are in *Keep Moving*, which went along fairly well until the closing bit, when suddenly a piece of business which no one but a person with an idiotic sense of humor would have injected was done by the cast, with the result that the act took a terrible flop and narrowly escape a razzing from the audience. As Raymond Hitchcock once remarked: "There is nothing so appalling as a sudden outburst of silence." That's exactly what the closing bit brought on.

And yet, to describe it, it doesn't sound so bad. One must hear and see it to realize that it couldn't help but make the most normal of persons fidgety and grate on their nervous system to an extreme. It was a crying bit, in which the entire cast suddenly started crying and wailing. It wouldn't have been so bad if it lasted for a few seconds, but being kept up for more than an entire chorus of a song it was more than this or any other audience could stand. The only thing to do is to throw the entire piece of business right out.

Aside from this the act on the whole doesn't make a bad flash for the small-time houses. It opens with a special scene in one with members of the cast entering the stage door of a theater. The drop is pulled up disclosing a full stage setting with three of the girls and one man being interviewed by the juvenile for jobs. All start work with various bits. The other man in the act does a French character and gets some laughs with weak material. The girl comedienne seems clever, but is also handicapped by lack of material. The others do song and dance bits, none showing anything remarkable in the line of ability, but handling their bits in a style good enough to suit pop-house audiences.

With the crying bit kept in, other audiences may not be able to control their feelings as this audience did. Even here they started to applaud in the middle of it to silence it. Perhaps the cast took the applause as commendation. If so, they don't know this audience at the Franklin as we do. We've only been in the house an average of twice every week since it opened. G. J. H.

Clark and Connelly

Reviewed Monday evening, August 3, at B. S. Moss' Franklin Theater, New York. Style—Songs and talk. Setting—In one. Time—Eleven minutes.

If these two lads had the material to fit their personalities they could hit straight for the big time and land easily. Both are neat-appearing, clean-cut youngsters of the collegiate type, plenty of self-confidence and add some ability to those assets. The talk bits they are using now aren't at all bad, but it should be stronger for the big-time houses. At present it's good enough for the average family theater. They sing pleasantly and deliver their numbers well. One of the lads resembles a chap who was with Ona Munson a season or two back. The other is new to us. G. J. H.

Stone and Morgan

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Song and comedy. Setting—In one. Time—Thirteen minutes.

A male team that made off with a good hand, when reviewed, but might have engineered themselves into one twice as big had the routine been differently arranged. Instead of closing with the song, in which they do some fine harmony work, the boys might find their reward twice as big by finishing with the "dying" bit, and breaking up the patter crossfire with said song. Such a switch would seem logical in the face of the hand that was received on the "dying" bit, which was more voluminous than on the closing song. Besides the strong forte of the team is their comedy crossfire, and the harmony number concluding the turn could even be disposed of, the routine including a published song that opens and a double version special number. The personalities of the two men, their appearances and style of delivery, are adequate. R. C.

Jessie Millar

Reviewed Monday matinee, August 3, at Loew's State Theater, New York. Style—Instrumental. Setting—In one. Time—Eleven minutes.

Miss Millar is attempting one of the most difficult types of single acts for a woman to do, and it is to her credit that she is being very successful in her attempt. She's an attractive blonde, makes a neat appearance and a quiet personality which sets things for her nicely. She opens with a bit playing the cornet. This is followed by a piano solo and later she brings the accordion into the routine. She plays all her instruments well, and has selected an effective repertoire. A bit of whistling adds further to her versatility. G. J. H.

Blighty and Nolan

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Dance novelty. Setting—Special drop, in one. Time—Eight minutes.

Using a special drop, in one, with practical entrance in center, Blighty and Nolan, mixed team, offer a routine of dances that fails to rise above small-time level. They open with a special song and make the mistake of singing in such a low voice that the lyrics of the number are inaudible beyond the first few rows. Topping with a dance, each follows alternately in specialties, the girl first offering a dance that is a cross between the Charleston and Swanee Maze. She is not so forte in her stepping, nor is her partner, who follows in a melange of steps, making various indistinguishable announcements of the "story in steps" that he is supposed to be doing. He is agile with his feet but appears to need much more work before he can command pedal prestige. The team closes with an eccentric double. R. C.

Frank Dobson and Company

Reviewed Thursday evening, August 6, at Proctor's Fifth Avenue Theater, New York. Style—Comedy revue. Setting—One and full stage, specials. Time—Eighteen minutes.

Frank Dobson was recently seen with Charlie Howard in vaudeville. He is best known to the two-a-day patrons as formerly of Frank Dobson and Sirens, a C. B. Maddock act which he headed for years, and which closed in 1922. His new offering has three scenes in full stage (using the same set), and three in one. Four girls and two men appear in his support.

Two of the girls make cute pages, and serve in prolog bits to each scene. Their voices aren't very strong, but they're sweet to look at and they dance nicely, and hence serve the purpose for which they are used.

The idea of two of the scenes is the "blackout" farce stunt, but each scene running longer than usually done with such scenes used in productions. The first is the cross-examination of Dobson by two policeman in regard to the murder of his wife. The second is announced to have been written by a lunatic, who wouldn't permit a line to be changed, and the scene is given as supposed to be written. The third has all the members of the cast in different costumes of operatic characters while they do an operatic parody medley using *I Wonder What's Become of Sally?* for the theme.

Dobson has surrounded himself with a good cast who give admirable support. The skits are funny, as far-fetched as they are, tho that's what farce is supposed to be. At this house, the act almost stopped the show. There's no reason why it shouldn't please in other houses as well. G. J. H.

"Courting Days"

Reviewed Thursday evening, August 6, at Proctor's Fifth Avenue Theater, New York. Style—Musical sketch. Setting—One and full stage, specials. Time—Fifteen minutes.

The title, *Courting Days*, is clever for this offering, which is not, as the billing would lead one to believe, an act about the lovemaking of a pair of sweethearts. The *Courting* is derived simply because a great deal of the action takes place in a Court of Domestic Relations, where a married couple are first seen being divorced and later being remarried again.

The act has a special drop in one which is divided into three sections, the center being a courtroom cutout, and the two on each side being bedrooms. Three people are in the act, the couple and the judge. In the first scene they are divorced, and in the others, shown at the same time, each is in a different room of the same hotel, unknown to each other. The playing of a radio by the ex-wife leads to a telephone call from the ex-husband and in this way the path is paved for their making up and remarriage.

The offering is musical farce from start to finish. The opening scene is a bit weak in spots, but it picks up as it goes along. Perhaps the best bit in the act is a dance done by the juvenile while he dresses, starting with his stockinged feet and ending with his collar, tie and coat. It's a real novelty among dance routines and is very cleverly done.

The girl sings nicely and joins the man in a dance bit at the finish. The other man does a hokum role of a red-nosed judge capably. On the whole, *Courting Days* has been written well. It is a novelty among such skits and should find good reception with most audiences. G. J. H.

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Large Western Doll, with long marcelled hair and tinsel headband, 26 in. high, $75.00 per 100; with flapper plume and dress, $85.00 per 100.

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PATENTS

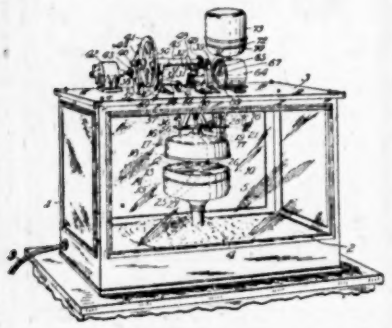
Recently Granted on Inventions in the Amusement Field

(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

TOY BALLOON. John W. Shira, assignor to The Oak Rubber Company. Filed August 19, 1922.

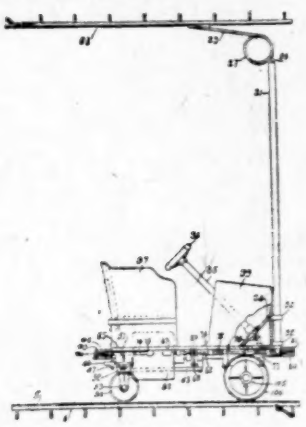
In a toy balloon construction, the combination with a bladder having an inflating neck and a handle in the form of a rod provided with a slot at one end thereof which is adapted to receive said inflating neck in twisted or folded condition and retain the same, thereby to prevent the escape of the gas within the bladder, said rod extending at substantially right angles to the axis of the bladder.

CORN-POPPING MACHINE. Henry W. Schwimmer, assignor to Louis Marmorek and Harry Koln. Filed September 29, 1923.



A corn-popping machine having a stationary concave pan, a heater arranged below the pan, a rotary shaft guided above the pan, a pan cover movably guided on the shaft, and a hub secured to the shaft and having agitator fingers thereon extending from the lower portion upwardly across the surface of the pan.

AMUSEMENT DEVICE. Aurel Vaszin. Filed March 24, 1923.



In an amusement device, a contact floor, a contact roof, a vehicle adapted to move on said floor and have a portion in contact with said roof, a motor mounted on said vehicle deriving its source of current thru the contact of said roof and said floor contact, and a portion of said floor adapted to move to impart movement to the vehicle independent of its own motive power.

MOUTHPIECE FOR SAXOPHONES. Julius J. Neumann. Filed August 10, 1923.

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body of a musical instrument having a flat lay surface for a reed and having parallel faces at each side of said lay surface, a housing to receive the butt end of said reed, said housing having side walls adapted for engagement with said faces, means for securing said housing directly to the mouthpiece with its side walls against said faces, a clamping plate in said housing for engaging said butt end of the reed to hold it against the lay surface, and means extending thru the bottom wall of said housing for operating said clamping plate.

Rice Bros.' Shows

Rice Bros.' Shows played Benham, Ky., their second time there in six weeks, to good business. Lynch, Ky., again the week ending August 8, made eight weeks in this county. From Lynch to Winchester, then the show starts its fair dates. The writer has been agent for the show since the birth and has it booked solid until late in the fall. The showfolks have been busily building and this is now one of the most complete six-car gilly shows. Cetlin and Wilson have a string of 15 fine-looking concessions. Rosen has two new ones, which makes four under his management. Taylor Brothers, who furnish the free act on the show, are now the owners of five well-flashed concessions. Several ladies of the show are in the hospital in Harlan, Ky., where they underwent operations. Mabel Hunter was taken from the hotel at Harlan at 3 o'clock in the morning and was operated on for appendicitis, and at last report was doing nicely. Mrs. Marie Morfoot and Margie Cetlin also underwent operations for minor ailments, but are expected to be able to join the show at Lynch. The show has an assistant agent in Florida arranging winter dates. Manager Rice bought several show tents and some animals at Benham and a new jungle show has been under construction. Fred Hamilton and wife are new additions to the show. Mrs. Cecil Rice has received her new concession top. Jack Shaffer's Minstrel Show has been "packin' 'em in". George R. Schaw is now acting as second agent and is also banner man.

The lineup follows: Merry-go-round, ferris wheel, chair-o-plane, Minstrel Show, Jack Lee's Side Show, Smith & Rainey's Motordrome, Fred Hamilton's Jungle Land, Cecil Rice's "Evolution", Athletic Show and large snake (platform) show and about 35 concessions. Jack W. Schaffer's minstrels' band of eight pieces and Manager Rice's self-playing calliope, mounted on a truck, provide the music. Rensch Brothers have the cookhouse, also a center refreshment stand. E. B. Mottie and Doc Eskridge have several concessions. Mrs. Mottie has palmistry and a new outfit. At this writing the writer is informed that Doc White, concessionaire, fell from a loaded truck, fracturing his leg and hip, and was taken to the Lynch Hospital.

R. L. DAVIS (for the Show).

D. D. Murphy Shows

Start Fairs at Muncie, Indiana

Muncie, Ind., Aug. 4.—The D. D. Murphy Shows arrived here Sunday to play the first of their fair engagements. Much difficulty was encountered in setting the shows up because of the wooded condition of the grounds. J. C. Simpson had arrived in advance and "located", so everything was ready at the appointed time. At this writing the grounds are crowded and shows doing a good business.

Business at Owosso, last week, held up remarkably in spite of a heavy rainfall all day Friday, Saturday night's turnout being very good. Press reports of the passing of W. H. Donaldson, of *The Billboard*, were the subject of much comment. The consensus of opinion was that the show world had sustained the loss of a man whose place would be hard to fill.

Patricia Hastings has been visiting her parents in Battle Creek. Alice McCue, of Pittsburgh, is the guest of her cousin, Mrs. J. C. Simpson. Thursday evening a delegation headed by W. F. Jenke came over from Saginaw. In the party were J. C. Frueh, Harry Wilmot, A. G. Meyers. Friday evening noted on the lot were C. D. Reynolds, J. J. Halbrook, of Durant; L. E. Franklin and C. D. Carley, from Port Huron; Mr. and Mrs. Dr. A. J. Newman, of Chicago. Friends of the writer who are vacationing at Owosso were the guests of the show Tuesday evening. Herbert Kline dropped over from Flint for a visit. Thursday noon a delegation from the shows entertained the Rotary Club, those taking part being the Bullock Sisters, of the *Winter Garden Revue;* Bertha Reardon, Lucile Harris, and the jazz orchestra taken from Ray Stanley's Band.

Monday evening at Owosso a parade was given with more than 150 automobiles carrying contingents from each show and the executive staff, and committeemen of the Ann Arbor R. R. Federation, the auspices, in line. The value of this was reflected in the receipts. E. B. Welker has returned from the hospital at Kalamazoo hale and hearty. Henry Heyn joined with his Eli wheel. While en route to Owosso the show train passed that of the Zeidman & Pollie Shows, and hasty greetings were exchanged. Ray Stanley's band gave a concert in Bently Park Sunday evening at Owosso which was appreciated by more than 3,000 persons. Saturday afternoon the Rotarians sponsored a visit from the kiddies of the Dorcas Home. In the absence of the writer Chas. Rose acted as host.

W. X. MacCOLLIN
(Press Representative).

Paul Harrell Reported To Be Rallying From Attack

Chicago, Aug. 7.—Paul W. Harrell, manager of Car No. 1 of the Sells-Floto Circus, who suffered a stroke of some nature about three weeks ago, is reported to be improving. Mr. Harrell is in St. Olaf's Hospital at Austin, Minn. It is said that if his improvement continues he may be able to leave the hospital within a few weeks.

KANSAS CITY

IRENE SHELLEY

Kansas City, Aug. 8.—The first circus of the season for Kansas City will be the Sells-Floto, which comes here for two days, August 17-18. The city is heavily and extensively billed for its appearance, and, as this is a sort of "home-town" show, no doubt there will be a big turnout for it.

Electric Park commences its annual Mardi Gras August 8. This year the park will have a Corn Festival in connection, the grounds being elaborately decorated for the event.

Mr. and Mrs. Jack Philion left here July 30, driving thru to Little Rock, Ark., for a vacation. They closed the fore part of July in Grand Rapids, Mich., where they were in stock at the Orpheum Theater.

Al West, special agent for the Rice & Dorman Shows, was a caller August 3. The shows were in Girard, Kan., that week, and are billed for Ottawa, Kan., a short distance from Kansas City, the week of August 10. It is expected a good many showfolk of Kansas City will make the trip there to look over the "opry", as George Dorman, manager of the shows, is a former Kansas Citian and has hosts of friends here.

Fred Sears, who will manage the Empress, Mutual Circuit house in this city, arrived August 2 to personally look after all needed work on the theater prior to its opening the latter part of August.

Park Sherlock, new manager of the Gayety (Columbia) Theater, has announced the house will open August 29 with *Mollie Williams' Own Show.*

Earl T. Cook is new manager of the Pantages Theater here, succeeding Walter Fenney, who resigned early in July. Louis Charninsky, orchestra leader, also handles the management of the theater pending arrival of a new manager. Mr. Cook arrived the first of the month direct from the management of the Miles Theater, Detroit, Mich.

R. H. (Bob) Johnson, last year 25 weeks in stock at the Gayoso Theater and New Twelfth Street, is now in Chicago, but expects to return here shortly, as Kansas City is his home.

Cliff Curran is the feature free act at Fairyland Park this week. Mr. Curran uses a high slender swinging pole and presents a very spectacular thrill act.

Jess Shively left the Noble C. Fairly shows at Maitland, Mo., August 1, and arrived here August 3. Mr. Shively will make connections with some show from this territory.

Tommy Tidwell, of the Tidwell Shows, suffered a broken collar bone when in a motor-car accident at Strong City, Ok., the latter part of July, but is reported well on the road to recovery.

Jack Wiziarde, of the Wiziarde Duo, drove into Kansas City the first of the week to attend to some business matters, and in a call at this office reported a nice lineup of fairs and celebrations for the Wiziarde Duo up-to-date free acts.

Harley Baker, who had the girl show on the Schwable & Wallick Shows, left this organization late in July and arrived in the city August 1.

C. E. (Oklahoma Charley) Gofer commenced the season with the 101 Ranch Show, but left it and has been riding in rodeos since July 1, when he appeared in the Dewey (Ok.) Roundup the week of July 4. He is in Kansas City for a short stay.

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Same as above in Assorted Designs, Fancy White Stone Set Scarf Pins, with place on side through which photo can be seen.

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PHOTO CIGARETTE CASES. Dozen, $1.25; Gross, $14.50.

No. 611SB—Universal Gallon Jug, with replaceable crockery lining and three (3) extra cups in cover. Jug is finished in dark green enamel with two decorative gold bands. Guaranteed to keep foods or liquids hot or cold for twenty-four (24) hours. Price Each **$3.25**

No. 22B—Royal Thermis, one-gallon jug. Each **$2.50**

Aluminum Pint Bottles. Dozen..... $ 9.50
Aluminum Quart Bottles. Dozen..... 16.50

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Dozen, $6.50

Special Assortment, consisting of 14 Pieces, 4 Large, 10 Small. Complete, Only..... $ 2.50
Percolator, Panel Design, 4-Cup. Per Dozen 6.75
Percolator, 6-Cup, Colonial Style. Per Dozen 8.00
Tea Kettle, 3½-Qt. Per Dozen. 10.25
Round Double Roaster, 10¾ in. in Diameter. Per Dozen.... 6.25
Large Oval Roaster, 17½ in. Diameter. Per Dozen..... 15.00
Dish Pans, 10-Quart. Dozen. 8.25
Colonial Style Double Boiler. Per Dozen 6.50
Colonial Style 6-Qt. Preserving Kettle. Doz. 5.25
Colonial Style 8-Qt. Preserving Kettle. Doz. 7.80
Footed Colanders. Per Dozen..... 3.75
Panel Sauce Pans, 2-Qt. Per Dozen..... 2.50
Panel Sauce Pans, 3-Qt. Per Dozen..... 3.25
Panel Sauce Pans, 4-Qt. Per Dozen..... 4.25

No. BX6762—Here is a big winner. Size, 13x19 inches. Oblong. Glass centers are hand painted. Beautiful colored designs in natural colors. Very attractive, fast selling numbers at popular prices. Nickeled frames, handles, posts and railings. Assorted designs. Dozen.. **$11.50**

$1.30

Stem Wind.

No. 13SB—Gent's 16-Size Thin Model Gold-Finished Watch. Gold dial. Looks like a $20.00 Gold Watch **$2.65**

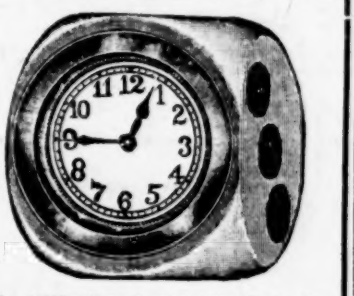
No. 15B—Very similar to above, without second. Gold-Plated Case. Each.. **$1.30**

Sample Watch, 25c Extra.

No. 700B—21-Piece Manicure Set, similar to above, without scissors. Assorted colors. Fancy roll-up case. Per Dozen..... **$8.25**

No. 432B—21-Piece Manicure Set. Fancy velvet lining, in assorted attractive colors and styles, put up in fabrikoid leather roll, with snap fasteners. Our Price per Dozen. **$11.75**

Embossed Leatherette Case, fold shape; embossed Duveteen lined. Contains 21 Shell PEARL FITTINGS and implements. Per Set **$1.65**



No. 8005B—White Porcelain Dice Clock. Size, 2¾ inches square. Fitted with a reliable movement. A good time piece and a big premium item. Each..... **$1.25**

No. 2 Eastman Camera. Folding. Sample Postpaid, $4.65. Price per Dozen.....	$51.00
Gent's Guaranteed Watches. Dozen.....	9.50
Leather 7-in-1 Bill Books. Dozen.....	1.95
Alarm Clocks, Top or Inside Bell. Each....	.72
5½-in. Tubular Flashlight, with Battery. Ea.	.68
21-Pc. French Ivory Manicure Set. Each..	.75
21-Pc. Pearl Manicure Set, Fancy Lined. Ea.	1.65
Military Brush Sets, 2 in Box. Dozen.....	3.50
Gold-Plated Pen and Pencil, Boxed. Dozen.	3.50
Picture Cigarette Cases, Artists Models. Doz.	1.25
Nickel Cup and Brust Shaving Set. Dozen..	3.50
4-Pc. Pipe Sets, $10.00 Label. Each.....	1.70
Platinum Finish White Stone Rings. Dozen	1.00
Scarf Pins, Asst. Clusters, 7, Etc. Dozen..	1.25
White Stone Scarf Pins. Gross.....	3.00
Needle Books, Army & Navy. Gross.....	4.50
Leather Key Cases, 6 Hooks. Dozen.....	.75
Pocket Combs, in Slide Case. Dozen.....	.60
Rubber Belts, Patent Nickel Buckle. Dozen	1.50
Gillette Style Razors, Nickel Boxes.....	2.00
Leather Bill Folds. Dozen.....75c, $1.75,	3.00
Barber Razors, American Made. Dozen....	3.25

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We thank you one and all for the tremendous business you have given us this season. We can only account for one reason—that is our MR. PRICHAP is looking after your orders, giving you the best quality improved B. B. cards, Dorley folders, Brown mounts and a good developer that enables you to get TOP MONEY. Our motto is QUALITY AND SERVICE. Special attention will be given to the Fair and Circus Operators requesting Special Delivery Service.

SPECIAL NOTICE: The Buttons are coming back into the market big. We have the supplies, also machines. Take this tip and get busy. Boys who are not using our supplies give us your next order and see the difference.

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and win a big prize

A new and original short range game that gets the business. Flashily painted Devil with tail and horns stands behind table with 3 numbered holes. Played with soft rubber balls to win a big prize if all three are put in. 12x34 inches. Order No. 2262, for only

$8.00

Send today for a copy of our new 160-page catalog, full of new ideas that will bring in the coin for you.

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(Genuine)

AGENTS WANTED

You Can Earn from $10 to $50 a Day Selling Our Genuine Oil Slickers.

It's the fad—everybody wants one.

We carry a complete line for immediate delivery, for Men, Women and Children. All colors.

$3.00 EACH in Dozen Lots

Men's Sample, $3.25

Write for our new Catalog and complete price list of Oil Slickers, Raincoats, Sleeve Protectors and Aprons.

20% deposit, balance C. O. D. Remit money order or certified check.

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Direct From Importer

Look At These Prices:

24-In. Opal...$2.75 Doz.
30-In. Opal... 3.25 Doz.
60-In. Opal... 5.00 Doz.
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3-Row Strand 6.50 Doz.

All the above have clasps with brilliant R. S.

4-Strand Pearl Bracelets, sterling silver clasps, $5.50 Doz. Boxes, $2.00 to $4.00 Doz.

Write for samples of new Jewelry Novelties.

Terms: 25% deposit, balance C. O. D.

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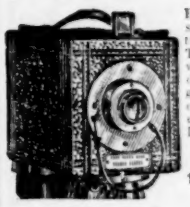

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M. K. BRODY

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AT LIBERTY

For Circus or Carnival

27-year-old Mah. Weight, 84 lbs. Height, 3 ft., 6 in. Lower limbs crippled, with no two toes alike. Walks on his hands. Good talker. Can sell tickets if necessary. Make best offer in first letter. Can join on thirty days' notice.

LLOYD WIBLE, Maddensville, Pa.

Pit Show Freaks For Sale

Big Feature Attractions, Animal and Human, with or without Banners. Ready to ship same day order comes. Hundreds of them. List free. NELSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Mass.

Metropolitan Shows

Clendenin, W. Va., Aug. 4.—The Metropolitan Shows are playing their 16th week of the season here, opening at this stand last Saturday night, which was excellent for everybody, particularly the Minstrel Show and Mr. and Mrs. Lou Bartell's Athletic Show. All shows, rides and concessions did well. Sunday nearly all the showfolks visited the Capt. Latlip folks at Charleston, some of them driving over in autos. Monday evening at 6 o'clock the people were flocking to the lot and the attractions opened at seven and it was a banner Monday night. Agent R. E. Stewart is given a great deal of credit for this spot. Among newcomers here are Mr. and Mrs. C. C. Justice, Mr. Justice to be foreman of Steve LaGrou's three-abreast carousel. Mrs. LaGrou joined from Baldwinsville, N. Y., as did Frank Barley with two concessions, Robert Pennington, concessionaire; Mr. and Mrs. J. W. Taylor, with their No. 5 Eli wheel, and Clara Bagley, who came with them—the three driving in a "coupe" from Wisconsin, a distance of about 1,280 miles. The lineup now includes a very flashy line of concessions, two nice rides and three shows. The show has but one more week, then starts its fairs. Mr. Nasser returned to the show Friday from a short visit to his home in Norwood, O. Monday night, while working on his automobile, Harry K. DeVore was injured, but he was rushed to a doctor's office, where he received treatment and returned to the lot a few hours later. Willie Reed and "Kid" Burke have both been doing some good business in this territory.

FRANK STARKEY (Special Agent).

Metro Bros.' Shows

Metro Bros.' Shows played a successful week's engagement at Essex, Conn., previous to making a long jump to Millertown, N. Y., for the week ending August 8. Friday morning, at Essex, the showfolk came on the lot and found a new merry-go-round in the lineup. The ferris wheel has been painted and looks like new and its foreman, Henry Barry, expresses his pride in it. The chair-o-plane (but two months old) has received careful attention, and with these rides and a whip that is being touched up to join in about 10 days the show will have five flashy, up-to-date rides for its fair season, which includes stands in New York State and Pennsylvania.

The silodrome and its motorcycles are also being put in first-class trim. This attraction has been featuring Dare-Devil Lowrey, of Pensacola, Fla., assisted by Cannonball Mack. Lowery has been providing some real thrills in his fancy riding. "Mile-a-Minute Grace" is also a thriller on the drome's straight wall. Thomas Metro is that attraction's manager. Among the other shows are the Athletic Show, managed by James Brown; 10-in-1, by George Brown, and Illusion Show, by Joe Martin. There are 28 concessions.

REYNOLD UPPGARD (for the Show).

Great Eastern Shows

Caneyville, Ky., Aug. 4.—This week finds the Great Eastern Shows playing here, in the heart of the city, under auspices of the Red Men, and so far it looks like a banner stand of the season. Amusement seekers have been jamming the midway from early evening until late. It is the first carnival in here in several years and conditions are good, this being pickle-gathering time, money being plentiful. Some shows and concessions just joined, the names of their owners being at this time unknown to the writer. This show's fair season starts August 17 at Clinton, Ky., and runs until next January 27 at Carleton, Fla. The two rides belonging to J. C. Bond are closing to play the circuit of Kentucky fairs Mr. Bond makes every season. Manager Charles F. Manning has been making things hum about the midway since his return from the South. The show in general has undergone an overhauling and new paint is being rapidly applied. Last week, at Cecelia, Ky., was not up to expectations, altho conditions there are far from the best at this time.

R. E. GETES (for the show).

James B. O'Neill Circus

The James B. O'Neill Circus is still in Wisconsin and going good. The show is headed for Southern Illinois and making from 20 to 35-mile jumps every day. Mr. O'Neill, wife and son and Eugene Marcum, the writer, and wife visited the Sparks Circus at Stevens Point, Wis., spending a most enjoyable day. The former was with this show some years ago. Mrs. O'Neill and son will soon be leaving for their home at Carlyle, Ill., in order that the youngster can attend school. Mrs. Marcum recently spent a day in the Dells at Kilbourn, Wis., and was a guest at Mrs. Al Ringling's hotel.

Partnership Dissolved

On August 1 the Meyer-Mayo Amusement Company of Avalon Park, Springfield, O., dissolved partnership by Bert Mayo, Flo Mayo and Louise Allen selling their interest to Ernest Meyer, of Springfield, who assumes all debts incurred therein and who will continue to operate the park under new management.

Gilbert Mahogany Clock
12¼x5¾ In.
EACH $1.95
As above, larger, 15½x8¾ In.
EACH $3.25

PHOTO RINGS
Platinoid finish. Art photo concealed in white brilliant.
$1.95 PER DOZ.
Gross Lots $21.00

$66 Per Gross

BANKER'S SIZE JUMBO RED FOUNTAIN PENS, with Black Ends. Gross, $66.00; Dozen, $6.00.

Overnight Case, with 10 Fittings. Each....$2.95	Gold-Plated Cuff Links, Asst. Design. Gr..$3.25
Nickel Watches ....$6.85 Gilt Watches..... 1.10	Snap-Apart Cuff Links, on Cards. Gross... 4.50
Peacock Serving Trays, Nickel Frame. Each.. .75	Amberlike Cigarette Holders. Gross..... 3.00
Disc Clocks. Ea..$1.25 | Alarm Clocks. Ea... .75	7-Pc. French Ivory Toilet Set. Each..... 1.95
21-Pc. French Ivory Manicure Set. Each.... .75	Needle Books. Gr..$3.50 | Army & Navy. Gr. 4.00
17-Pc. Pearl Manicure Set, Silk Lined. Each 1.35	30-In. Pearls, Mexican Diamond Clasp. Doz.. 3.25
Military Brush Sets, 2 in Box. Dozen..... 3.50	Steel Nail Files. Gross..... 1.50
Picture Cigarette Cases. Photo View. Doz... 1.00	Leather Key Cases, 8 Hooks. Dozen..... .90
Nickel Cup and Brush Shaving Set. Dozen.. 2.50	Rubber Belts, Patent Nickel Buckle. Dozen.. .95
Valet Auto-Strop Razor, with Strop. Dozen. 3.00	Leather Bill Folds. Dozen.....75c, $1.75, 3.00
Gem or Ever-Ready Razor, with Blade. Doz 3.60	Barber Razors, Imported. Dozen....$2.50 and 3.50
4-Pc. Pipe Sets, $10.00 Label. Each..... 1.05	Slum, Asst. Scarf Pins, Brooches. Gross .. .75
Platinum Finish White Stone Rings. Dozen 1.00	

Send 15c extra for eac hsample. 25% deposit, balance C. O. D. Write for New Catalogue.

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24 Inches High.
With Plume, Tinsel Band and Marcelled Hair.

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STRONG, DURABLE CARDS. ONLY ONE WINNER. NO DUPLICATES.
75-Player Layout, complete. 75 Cards, black on white, 5½x7½. 75 Metal Rim Discs and Tally Card. Every set guaranteed to be accurate. Immediate delivery. PRICE, $6.25. Cash with order or Deposit of $2.00. FREE SAMPLE. Manufactured and sold by SMITH STYLUS CO., 35 North Market Street, Chicago, Ill.

Chicago Notes

(*Continued from page 29*)

Williams heads the Playland Players Orchestra in the new resort. Kenny Siple, former owner of the famous Lincoln Highway Inn, South Bend, Ind., is manager.

Wallace Bradley and His Orchestra are back at the Montmarte Cafe again by popular request, replacing the Wolverines.

Al Turk and His Orchestra are now playing their third year at the Princess Ballroom. They are booked indefinitely.

Gus C. Edwards and his orchestra have been engaged for a record run at the Terrace Gardens in the Morrison Hotel, this engagement to last until June, 1926. Previous orchestras have never stayed for as much as one-half this period. This orchestra is gaining more popularity every day that it appears at the Terrace Gardens.

Henri Therrien, operatic tenor, appearing at Terrace Gardens, is creating a sensation by stopping the show at almost every appearance. This is an unusual feat, for the Terrace Gardens audiences heretofore were considered conservative. Mr. Therrien will play here five weeks, when he will return to Balaban & Katz for another extended engagement.

Bennage in Chicago For Ballroom Circuit

New York, Aug. 8.—Fred Bennage, former Western field representative for National Attractions of New York, Inc., has succeeded Phil Tyrrel as Middle-Western manager of that organization, with headquarters in Chicago.

Edward R. Luce, who has been representing National Attractions in the Southern field, will be associated with Bennage in the Chicago office.

Jack Pitzer Outfit Scores Hit

Bill Foley has taken over the booking of Jack Pitzer's Kings of Temple Orchestra, which filled a two weeks' engagement at the Land o' Dance, Cincinnati's open-air ballroom, recently. The melody makers made such a hit with patrons there that they got up a petition to book them for a two weeks' return engagement. The summer tour is taking the boys thru Ohio and Indiana.

Devlyn Books Donnelly Band

W. Healy, manager of Donnelly's Knights of Harmony, writes that they are now being booked by the Devlyn office in Gilman, Ill.

Peck Miller To Tour

Baltimore, Md., Aug. 8.—Peck Miller and His Orchestra, of Cumberland, have signed with the Middle West Ballroom Circuit, and will shortly start a tour of the dance halls and amusement parks in the Central West sector.

Art Hickman Follows Burtnett

Los Angeles, Aug. 8.—Art Hickman's Orchestra will replace Earl Burtnett's combination at the Biltmore September 15.

Hickman was temporarily out of the dance music business, acting as assistant manager of the Biltmore.

Los Angeles Raids

Los Angeles, Aug. 8.—Prohibition agents raided the Montmartre and the Greenwich Village, local cabarets. Two arrests were made in each place.

Omaha Musicians Negotiate

Omaha, Neb., Aug. 8.—A committee representing the Musicians' Association is negotiating with theater managers here in an effort to raise the scale to $60 a week. The present scale is $45 in summer and $50 in winter.

Jan Rubini for Memphis

Memphis, Tenn., Aug. 8.—Dave Love, for three years leader of the orchestra at Loew's Palace, severs his connection September 1. Jan Rubini, formerly in vaudeville, will replace Love.

Jo Astoria in Florida

Buena Vista, Fla., Aug. 8.—Jo Astoria and His Spanish Troubadours have opened at the Hotel Antilla, Coral Gables, where they will play for the remainder of the season.

Can't Jazz Hymns

New York, Aug. 8.—The management of the Hotel McAlpin has prohibited Ernie Golden's Orchestra, playing at the McAlpin Roof, from broadcasting dance arrangements of church music over WMCA, the hotel's radio station.

Devlyn Signs Peyton

Chicago, Aug. 8.—Dave Peyton's Syncopators, 10-piece colored orchestra, which recently finished a 16-week engagement at the Pershing Palace, Chicago, have signed for an early road tour with the Devlyn booking office.

DAY and NIGHT —FAIRS—

MIDDLETOWN, N. Y.
6—DAYS AND NIGHTS—6
AUGUST 17-22

FLEMINGTON, N. J.
5—DAYS AND NIGHTS—5
AUGUST 25-29

EGG HARBOR CITY, N. J.
5—DAYS AND NIGHTS—5
SEPTEMBER 1-5

POTTSVILLE, PA.
6—DAYS AND NIGHTS—6
SEPTEMBER 7-12

BRANCHVILLE, N. J.—BRIDGETON, N. J.
BOTH SAME DATES
SHOW WILL BE DIVIDED
4—DAYS AND NIGHTS—4
SEPTEMBER 16-19

Also Morristown, White Hall, Lewisburg, Bel Air, Montgomery and others.

WANTED—SHOWS, CATERPILLAR AND CONCESSIONS
No girl shows or grift

HENRY MEYERHOFF, Manager
Address week August 10 Delhi, N. Y.; week August 17 Middletown, N. Y.

The Alabama Amusement Co.

Can place Grind Shows with neat frameup, or will furnish Tops to showmen who can put something in them. Can place concessions of all kinds except Cook House, Corn Game and Ball Games. Grind Stores, $25.00; Wheels, $30.00. Can use Good Small Band and one more Free Act. Will book Ferris Wheel or Merry Mix-Up. Frank Powers wire or write. Our fairs start at Grayson, Ky., week August 24th and close at Pensacola, Fla., week November 2d. Ted Taylor can use real Pit Show Attractions for 5 in 1. Richardson with Bubbles, wire. Write or wire as per route. Oakland, Ky., week August 10th; Lancaster, Ky., week August 17th; Grayson, Ky. (Fair), week August 24th. EARL R. JOHNSON, Manager. P. S.: Will buy Tops, 20x30, 20x50, 14x24.

Kaus United Shows

FLORIDA BOUND—LAST CALL

One more red spot; then start fairs. All Concessions open except Cook House and Juice. Can use few more Clean Shows; no Gypsies or grift wanted. Come and get real money. Join week August 17th, Dauphin, Pa. KAUS UNITED SHOWS, Millersburg, Pa.

Caledonia County Fair
August 17th to 24th
ST. JOHNSBURY, VT.

Concessions—Can place Concessions all kinds. Write or wire. H. L. BURTON, St. Johnsbury, Vermont.

WANTED
FOR
Osceola County Fair
EVART, MICH., September 1, 2, 3, and 4.
Small Animal Menagerie, Dog and Pony Show. Also four or five-piece String Orchestra and Vaudeville combined. Hall Brothers wire.

Glastonbury Agricultural Fair,
Glastonbury, Conn. (8 Miles from Hartford). October 1, 2, 3 (Day and Night).
Wanted Clean Concessions
Of all kinds. Business good in this section and concessionaires will do well. Drawing population of 250,000. Big Historical Pageant, with local cast of 1,000 people one of the attractions.
GEORGE W. BURNEY, Secretary

J. B. HICKSON
Sometimes known as DAYTON, last heard of in State of Idaho and has traveled with Ringling Bros. Please write GEORGE W. CAMERON, 214 St. Paul St., Baltimore, Md., and learn something to your advantage.

Merry-Go-Round
And Concessions at liberty for Fairs and Celebrations in Northern Indiana and Ohio. Will consider good Carnival. C. G. CARLSON, Hague Park, Jackson, Michigan.

Firemen's Gala and County Reunion Week, Chester, Pennsylvania. First Show in Five Years, Week August 17th.

DYKMAN & JOYCE SHOWS

Furnish all Attractions. Want Rides---Dangler, Caterpillar or Over-the-Jumps. Shows---Motordrome, Monkey Speedway, Walk Through and Fun Houses. Would place real Ten-in-One with own outfit. Concessions of all kinds, no exclusives. This show has the contract for the biggest event in the South this fall, Elks' National Convention, I. B. P. O. E. of the World, on the streets of Richmond, Virginia, week August 24th. Some real ones, with twelve in North and South Carolina and ten in Florida. Yes, the summer season has been tough, but now is the time to make hay while the sun shines. Address week August 8, Woodbury, New Jersey.

A BIG NIGHT EVERY NIGHT

Your Sales Increased 100% When You Have JULIETTE and ALICE DEE With Your Show

6-Color Package.

JULIETTE

TEN RED-HOT, BIG FLASHES!

10 BIG FLASHES, 90 REAL BALLYS PER 1,000 PACKAGES.
An Article of Value in Each Package.

CREAM CARAMEL WRAP CANDY

$45.00 per 1,000, $22.50 per 500, $11.25 for 250.
Deposit of $10.00 required on each 1,000.

ALICE DEE

The Big 25c, 8-Color Package

TEN GREAT BIG FLASHES!

ASSORTED CANDIES, 10 BIG FLASHES. 100 REAL BALLYS, INCLUDING THE 10 BIG FLASHES WITH EACH 1,000 PACKAGES. A NOVELTY OR AN ARTICLE OF VALUE IN EACH PACKAGE.

$12.00 per 100 Packages, Including 1 Large Flash.
$60.00 per 500 Packages, Including 5 Large Flashes.
$120.00 per 1,000 Packages, Including 10 Large Flashes.

Deposit of $20.00 required on each thousand.

Get our ZATSO and LIBERTY, fastest selling 10c Candy Bars
Price, $3.40 per carton of 120 bars

THE DEE CANDY CO., Dept. A. 900-910 W. Lake Street, CHICAGO, ILL.

SWEEP AWAY COMPETITION

Down With High Prices.

Superior Plumes made of genuine Ostrich Feathers.

14-inch
$1.35 Per Dozen

16-inch
$1.60 Per Dozen

Ostrich Plumes, about 1,000 feathers to the pound, at $3.75 per lb.

Marabou Trimmings at 90c per doz. yards. All above in assorted flashy colors.

Our merchandise is far superior to any competitors on the market.

25% with order, balance C. O. D.

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THE REAL SANITARY PORTABLE **SOUTHERN BARBECUE**

GLASS (PYREX) PANELED OUTFIT

THE BIGGEST MONEY MAKER ON MARKET. All-year-around proposition. Dimensions: 6 feet high, 25½ inches wide. Has 2 Barbecuing Racks.

PAY FOR OUTFIT ON PERCENTAGE OF YOUR PROFIT

ILLINOIS STANDARD MANUFACTURING CO.,
445 North Wells Street, CHICAGO, ILL.

Gentry & Patterson's Circus

Wants Immediately

Clowns who double in Clown Band, Revolving Ladder Acts, Menage Horse Riders. Address JAMES PATTERSON, Manager. Side-Show People, Novelty Acts, Inside Lecturer doing Punch, Hawaiian Musicians and Dancers, Ticket Sellers, Man to take charge of Pit Show, Colored Comedians for Minstrel, Cornet Player for same. Polly Awall answer. JAMES SHROPSHIRE, Manager Side Show. Stillwater, 13; Cushing, 14; Shawnee, 15; Holdenville, 17; all Oklahoma.

Wanted 2 Good Polers and Ass't Trainmaster

Must be sober, reliable, good handling men. Address Robbins Bros.' Circus, Marysville, Kansas, 13th; Seneca, Kansas, 14th; Hiawatha, Kansas, 15th; Nebraska City, Nebr., 17th. JACK (SCOTTY) TAYLOR, Trainmaster, Robbins Bros.' Circus.

BINGO CORN GAME

(Trade-Mark Reg. U. S. Pat. Off.)

ALL NUMBERS UNDER THE LETTER. A PROVEN SUCCESS.

Everybody knows BINGO. Fastest and most reliable game on the market. Played from coast to coast. ONLY ONE ORIGINAL CORN GAME AND THAT'S BINGO.

Demand it. Cards are size 8x10, two colors, on 6-ply board. Complete with numbered wooden blocks, operator's chart and full instructions. ACCEPT NO CHEAP IMITATIONS.

WE GUARANTEE ONLY ONE WINNER WITH 35-PLAYER LAYOUT.

35-PLAYER LAYOUT.....$5.00 | 70-PLAYER LAYOUT.....$10.00

Deposit or cash in full with order.

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TOY BALLOONS

RUBBER NOVELTIES, FLYING BIRDS, ETC.

No. 70 Heavy Circus Balloons. Per Gross	$2.45
No. 80 Heavy Gas Weight Circus Balloons. Animal Prints. Gross	3.00
No. 80 Heavy Gas Transparent Balloons. Gr.	3.25
No. 80 Heavy Gas Two-Color, Asst. Patriotic Prints. Per Gross	3.75
No. 80 Heavy Gas, Animal Prints Two Sides, Per Gross	3.75
No. 53C Squawkers. Per Gross	$ 2.25
No. 125 Long Giant Sausage Squawkers, Gross	4.50
No. 6 Heavy Round Reed Sticks. Per Gross	.35
No. 1773 New 3-Color-in-One Flying Birds, with Long Decorated Soft Sticks. Gross	4.00
Assorted Beautifully Colored Swagger Canes, 1½ in. by 36 in. Ivorine Top, Nickeled Ferrules, Dozen, $1.25; Gross	14.00
Special Kiddie Canes, Crook Handles. Per Dozen, $1.50; per Gross	16.00
Latest Swagger Canes, Barrel Wood, Top Handles, Silk Tassel or Side Straps. Dozen, $1.50; per Gross	16.00
Diaper Baby Peanut Shell. Per Doz., $1.00; Per Gross	11.00

Beautiful Heavy Polished Whips. Per Gr., $5, $6, $6.50, $7.50,	$8.50
Colored Feather Dusters, 18 in. Long. Per 100, $1.25; per 1,000,	10.00
Miniature Flat Colored Derby Hats, with Curved Feather. Doz., 60c; Gross	6.50
Return Balls, No. 5, Gross, $2.00; No. 10, Gross	$ 3.00
Red Rubber Tape or Thread. Per Lb.	1.50
Bottle Baby Badge Dolls. Doz. $1.10; Gross	12.00
Large Size Water Guns. Per Gross	6.50
Medium Size Water Guns. Per Gross	4.50
No. 1754 Red, White and Blue or Flower Designs, Cloth Parasol. Dozen, $3.00; Gross	$3.00
Patriotic Crepe Paper Hats. Gross	3.50
24-In. Asst. Color Paper Parasols, Dozen, 75c; Gross	8.50

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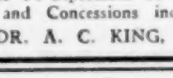

Funny Little Straw Hats. Per Dozen, 35c; per Gross	$ 3.75
Colored Feathers. Per Gross	1.40
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	Per Gross
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No. 70 Gas Clown, two color	4.00
No. 70 Gas Gold	3.50
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No. 70 Gas Gold and Silver, with Birds	3.90
No. 70 Gas Transparent, with Pictures, $4.00 per Gross.	
No. 70 Circus Special	3.00
No. 60 Squawker	3.00
33-Inch Whips, Plain.	5.50
33-Inch Whips, Decorated	7.75
36-Inch Whips, Decorated	8.25
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Squawking Chicken	12.00
Squawking Pat	12.00
Mech. Dancing Betty	24.00

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	Per Dozen
Bell Horn	$ .60
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Large Round Whistle	.65
Pig in Pot	.65
Gold Pots	.50
Rooster Harmonicas	.50
3½-Inch Celluloid Doll with Marabou	.90
5-Inch Celluloid Doll with Marabou	1.35
Shimmy and Hootch Badges	.40
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0' Boy Pipes	.75
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WESTFIELD, PA., SEPTEMBER 1-4.
WATKINS, N. Y., SEPTEMBER 2-7.
MANSFIELD, PA., SEPTEMBER 15-18.
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Zeidman & Pollie Shows

Grand Rapids, Mich., Aug. 4.—Tom Iles, the new lot superintendent of the Zeidman & Pollie Shows, had great difficulty in getting the wagons placed on the second week's lot in Grand Rapids, but everything was in readiness for the Monday night's opening. Business last week, at the Alpine avenue lot, was good. Grand Rapids is the birthplace of the shows and Mr. Pollie has many relatives and friends in the Furniture City. Many social affairs have been enjoyed by invited members of the company and the engagement here has been very pleasant and satisfactory from every standpoint. Quite a number of the Z. & P. boys went into the Moose here, piloted by Henry Lavardo, of Grand Rapids booking agency fame, now clowning with the show. Recent visitors included Fred A. Chapman, secretary Ionia Fair; Benny Krause, who looks every inch a South American impresario, and George Westerman, late carnival general agent, now promoter of stupendous affairs. The performers participating in the show for the hospital at Camp Custer included the Ramsey Family, acrobats and clowns; Henry Lavardo, clown; Alpine, fat girl; Prof. Miller, magician; Duncan Midgets, Mrs. Dakota Max, Joe Carney, rope spinner; Little Miss Lamb, dainty dancer, Bootsie Burish, Hawaiian dancer, and Capt. John F. Fingerhut's band, the writer directing the performance. Etta Louise Blake is expected back from a Detroit hospital next week. Artist A. J. Davis is retouching and repainting the show fronts, in readiness for the fair season. The Animal show front has become a masterpiece of color. Ethel Dore has made several additions to her water show. "Deafy" Wilson, of fire-dive fame, is now the stellar attraction, and Dorothy Smith Owens is another high diver who attracts much attention, and with Marie Sheeley as the "champion heavyweight" high diver and Constance Marvin, Ethel now has four high-diving artists, in addition to four expert swimming and fancy-diving girls, including "Billie" Lee, "Dot" Hamilton, Miss Wilson and "Jackie" Wyatt, with George Haley and Paul Hamilton talking and clowning. Lee Faulkner is now chief electrician with the show.

WILLIAM J. HILLIAR
(Director of Publicity).

C. A. Vernon Shows

From Perry Ok., the C. A. Vernon Shows moved to Garber, where a very good week was registered. From Garber a special move was necessary, so Mr. Vernon joined forces with Joe Stienberg, of the Joyland Shows, then at Billings, and moved into Enid under the same power, and many pleasant visits were enjoyed between the members of both shows. Blackwell, Ok., was one of the red ones of the season. The city refused to furnish lights, but the management was equal to the occasion, secured a 25-kw. generator and with the aid of a 20-40 oil tractor everything was well lighted and big crowds turned out every night. Mr. Vernon bought a new special-type sedan auto there—yes, showfolks spend money in towns where they play. Harry Levi has a new 200-foot top for his side show and has added two acts, Madam Marine, mindreading, assisted by Great Firestone, who also does a lot of first-class magic and handles the lecturing on the inside. Mr. Levi's son and daughter-in-law have joined, coming on from Cincinnati, their home town. Bob McPherson has a paint crew out every morning getting things ready for the fairs. Carl Wagoner and wife, of the swing, drove home to Leavenworth, Kan., for a visit. Roland Smith went to the Anthony Fair with four concessions. Mrs. (Whitey) Dixon has arrived, bringing their baby son with her—the new member of the family was born in Oklahoma City July 13 and is a fine boy, weighing 12 pounds. Arkansas City, Kan., is the stand for the week ending August 8.

CHAS. TONNINGS (Press Agent).

Chester Park, Cincinnati

Larger crowds than ever visited the Pure Food Show at Chester Park, Cincinnati, the week of August 2-9, and the event was a most successful one. The many extra attractions largely increased attendance and both rides and concessions benefited.

With the end of the season only a few weeks off Chester is preparing a program that is expected to bring throngs to the popular resort. Snappy vaudeville bills are to be offered and there will be a number of special features that will prove popular with pleasure lovers.

Harry Copping Shows

Tyrone, Pa., Aug. 4.—The Harry Copping Shows' week engagement at Coalport, Pa., closed with wonderful business, all the other days of the week having very disagreeable weather—rained five days—however, Manager Dunkle kept everybody busy with sawdust and shovels keeping the midway in a very good condition for visitors. Ben Davison's contest went over big at Coalport. The opening here proved the biggest of the season so far and almost doubtless this stand will be the best of the year to date.

Trainmaster Neal Hunter has returned from the hospital at Jersey Shore, Pa., where he was confined on account of an accident that occurred while coupling a wagon to a truck. The Mayor of Coalport highly commended the organization and committeemen of the American Legion auspices expressed themselves as very well satisfied. Everything with the show is being gotten in shape for its long tour thru the South. The lineup still is 8 shows, 7 rides and 35 concessions.

FRED A. MILLER (for the Show).

Ketrow Shows in Ohio

Canton, O., August 6.—Enjoying good weather and big business the Ketrow Brothers' Trained Wild Animal Circus, moving on trucks and trailers, played Aultman, near here, Tuesday. The show is presenting a creditable performance and the outfit is enlarged as compared to last season. The show will continue to be in Ohio for some time.

Melody Mart

(*Continued from page 31*)

1928 are now being moved into active stock.

Clarence Williams' newest is a novelty fox-trot song entitled *Fly Around, Young Ladies.* The well-known colored publisher and his radio trio, consisting of himself, Clarence Todd and Eva Taylor, are summering at the Middle-Western broadcasting studios.

You've Always Been a Pal to Me, written by William Nappi, of orchestra fame, is meeting with a good sale. The piece, a catchy waltz, is put out by the Williams Music House, Birmingham, Ala.

Al Wilson, now publishing "on his own", has just released *Those Happy-Go-Lucky Days*, a "kid" song. The song is being sung by the Duncan Sisters in *Topsy and Eva.*

The arbitration committee, consisting of Gene Buck, Jerome Kern and Otto Harbach, which has been analyzing Willie White's claim for a share of the royalties of *Steppin' in Society*, the Shapiro, Bernstein & Company publication, written by Harry Akst and Alex Gerber, has concluded unanimously that White failed to substantiate his claim of coauthor and has accordingly decided in favor of Gerber and Akst.

The case is now closed, as the three songsmiths had agreed to abide by the committee's decision. All concerned are members of the American Society of Composers, Authors and Publishers.

George B. McConnell, one of the many writers of *Micky Donohhe*, waltz hit of last season, has, with Al Bryan, written a novelty entitled *Mr. Wright and Mrs. Wright.* Irving Berlin, Inc., will publish the song.

This week's litigation in Melody Mart involves J. Fred Coots, musical comedy composer, who is being sued by the E. B. Marks Music Company for $25,000.

Marks alleges that in 1923 he and Coots agreed that the publisher was to have "first crack" at a musical comedy to be known as *Spices of 1924*. The show was never produced, it is claimed, and the plaintiff declares that under the same rights he was entitled to the "next first-class production that a musical comedy manager might produce."

The complaint continues to say that since that date the defendant did have a "first-class musical production produced," but that another publisher got the music. Marks estimates the damages at $25,000.

Albert Von Tilzer and Neville Fleeson, popular songwriters and musical comedy composers, have written a musical called *Some Girl*, which will be produced late in the fall by Mrs. Henry B. Harris. Frances Nordstrom wrote the book. Von Tilzer and Fleeson wrote the songs for *The Gingham Girl.*

Saul Bernie and Con Conrad have written for Shapiro-Bernstein a tribute to one of America's greatest institutions, the hot dog. The song will be exploited under the title of *Pretty Puppy.*

Dr. Edward Kilenyi, director of the orchestra at B. S. Moss' Colony Theater, N. Y., is writing a book to be titled *How To Score Motion Pictures.*

The volume is expected to be a boon to leaders in the smaller picture theaters thruout the country.

Jack Mills, Inc., will continue to concentrate on its novelty number, *Everything Is Hotsy Totsy Now*, which will also be exploited in England as quick as Lawrence Wright succeeds in getting the gag around the country. *Stolen Kisses* is another fast-moving song in the Mills catalog, the number being somewhat of a dark horse that persisted in coming to the front most unexpectedly.

Al Mouquin's arrangement of *Cuckoo* is taking on rapidly with the "hot" orchestras, while many nut-comedy acts are singing it in place of the usual special material. The Wm. F. Rietz Publishing Company is devoting most of its time to plugging this number.

Harms, Inc., struck a clever idea when it decided to give away free instruction sheets, fully illustrated, on how to do the Charleston dance. The sheets go with every copy of its song, *Charleston*, credited with being the original Charleston tune, as introduced some time ago in the colored musical show, *Runnin' Wild.*

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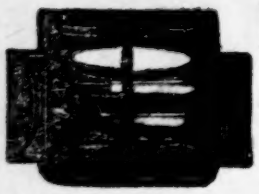

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World at Home Shows

McKeesport, Pa., Aug. 5.—The World at Home Shows' engagement here this week is for benefit of the Tulsa Club, an organization of ex-service men, and altho the lot is about two miles from the business center of the city, extra streetcars each evening have brought thousands of visitors and have given the "objectionists" here something to think about. This is a new lot, found by Irving J. Polack. It was a long haul here and two rides and one show missed a Monday-night opening.

Somerset closed big—Saturday night was excellent. The lot was softened by rains of the week, but Superintendent "Speed" Baldwin had the big wagons out with but little delay.

Among the visitors this week have been Robert Kline, general agent of the Nat Reiss Shows; Jess Robertson, former circus executive, now owner of a billposting plant here; Cecil E. Vogel and wife, both former World at Home Bedouins; Sam Reichbloom, of Pittsburgh; Col. Maurice B. Lagg (who started the writer in the carnival business with his Lagg's Greater Shows in 1913), of the Knickerbocker Shows; Jack Sheridan, secretary the Frank McIntyre Circus and a former Polack employee, and Mr. and Mrs. Karl Hess, sister and brother-in-law of Mr. Polack. Mr. Polack, Mrs. James Herrin, Joe Gillingan and the writer visited to 101 Ranch Wild West at Greensburg last Friday, enjoying visits with Jimmy Herron, "Doc" Oyler and other friends. Billy Klein visited friends in Pittsburgh Sunday, spending a few hours on the Reiss Shows' midway with Bobby Kline and General Manager J. F. Murphy. Mr. and Mrs. John S. Holland formerly lived here, Mr. Holland being manager of a theater, and they are spending the week with friends. Joe Ward has returned and is again selling canary birds and cages. Mr. Ward has the sympathy of the entire personnel in the death of his sister, Mrs. Cheney, in a Philadelphia hospital. Mrs. M. C. Wheeler, daughter of Mr. and Mrs. L. H. Hardin, joined this week with her daughter, Rachael, and baby son, Larkin. They came from the K. G. Barkoot Shows. Mrs. Wheeler has taken a ticket box on Webb's World Wonder Show and Rachael is helping her Aunt Mary and Uncle Johnny/ sell pictures, etc., inside the big top. Mr. and Mrs. Bill Forney are "at home" this week and entertaining friends each evening.

CARLETON COLLINS
(Director of Publicity).

John T. Wortham Shows

Iron River, Mich., Aug. 4.—The John T. Wortham Shows' engagement in Bessemer, Mich., was under the auspices of the Elks, and 38 members of the shows joined and were initiated. Included in that number was Agent Bert Gordon, who jumped back 150 miles for that purpose. Bert was met at the train by a welcoming committee and band, who escorted him to a waiting room, where he was divested of his clothes and dressed in female apparel. He and other novitiates, some with faces blacked or otherwise clownishly painted, were escorted thru the streets, where throngs of citizens cheered in encouragement of the "fate that awaited them". After a wild ride on the patient burros they were handcuffed and chained to lampposts and hundreds availed themselves of a close-up inspection. Upon roll call two failed to answer, and when located in the hotel they were dragged from their beds, roped and tied behind automobiles and forced to race up and down the streets. All day long one or another novitiate was forced to take the first outdoor degree. At 12 o'clock, midnight, all gathered at the Elks' home, where the solemn ritual of initiation was given and the boys made good Elks. Following is a list of 'em: For Bessemer Lodge No. 1354—W. J. Jeffery, Joseph J. Horn, Ray W. Smith, E. Stephens, Frank Vail, M. M. Buckley, George T. Gibeaut, Raymond Balzer, Jack Nelson, Jack Meisterman, B. W. Gordon, I. C. Bevel, Harry Alton Pierson, G. Miller, A. E. Sinkfiel, Harold Roberts, J. Summers, Wm. Brown and N. Guynne; for Osawatomie (Kan.) Lodge No. 921—Kenneth Van Zandt, Dave Cohen, J. W. Perrigane, Clarence Jones, George Bloso, G. C. Bartholomew, Luke Turner, Arthur Poggett, J. B. Pendleton, Harry Rose, Edgar J. Malloy, B. C. Serry, M. E. Wagonen, C. L. Jones, E. L. Brook, C. P. Moseley, George E. Murray, F. W. McGivey and Alex Ferguson.

The show arrived Sunday afternoon and had the pleasure (?) of unloading in the rain. An incident occurred Monday morning. Glenn Jones' automobile broke loose, started bucking and headed down hill and into the river before anyone could stop it. The boys got a long rope and rowed out to the machine, put a halfhitch around it and all hands pulled it ashore.

SMITH TURNER
Publicity Engineer).

The Great
COLLINS CAVE EXHIBITION

Going great on fairs. Both city and country people flocking into the great Mystery Exhibition. Did $144 Thursday at the Xenia (O.) Fair last week, with big fairs not yet started.

Exhibition Complete, Now Only $125.00

THE MYSTERY OF CREATION
GREAT EVOLUTION SHOW

MOST POWERFUL THOUGHT-PRODUCING EXHIBITION. BREAKING RECORDS ALSO AT FAIRS AND PARKS.

Complete, Only $125.00

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BEST BET FOR ILLINOIS AND INDIANA FAIRS. Arranged to give 10% to relief of the sufferers. Absolutely most wonderful opportunity for Illinois and Indiana fairs ever offered.

Complete, Only $125.00

Each of the above Walk-Thru Exhibitions contains 24 viewing boxes, 24 great views on colored glass, many enlarged photos for flash, signs, etc., and one large 6x10-ft. canvas banner in oil colors, also one 6x4-ft. light banner on heavy oil cloth for doorway, together with cards, lecture, and all ready to set up. Anyone can operate these great educational attractions. Either show may be framed on only a 10-ft. front and 25-ft. depth. Don't need a tent. Just use a fly 12 ft. by 25 ft. The fair season is here—don't delay. Weight of exhibition complete only 50 lbs. Smallest county fair should gross you $200.00 per week. Did $1,241 with similar exhibition at one big Ohio fair last summer. Wire or mail $25, state clearly which exhibition you want and it will go out same day, remainder collect. Opportunity knocks but once. Pick your show, take advantage of this special offer and order now.

With any exhibition listed above we will include free of charge one-half dozen wonderful views of the Bryan funeral at Washington. These, when shown at the last of your exhibition, make a powerful attraction.

CHAS. T. BUELL & CO.

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THE MYSTICAL CIRCLE

A PERPLEXING, PUZZLING PARADOX
BLACK AND WHITE—MAKE COLORS

BLACK AND WHITE (Nothing Else)—Make colors, hues, shades and tints. Spin this 3½ inch circle, using both hands, and different colors appear. Reverse the spinning and the colors change places. This whirling disc retails at 5c each. Cost $3.40 the gross net. A wonderful advertising novelty. Advertiser's imprint can be placed thereon. Orders placed now cannot be shipped until September. Anticipate your wants, then you can be assured of reasonably prompt deliveries. This, the strangest of novelties, is a "hit" and a SELLER. A Billboard man said: "It's almost unbelievable to see black and white produce green, violet, red and other colors—it's a knockout." Send 10c, silver, for two samples.

CALDWELL NOVELTIES, INC., Bloomfield, N. J.

Donald McGregor Shows

The Donald McGregor Shows experienced rain the first half of their engagement at El Reno, Ok., not opening until Wednesday night, but business as a whole was satisfactory. The show has three more still dates, then starts its line of fairs, the first three being at Frederick, Hollis and Altus. From this State the show goes into Arkansas. Following is a roster of the organization: Staff—Donald McGregor, manager and secretary; Mrs. D. M. McGregor, treasurer; Johnny Moore, general agent; J. C. Shannon, special agent; Tom Blanton, lot superintendent; Frank Williamson, trainmaster; "Kilowatt" Mathews, electrician, and Frank Ward, boss canvasman. The paid attractions and managers—Merry-go-round, "Whitey" Knox; Ell wheel, Jim Dehart; merry mixup, Harry Knox; baby swing, Mrs. Perry; Pit Show, Jack Berge; Fat Folks Show, Frank Williamson; Hawaiian Show, Bill Pearcon; Minstrel Show, Bill Robinson; Flanders Field, "Soldier" Winner; Athletic Show, Jack Ferguson, with Pat O'Malley, Jimmie O'Dare, "Wild Oats" and Gus Roach; Fun House, Jim Perry. Among concessionaires—Mrs. Moore, cookhouse; Mildred Barnes, grab and juice; Mrs. Roberts, popcorn; Bill Roberts, candy floss; Hank King, snow cone; Mal Marcus, 2; Al Johnson, 7; Mrs. Johnson, 1; John Lupko, 1 (novelties); "Dad" Herring, 1; Mrs. McGregor, 3; Gus Davis, 1; "Dutch" Baker, 2; "Waco Red", 1, and Donald McGregor, 2.

J. C. SHANNON (for the Show).

Gold Medal Shows

The stand of the Gold Medal Shows at Columbus, Neb., did not come up to expectations in the way of business, but the next spot, York, Neb., proved very satisfactory during the week ending August 1. On Thursday the show, for the second time this season, dated the Robbins Bros.' Circus. Courtesies were exchanged. The circus gave two matinees and a night show and the carnival did excellent business that day, there being a steady stream of visitors to town from early morning until late afternoon.

Manager H. E. Billick returned Tuesday, at York, from Rockford, Ill., where he had been hurriedly summoned on account of serious illness of his mother. C. A. McClanahan has been putting the finishing touches to his platform water show. Eddie Strassberg recently purchased a new wagon for his cookhouse and last week bought a saddle horse. H. E. Billick's feature attraction, the Dixie Minstrels, has been going over big. "Gully Gully Mike" recently opened up his Arabian Nights show, featuring "Princess Rosa". Included in the performance is Mike's 15 minutes of clever sleight-of-hand tricks. A new banner has arrived for the Collins show, greatly adding to the appearance of the midway.

WILLIAM ZEIDLER (for the Show).

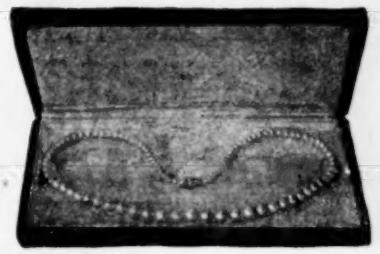
Photo Rings. Assorted Pictures. No. B190. Platinoid finish, white stone. Per Gross, $20.00.

No. B191 — Ladies' Ring. Platinoid finish, assorted colored stones. Fancy mounting. Per Gross, $9.00.

EACH $3.95

No. B195—TAMBOUR Mantel Clock, 22-in. base. Comes in mahogany, bronze or marble finish. Has good American-made movement. 6-in. silver dial. Each, $3.95.

EACH $3.95



No. B193—Pearls. Indestructible, 24-in. Fancy stone-set clasp. In satin-lined plush box. Complete, Each, 60c.

No. B192 Scarf Pins. Asstd. gold-plated Scarf Pins and Rings. Gross, 65c.

Watch No. B194 — Gold-Plated Men's Watch. Gold dial. Each, $1.25. Sample, $1.45.

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IN POWDER--add cold water and sugar

Our Fruit Drink powders are made from the finest and purest materials. Fully Guaranteed under the Pure Food Laws. They do NOT spoil or become sticky--will keep until you are ready to use them.

Orangeade, Lemon, Cherry, Grape

1½-lb. Can Price Only $1.65 6 for $9.50 All Postpaid

Double Strength—One Can Makes Two Barrels, 1500 Large Glasses, 1800 medium size. Satisfaction guaranteed. Trial (30 glass) package 15c, two for 25c, postpaid. Orders filled immediately. Remit by money orders.

GOOD & WRIGHT, 4113 W. Adams St. CHICAGO, ILL.

Note These Low Prices

BLANKETS	Each.	Each in Case Lots.
Crown Indian and Check Design. Come Assorted, 66x80	$2.50	$2.50
Esmond Indian, 64x78	3.00	2.85
Grade Indian, 64x78	2.75	2.65
Esmond Famous 2-in-1, 66x80	3.50	3.25
Beacon Wigwam, 60x80	3.50	3.50
Nashua Part Wool, 66x84	2.25	2.25

SHAWLS	Each.
Crown Indian, Assorted Patterns, 68x80	$3.50
Nashua Indian, 66x84	3.50
Beacon, 60x80, Kismet & Wigwam	4.35
Esmond Famous 2-in-1. Large new Cheek Designs, 66x80	4.50
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Write for our complete 1925 Catalogue of Dolls, Chinese Baskets, Silverware, Chinese Parasols, Silk Umbrellas, Wheels and Paddles. Complete Line of Wellington-Stone Lamps.

ORIENTAL NOVELTY CO.

28 West Third Street, CINCINNATI, O.

GOOD BYE--CLOSED TERRITORY

Pace's "Hand Book" Fortune Telling Vender Solves the Problem

Special combination of reels. Your fortune told and a package of mints (if desired) with every spin of the reels. Straight money play; no checks or money payout. Payout cup absolutely sealed. A mint vender and fortune teller pure and simple. But—A special payout card for your special friends and customers. GOING LIKE WILD-FIRE—OPENS NEW TERRITORY. As profitable as the old style check and money vender.

Can be converted to old style vender in 30 minutes. Arranged in Mills or Jennings Venders. Sample Machine, $75.00; Lots of five, $70.00. ORDER TODAY—BE THE FIRST IN YOUR TERRITORY—$10.00 to $50.00 weekly.

5c Brass Checks, $10.00 per 1,000; 25c Checks, $1.50 per 100. Metal Stands, $5.00 each. Cash Boxes, $1.00. 2,000 or 3,600 hole Salesboards, Dozen, $15.00. Jennings Cabinets, $10.00. Jennings Coin Chutes, $6.50. Mills or Jennings Mint Chutes, $3.50; with complete attachments for converting Bells to Venders, $10.00.

Jennings Venders, Serials 20 to 30,000, $70.00. Lots 5 or more, $67.50. Serials 35,000, $84.50. Ten or more, $80.00. Nickel Bells, $55.00. Lots of 5, $50.00. Quarter Bells, $85.00. Lots of 5, $80.00.

Mills O. K. Venders, 108,000 to 110,000, $70.00; five at $67.50. Serials 80,000-95,000, $65.00. Mills 5c Bells, $55.00; lots of 5, $50.00. Quarters, $80.00

Mills Daveys 5c Play, $75.00. Quarter Play, $85.00. Ben Hur or Brownie Jackpots, $65.00. Mills new late Target Practice, $11.50; lots of 10 for $10.50.

New Machines, any kind, at less than factory prices. We sold operators over 500 Machines in the month of July. WHY? Because our machines are better than new machines and we guarantee satisfaction.

WE WILL TRADE OR PAY CASH FOR ANY MACHINES YOU HAVE TO OFFER

Write, phone or wire for our latest Bulletin on New and Used Machines.

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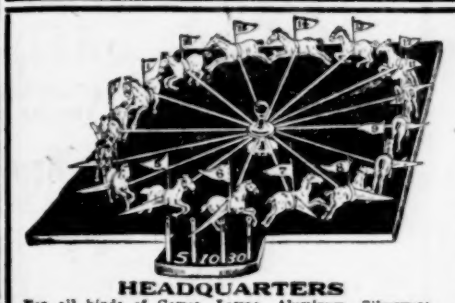
Only One Factory in America Ships As Many Machines Daily As We Do.



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Silver Horse Track

16 silver-plated horses, mounted on a 36x36 fold-up board. The newest and best game of the day. Price complete, with enamel cloth layout

$75.00

25% deposit, balance C. O. D.

BEANO or CORN GAME

The Fastest and Best of All.

Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....$ 5.00
70-PLAYER LAYOUT..... 10.00

SLACK MFG. CO. — 128 W. LAKE ST. — CHICAGO, ILL.

No. 4

BADGES—BUTTONS—PENNANTS—SOUVENIRS

COMMITTEES—CELEBRATION OFFICIALS—CONCESSIONAIRES—STREETMEN!

Our Specials for Home Comings, Old Home Week Celebrations, Parades, Carnivals, Fairs, Picnics, Reunions, etc., always prove WINNERS.

No. 4 Bells.		No. 5 Bdg.	
250	$9.00 per 100	250	$ 8.00 per 100
500	8.00 per 100	500	7.00 per 100
1000	7.50 per 100	1000	6.50 per 100
3000	70.00	3000	55.00
	65.00 per 1000		50.00 per 1000

Special designs to order. Write us about your coming celebration. We will submit samples—give us suggestions.

An attractive badge or button is always in demand.

COMIC BUTTONS, $1.25 per 100, $12.00 per 1,000. One-third deposit with order, balance C. O. D.

CAMMALL BADGE CO., 295 Washington St., BOSTON, MASS.

No. 5

TWO-MANTLE LANTERN

Each

400 c. p.....$7.00

For 30 days only 6.50

In lots of 3 or more... 6.00

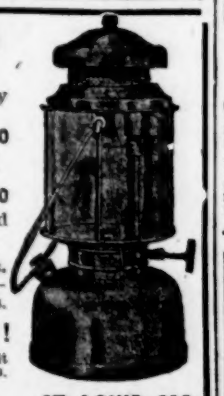
STORM KING LANTERN

Known to every showman.

Each $6.00

We will offer for 30 days only at.... 5.50

Order now and save money.



Special Prices on Cook-House Outfits.

Send for Special Prices for Cook-House Burners, Hollow Wire and Tanks.

FAIR SECRETARIES, TAKE NOTICE!

Do your own lighting, or we will contract to do it for you and save you big money. Write for particulars.

WINDHORST SUPPLY COMPANY, 1426 Chestnut Street, ST. LOUIS, MO.

DEMONSTRATORS AND AGENTS WANTED TO SELL OUR BAMBOO FOUNTAIN PENS. Make from $25.00 to $50.00 a Day

Screw top with smooth point. For demonstration and services they are the finest on the market. It retails regularly for $1.00, and it will cost our agents less than 25c in quantity. Many agents and demonstrators sell from 50 to 100 Fountain Pens a day. Look at all the profit, and you can do the same. If you cannot find jobbers handling our pens, send 50c direct to us for sample and ask for quantity prices as well as our price list for over 40 different articles which may interest you. We can furnish you with advertising matter showing exact size of the Bamboo Fountain Pens, with space for your name and address. We can also furnish you with an easel displaying Fountain Pens and to stores and demonstrators, who wish to use them, we can give to you free of charge with an order of not less than three dozen Fountain Pens Extra Points; always on hand for immediate delivery. 25% cash must accompany all C. O. D. orders.

JAPANESE MANUFACTURERS SYNDICATE, INC., 19 So. Wells St., Chicago.

FLASHY DOLLS

For the Fair Season at Cut Prices

SHEBA DOLLS—With Best Plume Dresses, all hand painted in assorted colors ..... 32c Each
(Packed 40 to 75 to a Barrel.)

CALIFORNIA HAIR DOLLS (as illustrated), with best Plume Dresses, long, curly Wigs. All hand painted in assorted colors ..... 35c Each
(Packed 40 to 75 to a Barrel.)

VASES—18 In. High, in Assorted Colors and Designs..30c Each
BEARS—6 In. High ..... 15c Each
DOGS—9 In. High ..... 12½c Each
HAIR SQUATS, 12½c Each. LAMP DOLLS, 65c Each. 4-Inch SQUATS (no Hair), 4c Each.

One-third cash deposit with order, balance C. O. D.

American Doll Company

1313-15 North Broadway, ST. LOUIS, MO.

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Urn Burners (like cut), pressure only.
4 Inch.....$4.25
5 Inch 5.50

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Dept. 15, 550 West 42nd Street, New York City

NO. 12½ Special

NEW STYLES IN CRETONNE WATERPROOF APRONS

America's Lowest Prices

Archer Aprons have become noted for their attractive rubberized cretonne patterns. Special apron at left has 1½-inch neckband same material as apron. One pocket. Edges of neckband, pocket and edges of apron bound with blue bias binding.

No. 12-½ Special, $3.50 Dozen

Sample 50 Cents

Women will want the shoulder-strap aprons as soon as they see them! Wide shoulder straps same material as apron. Two pockets. Edges of shoulder straps, pockets and apron bound with blue bias binding. Blue tie-back strings. An unusual value to sell at $1.00.

No. 5 Apron, $4.75 Dozen

Sample 75 Cents

Terms: 25% deposit, balance C. O. D. F. O. B. Chicago

ARCHER MFG. CO.

5853 S. Kedzie Ave., Chicago

NO. 5

Miller Bros.' Shows

After a week of good business at Gloucester, Mass., Miller Bros.' Shows played Salem for the Elks' Charity Fund Drive, located on the city playgrounds, the first time this location had been granted to any show, a special permit having been passed by the city council to the Elks. The advance ticket sale was very heavy by the promotion committee, under direction of the show's new promoter, Harry Belmar, who also arranged for a special parade on Monday night with 65 special automobiles in Elk colors, headed by the show band.

At Gloucester the shows played under the auspices of the Moose Building Fund. On Saturday night so many people visited the grounds that a special detail of police was required to handle the traffic. The Moose committee, in conjunction with the shows' general agent, Clay Greene, left nothing undone to please the throngs that attended the shows. Bill Lewis, with the Athletic Show, did wonderful business, charging 50 cents admission and turned hundreds away, the top not being large enough to accommodate the people. About 50 contestants were locally obtained for the amateur diving contest and Mr. Miller presented the winners with beautiful loving cups. Clay Greene was compelled to handle the automobile and ring contests, owing to two of the show's special agents being out of the running, Mr. Burton being sick in Salem. All of which is according to an executive of the above shows.

Orange Bros.' Circus

The Orange Bros.' Circus encountered a rainy week in Minnesota informs J. W. Bonhomme with the show. Five parades were made in a downpour of rain, but business was exceptionally good. "Doc" E. W. Swing, of high-pitch fame, joined recently, having the advertising banners and entertaining the visitors. Three lions were born August 3, there now being 12 with the outfit. Candy Butcher Downs, late of the Gollmar Bros.' Circus, has joined. Richard Ybarra has enlarged his band to 15 pieces and recently received a new selection of popular music. Chef McFarland has returned and is giving the folks good menus in the cookhouse. Capt. Wayland Stokes recently presented a fine auto to his wife as a birthday gift. Cupid the pony with the human brain, worked by Billy Bryant, is going over big. At Lanesboro, Minn., a big platform dance was given on the circus grounds and some of the circus folks participated. Manager William Newton, Jr., had many visitors the past week. Henry Newton, brother of the veteran, Lucky Bill Newton, recently brought a host of friends and schoolmates of William, Jr., to the show. The Orange show will turn southward and remain out until Christmas.

Accidents to Vaude. Artistes Necessitate "Time Out"

(*Continued from page* 16)

ber of Barney Rapp's Victor Orchestra, while playing a vaudeville engagement at Poli's Palace Theater here the past week, fell down a flight of stairs in the theater shortly before he was to report for his act and broke his leg. He was removed to Bridgeport Hospital, where he is reported to be resting comfortably. A peculiar coincidence is that the week before Fay Mason, of the team of Mason and Cole, while playing the same house, and also just before time for her act, was stricken with potomaine poisoning, which necessitated the act missing a number of days.

GREAT ENGLAND SHOWS WANT

FOR NORWOOD, MO., FAIR, AUG. 17 TO 22

Merry-Go-Round, Ferris Wheel and other Rides, Grind Shows, Five or Ten-in-One. Concessions come on. No exclusive. Novelties open. Lamar (Mo.) Fair, Nevada (Mo.) Fair, Weaubleau (Mo.) Fair; then Arkansas and Louisiana Fairs. Out all winter. WANT real Concession Agents. Bob Sickles, wire. Seymour, Mo., August 10 to 15. Wire; no time to write.

GENERAL AGENT AT LIBERTY

All essentials. Years of experience. Thoroughly capable any executive position, ahead or back of any indoor or outdoor attraction. Past two seasons general agent McIntyre's Fraternal Circus. Can join on wire. Address HARRY E. CRANDELL, 5111 Cooper Ave., Detroit, Michigan.

Old Variety Days

By WILL H. LOCKE

Hi Tom Long's contribution, *Looking Back*, opens the Gates of Memory to a few years prior to the period he refers to. I well remember those San Antonio houses, the Fashion, the Washington, the Bella Union—and even the Grey Mule, the latter house being occupied by colored performers generally. That was about 1888. There were some good people in those days—Chas. K. Knight, Adolph Gonzales, Danny Creelan, Wiley Hamilton, the Diamond Sisters and many others.

My early boyhood was spent in those old theaters and among those wonderful people, many of whom were the Salt of the Earth. My cousin, Kitty Whitland, was one of the best-known variety performers of her day—a headliner in the best of them from Hanlon's in Chicago to Tony Pastor's in New York. As a little boy I traveled with her at times and thus absorbed the atmosphere of those old theaters. Kitty Whitland and Sadie Hasson joined hands and the sister team of Whitland and Hasson was featured everywhere. Afterward Sadie Hasson was starred by Joe J. Dowling in a big road production of his famous melodrama, *Nobody's Claim*. Her daughter, Lottie, and I were kids together—I often wonder what became of the dear little girl!

For several years Kitty Whitland was a favorite in the stocks of those old houses down in Texas. There was L. M. Bell's at Austin, Chas. Neimeyer's at Dallas and Geo. Holland's "My Theater" at Fort Worth. Those friends of my boyhood were fine people. There was C. C. Mathews, all-round circus performer and acrobat—and no finer, cleaner man ever wore spangles. The Jerome Brothers—Tommy and Wally—Tommy was afterward known as Tom Fay. It was he who taught me clog dancing, splits, nip-ups, flip-flaps, etc. There were Zamora and Johnson, aerialists from Orris Bros. down in Mexico. Juan Zamora taught me a single trapeze act. There was Shang Griffith, comedian; Horace Wambold, banjoist; Hank Robinson, song-and-dance man; Jenny Morton, serio comic; Helen Jewel, dancer; Lottie Archer and Johnny Pierce, dancers—these people and my cousin taught me jig, reel, walk-around and other dancing and much that has helped me thru life's struggles.

There were Sammy Parker and his sister, The LaVarnies, Joe Mendel and Bertha Trent with their concertina and wooden shoes, John Burns and many others. Kitty Whitland is sleeping in God's little acre at Colorado City, Tex. Tom Fay made his final exit at Kansas City a few years ago. Where are the others? Some of them must still be with us. Altho with whitening hair and tottering limbs they are still big, wonderful people at heart!

The Late Comer White Was Employee in Good Standing

(*Continued from page* 9)

fell to his death from a window of his apartment a week ago, was an employee in good standing at the time of the accident, according to Howard Waugh, who today assumed management of Universal's new acquisition, the Alhambra Theater, here. Mr. Waugh, who was manager of the Howard at Atlanta at the time of White's death, informed *The Billboard* that the account of the accident in a trade paper (not *The Billboard*) erroneously created the impression that White had been discharged just prior to his death, lending color to the suicide theory. Waugh eulogizes the deceased as an efficient publicity man, whose loss was painfully felt by his associates. The same account also stated that Manager Waugh had also been dismissed that day. Correspondence in Mr. Waugh's possessions shows that on the contrary the Paramount offices, operators of the house, very regretfully accepted his resignation to become manager of the big Milwaukee theater.

New M. P. O. Wage Scale Effective Sept. 1 in Denver

Denver, Col., Aug. 8.—The Denver Moving Picture Machine Operators' Union has filed notice of a new wage scale, effective September 1, with the State Industrial Commission. The new scale fixes in detail working conditions in the various classes of theaters in Denver. The working day is fixed at six and one-half hours and the week at six days.

The weekly wage runs from $63.70 for vaudeville and larger motion picture houses to $52.50 in movie houses charging an admission of 15 cents or less, time and a half being demanded for overtime.

"The Cat and the Canary" To End Engagement Aug. 15

Chicago, Aug. 6.—*The Cat and the Canary* will end its engagement at the Central Theater August 15. The play has done a remarkable business for six weeks. The evening of August 16 will witness the Chicago premiere of *Why Men Leave Home*.

Plans for Garrick Theater, Milwaukee, Not Made Yet

Milwaukee, Wis., Aug. 8.—F. C. Gross today informed *The Billboard* that despite conflicting rumors regarding the future of the Garrick Theater no plans for the coming season have been made. The Garrick holds the distinction of being the only local theater to keep a show for more than two consecutive weeks, having exceeded that period by 13 weeks when *Abie's Irish Rose* played here. Several propositions have been made Mr. Gross since the expiration of the lease held by Eric Karle. He has decided not to definitely fix the future policy until these have been carefully considered.

Rochester Theater Man Wants Partnership Dissolved

Rochester, N. Y., Aug. 8.—Alleging that he has been "frozen out" in the management of the Plymouth Theater, motion picture house, and that his partners are conducting the place "improvidently and negligently," Harry Tishcoff has brought suit for the dissolution of his partnership with Isadore Rubin and Morris Bachmuth of this city. Tishcoff asks for an accounting from February 27, when the three leased the theater from Bernard Lipson.

Fete To Mark Opening Of New Uptown Theater

Chicago, Aug. 6.—A week of celebration in the neighborhood of Broadway and Lawrence avenue will mark the opening of the new Balaban & Katz Uptown Theater which will open its doors August 17. The celebration will take the form of street pageantry and carnival features with profuse outdoor decorations. About $75,000 has been raised by business men for the celebration.

New Utah Theater Opens

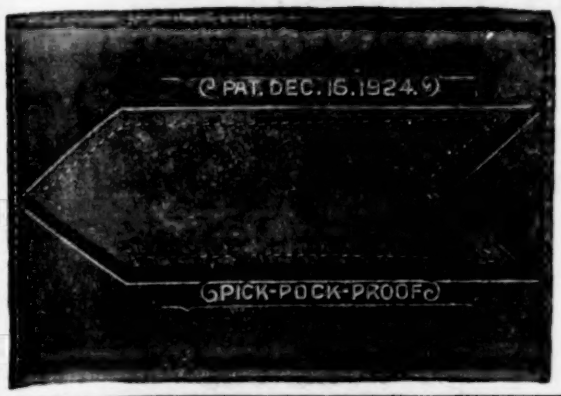
Salt Lake City, Utah, Aug. 6.—The Orpheum Theater opened last Saturday as a motion picture palace. This theater, one of the most beautiful in Salt Lake City, is now operated under direction of Ackerman & Harris. Edwin L. Morris, of San Francisco, is manager. The policy will be first and second-run pictures, changing four times a week.

To Stage Pageant in South

New Orleans, Aug. 8.—Pascagoula, Miss., a neighboring suburb, will stage a pageant of Industry and Progress at the Athenaeum, this city, September 15. Twenty-five firms will display the products of their plants. Citizens of several Gulf Coast cities have subscribed funds to defray the expenses. The exhibit will be under supervision of Harry Fitzpatrick.

Actor Taking Masonic Degrees

New Orleans, Aug. 8.—Billy House, popular comedian, playing in musical comedy at the Palace Theater, is taking the consistory degree in this city at the request of his Masonic Lodge in Oklahoma. It is said that Mr. House will make application to the Shrine in New Orleans when he has completed his degrees.



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An Easy, Quick Clean-Up can be made by Concessionaires, Carnival and Fair Workers. Big Money in this. It's new. It's needed. Agents, Salesmen and Jobbers—Get in on the ground floor by writing or wiring us just as soon as you see this announcement! Price $36.00 a Gross and up. Sample 50c. One-third deposit on C. O. D. orders.

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NEW LITE HOUSE NOVELTY LAMPS. Dozen	$12.00
BRIDGE LAMPS, Complete With Shades. Each	8.75
JUNIOR LAMPS, Complete With Shades. Each	8.00
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2-LB. CEDAR CHESTS, With Locks and Keys. Dozen	12.00
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CHINESE HAND-PAINTED TEA SETS (23 Pieces). Set	3.50
DISPLAY CASES FOR TEA SETS. Each	4.25
8-QUART PANELED PRESERVE KETTLES. Dozen	7.90
15½-INCH OVAL ROASTERS. Dozen	10.25
34-PIECE ALUMINUM DEAL (All Big Pieces). Deal	24.50
SHEBA DOLLS, With Full Plumes (50 to a Barrel). Each	.40
ASSORTED VASES. Dozen	5.00
LAMP DOLLS. Each	.75
CHINESE BASKETS (3 to Nest). Nest	2.25
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Wish To Announce That They Will Play a Circuit of 10 of the Best Day and Night Fairs in Canada, Including

GREATER KINGSTON EXHIBITION

Starting August 24th

WANTED—CONCESSIONS OF ALL KINDS. CONCESSIONAIRES, read that top line over again. We are booking WHEELS for all of our Fairs. This is the first time in fifteen years. If you are after the money, it's here in Canada. CAN PLACE any kind of Grind Stores. Novelties are open. CAN PLACE FIRST-CLASS COOK HOUSE. Ullman and Marlette, wire. FOREMAN FOR TRAVER BABY SEAPLANE. Must know his business. Top salary to good man. WANTED—SHOWS OF MERIT, especially Motordrome, Musical Comedy, One-Ring Circus or Monkey Speedway. Showmen with real Shows, with or without their own outfits, will get big money at our Fairs. Have complete Athletic Outfit. Geo. Walker, Cyclone Thompson, wire. Wire, write Fort and Green Streets, Detroit, Mich., this week; Fort and Ferdinand, Detroit, Mich., week August 17; then Canada.

Wanted To Book

Rides for Southern Fairs and Celebrations. I will take you to Florida and bring you back. And we contract and operate in towns and cities that are closed against Carnivals. Ride Owners, you will clear more money with me in any one week than you will make with a Carnival in a month. Address

E. W. WEAVER'S ATTRACTIONS

Monongahela Hotel, Brownsville, Pa., Until August 23d.

Noble C. Fairly Shows

Want to hear from a good money-making Show. CAN PLACE a few more Concessions. Must be legitimate. This show will positively go south. Week August 10, South St. Joseph, Mo. To follow: Leavenworth, Kan.; Platte City, Mo., Fair. All Fairs to follow. Address all mail

NOBLE C. FAIRLY.

LIPPA AMUSEMENT CO. WANTS

A good Straight Man or a good Comic. Prefer Teams. Wife for chorus. Pay day every week. Good treatment. Can offer work up to Christmas to good people. Can use three more Chorus Girls. Join on wire. Baraga, Mich., this week; Negaunee next week.

GREAT MT. AIRY FAIR, MT. AIRY, MD.

AUGUST 19, 20, 21, 22, 1925. DAY AND NIGHT.

WANT SHOWS, RIDES AND CONCESSIONS. No Ex. excepting Novelties. TEN OTHER FAIRS TO FOLLOW. JOHN T. McCASLIN, 123 E. Baltimore St., Baltimore, Maryland.

K. I. O. Celebration

ROUGHRIDERS' LOT, NEWPORT, KY.,

2 SATURDAYS—August 15-17-18-19-20-21-22—2 SATURDAYS

RIDES, SHOWS AND CONCESSIONS.

Address J. F. DENNERT, 908 Scott Street, Covington, Ky. Phone, Covington, 1724.

LOS ANGELES

WILL J. FARLEY

Los Angeles, Aug. 4.—With the summer season winding its way to the end business still keeps up fairly well in all branches of the amusement business. Greater Movie Week was ushered in August 1 with a monster parade thru the down-town streets.

Mrs. J. L. Karnes left Los Angeles July 27 to take up her duties again on the Wortham Shows assisting her husband.

Mrs. George Hines is busy these days in Venice, assisting in putting over a bond issue for the building of an auditorium, which will enable a better presentation of all theatricals in this city.

Sheldon Barrett, who owns and operates Lincoln Park Amusement Company, will open his new riding device termed the Fox Chase early in September. Business at his park has been good the entire summer.

Riza Royce, who has scored heavily on Broadway in the last few years, has given up the stage for screen work and signed a contract with the B. F. Schulberg productions.

Louis Lee, who has been successful in the amusements of Redondo Beach, has taken over the management of the Spikes Bros.' Pods-o'-Pepper Orchestra.

The secretary of the Pacific Coast Showmen's Association was instructed at the last meeting to extend to all members of the Ringling-Barnum Shows an invitation to make the quarters of the club theirs during their stay here in September.

Lee Teller has located for the balance of the season on the Foley & Burk Shows.

Doc Slocum, oldest of the modern magicians, is convalescent at his hotel here after an illness of several weeks.

Harry Woods, who has been recovering from his injuries sustained while making a picture, will leave the Angelus Hospital shortly to resume his work at the studio.

Harry C. Robinson is spending a few weeks in Honolulu.

William S. Hart announces the engagement of Wallace Kerrigan as production manager for his first picture, *Tumble-Weeds*, for United Artists.

Charles F. Curran writes that he has a new production called the Washaw Indian Medicine Company, playing Nebraska, and is going over nicely.

Rolling Home is the attraction destined to open the new Majestic Theater under the management of Michael Corper. Edward Everette Horton will carry the lead, with Ruth Rennick his leading lady.

Harry Earles (midget), who is appearing in the picture *The Unholy Three*, now playing Los Angeles, is the talk of the city, especially among the showmen who know him best. Not one has missed seeing the picture and all agree that he is the best part of the cast.

Dorothy Phillips will not appear on the legitimate stage in New York as was first announced. The emotional actress has declined the offer of Wm. A. Brady. Miss Phillips will remain in Hollywood, where she recently purchased a mansion.

The loss of William H. Donaldson is keenly felt by all showmen, who feel they have lost one who was a brother and a champion. Thru life his first thought was of the betterment of the show business.

WANTED

Carnival Company. Three Rides preferred. Also Concessions of all kinds for American Legion Carnival, August 31 to September 5, inclusive. Mansfield, Ill.

Advertise in The Billboard—you'll be satisfied with results.

NOVELTIES

PUT PEP INTO YOUR PARTY

1000	Serpentines (best make) Asst.	$2.50
50	Lb. Bag of Select Confetti. Per bag	4.00
100	Asst. Bags (big pkgs.) Select Confetti.	2.50
100	Jazz Kazoos, 1,000 for $27.50:	3.25
100	Asst. Large Squawking Balloons	2.50
100	Paper Hats. Asst. Designs and Colors, No. 1, $2.50; No. 2, $3.75; No. 6 for	7.50
100	Wood Ratchet Crickets (strong)	3.50
100	Trick Shakers, decorated sticks	3.25
100	Pan Rattles (lithographed)	3.25
100	Wooden Pipe Whistles (painted)	3.75
150	Novelty Cricket Fans (designed) for	4.50
100	Tissue Paper Parasols, Asst., for	4.00
100	Snake Blowouts (long)	2.75
100	Hawaiian Novelty Bobbing Dolls	3.75
100	Wife Beaters (good noisemakers)	3.00
100	Papa-Mama Crying Horns	3.50

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620 St. Clair, West Cleveland, O.

Terms: 25% with all orders over $10.00. Money order in full with orders less than $10.00. It is best to certify personal checks.

AGENTS WANTED—MAKE FROM $15.00 TO $25.00 A DAY Selling Genuine Plate Glass Electric Mirrors.

Sell everywhere. The greatest thing out for Concessions at Carnivals and Fairs. PRICE, $2.50 AND UP. Write today for Circular. Packed 6 and 12 to the crate. Immediate delivery. 25% deposit required on C. O. D. orders. REPUBLIC GLASS CO., 1504 Blue Island Ave., Chicago, Ill.

FAIR WORKERS

LOOK AT THESE PRICES

New style, wooden top, side strap, nickel ferrule. ½x36 in. Per 100	$10.00
Ivorine Ball Tops, side strap, nickel ferrule. ½x36 in. Per 100	$8.50
Kiddie Canes, ¼x34 and 27 in., wooden head, silk tassel, nickel ferrule Per 100	$8.50
Same size, ivorine, ball top, side straps. Per 100	$7.00
Boys' Canes. Amberine crook handles. Per 100	$9.50

Tops and Canes are highly polished, assorted colors. Send $1.00 for 6 assorted samples.

50% deposit, balance C. O. D.

NOVELTY CANE MFG. CO.,
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This Is Positively The Best

SLUM JEWELRY

Offering We Have Ever Made

OUR GREATEST FACTORY CLOSE-OUT

1850 Gross Only

Brooches, Collar Button Sets, Vanity Pin Sets, Bar Pins, Scarf Pins, etc., etc. All on clean Bristol Cards. Cost from $4.50 to $8.00 per gross to produce. If not the greatest jewelry value you ever got, keep the shipment for your trouble and we will willingly make refund. WHILE THEY LAST.

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New York City Booked Solid For 12 Weeks! You All Know This One

MONSTER SUMMER FESTIVAL AND CELEBRATION

14—DAYS—14 AUGUST 17th TO 30th, Including 2—Sundays—2 14—NIGHTS—14

Second and Freeman Aves., Long Island City, New York. This Location Right Off Queensboro Bridge Plaza

DECORATIONS BANDS PARADES FREE ACTS

For particulars write, wire, phone, call
MANHATTAN EXPOSITION SHOWS
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Phone: Circle 3094.
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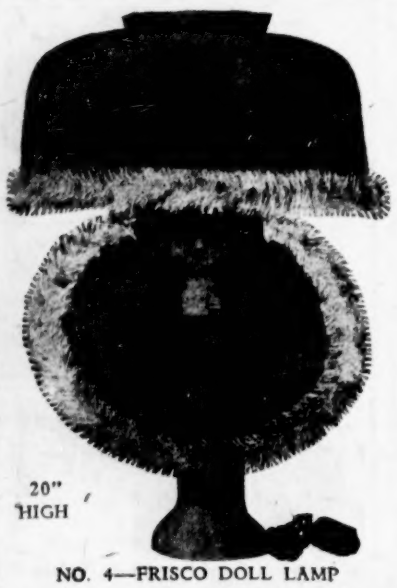
Advertised like a circus for fifteen miles. Population of Long Island City 75,000, and a drawing population of 100,000. New York City, Brooklyn and Bronx dates to follow, on the streets. Everybody boosting this event.

FAIR TREATMENT TO ALL

4 RIDES AND 4 SHOWS
Already booked from the Gerard Greater Shows. Ike Weinberg booked with us with
THREE CONCESSIONS

CONCESSIONS
All open; no exclusives—What have you?

STOP! READ! LOOK! LISTEN!



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BOURBON COUNTY AGRICULTURAL FAIR

SEPTEMBER 1, 2, 3, 4, 5, PARIS, KY. FIVE BIG DAYS AND NIGHTS, FIVE.
WANT SHOWS, RIDES AND CONCESSIONS

Will give good proposition to all Shows and Rides. Five other big ones to follow. If you contract for this one you will get the cream of others. Conditions are wonderful. George Kitchen, Billy Young, Ed Knauff, Frenchie, the Snake King; Bill Hamilton, Enoch Butcher, George Lucas, all wire. WILL BOOK organized Plantation Show, one with complete outfit. 70-30. What do you think of this one? Georgetown, Ky., to follow. Maiden fair. Address all mail and wires SOUTHLAND EXPOSITION CO.

J. J. PAGE SHOWS
Want

Cookhouse to join at once. H. B. Aldrich, answer. Want Merry-Go-Round for balance of season. Want Ten-in-One Show. We will furnish new top. Also want one more Kiddie Ride. Legitimate Concessions of all kinds wanted. Address Williamson, W. Va., week August 10th; followed by long string of good Southern fairs.

Morehouse, Missouri, Baseball Celebration

WEEK AUGUST 17TH.

Wants Shows, Rides and Concessions. Can use Carnival. Big Pay-day. Wheels open. Main Street location. Wire for space. Wheels, $20.00; Stores, $15.00.

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

ALLEN, EDWARD M.,
Owner Allen Entertainment Enterprises.
Complainants: Guy M. Hauff, Chet Umpbley, Geo. Keystone and Tony Moreno, of *Varieties of* 1926, tabloid show.

KIRKWOOD AND KIRKWOOD,
Performers.
Complainant, Verner Hicks, Manager Valley Theater, Spring Valley, Ill.

Hagenbeck-Wallace Circus

Has Late Arrival at Quincy, Ill.—Showfolk Entertained by the Nemos

The Hagenbeck-Wallace Circus, due at Quincy, Ill., from Springfield 7 a.m., Sunday, August 2, did not arrive until 12:30 noon on account of horses getting down in the cars, inform Mr. and Mrs. Carl Nemo, of that city, former troupers. They went to the cars in their auto and took William Wells, equestrian director, and wife, and Mr. and Mrs. Fred DeMars to their home for dinner. The afternoon show started at 5:20 p.m. and the evening performance 8:30. Most of the showfolk ate supper with their makeups on, especially the clowns. Following the evening show Mr. and Mrs. Wells, Mr. and Mrs. DeMars and Julian Rogers, prima donna, were taken to the home of the Nemos for a midnight spread. The Nemos' last year on the road was with the John Robinson Circus in 1914. Since then they have been operating a grocery and meat market at Quincy and doing fine. They report that the H.-W. Show is a clean and fast-moving organization.

Among New York Office Callers

New York, Aug. 8.—Among callers at the New York offices of *The Billboard* the past week were Harry Armstrong, W. P. O'Grote, Richard Pitrot, W. M. Hale, A. Solomon, Chas. E. Hudspath, A. Rubin, Oliver W. Holton, Con Colleano, R. S. Uzzell, Felix Blei, G. L. Wade, Prof. Wm. Bartel, Hubbard Nye, Ali Pasha, Ben Williams, Leo Reisman, Jack Weinberg, Chas. Collins, Arthur W. Hill, Buddy Ryan, Keno, Wm. C. Fleming, Sascha, DePhil and DePhil, Morris Miller, Wm. Bremmerman, Bert Perkins, Dave Rose, J. E. (Josh) Pool, Hamda Ben, Frank Bacon, Emil Geib and Tom Singleton.

Will Benefit Circuses

La Crosse, Wis., Aug. 8.—Looking forward to the time when the city will want a site for an auditorium, community center, circus grounds and for other purposes, the common council this week voted to obtain an option on the remaining 29 acres in the swamp between the causeway and the railroad tracks which skirt the shore of Black River. The tract desired includes all the swamp land lying west of the causeway. It appears as if the deal will go thru. La Crosse surely needs a circus lot.

FOR SALE

Creamed Ice Machine, complete. Cost $250.00; will sell for $75.00. Reason for selling, sickness. MRS. IDA GUTHRIE, care Billboard, Cincinnati, Ohio.

BIG MARDI GRAS

Week August 17th to 22d, Chicopee Falls, Mass.

Want Shows, Rides and Concessions

JOHNNY MONKS, 70 Factory St., Willimansett, Massachusetts.

WANTED

Shows, Rides and Concessions for Duquoin, Ill., August 17th, benefit of American Legion; week of August 24th Carbondale, Ill., Firemen's Celebration, and other good spots. Address G. F. LITTS SHOWS, Benton, Illinois.

A Most Remarkable Offer

Made by the Largest Needle House. Read—Inside Back Cover.

AT LIBERTY, BRUCE MATHESON

CORNET. Union scale. Ticket if you know me. 122 W. 9th St., Cincinnati, Ohio.

WANTED

Side-Show Acts: Punch, Ventriloquist, Sword Swallower, Fire Eater or any Novelty Act. Wire MILT ROBBINS, Robbins Bros.' Circus, Seneca, Kan., Aug. 14; Hiawatha, Kan, 15; Nebraska City, Neb., 17.

WANTED QUICK

On account of disappointment, Wagon Show Agent. Must drive Ford and use brush. Fred Brown, wire. Family Band that can do several Circus or Concert Acts. State salary. Pay your wires. All winter's work in Florida. Wire WALSH BROS., Hazel, Ky., August 15. Permanent address, Box 104, Cottondale, Florida.

Wanted a FEATURE Free Act

FOR WEEK OF SEPTEMBER 15 TO 18.
Will pay the price for a real Act.
DODGE COUNTY FAIR ASSOCIATION,
O. A. ERICKSON, Secy. Kasson, Minn.

Hamburg, New York

Aug. 31-Sept. 5, Inclusive

CONCESSIONS

WARREN T. GRESSMAN, Supt.,
20 Center Street - Hamburg.
8 Miles From Buffalo

A. N. RICE

Kansas City, Mo.

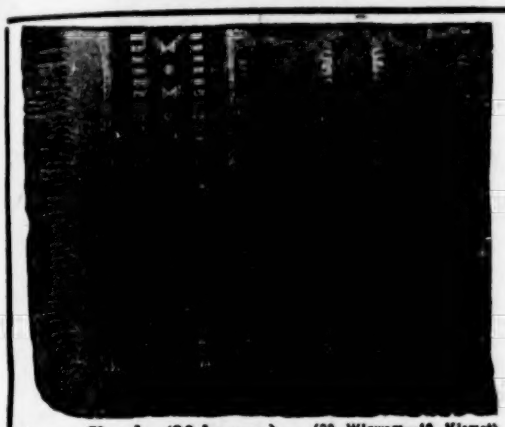
Will Have a

Special Announcement

To

CONCESSIONERS

Watch for Our Ad Next Week on Inside Back Cover Page



Beacon Shawls (30 in case) (20 Wigwam—10 Kismet) Our Assortment of Colors Best.
$4.50 Each—25% Deposit

FALL SPECIALS

New Items For Corn Games

SEND FOR PRICES

LAMPS
ALUMINUM
SILVERWARE
CLOCKS
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CEDAR CHESTS. ETC.

EVERYTHING THE CONCESSIONAIRE REQUIRES.

America's Largest Exclusive Concession House.

DIRECT SALES AND SERVICE COMPANY
24-26-28 W. Washington St. (A. F. Beard, Mgr.) Chicago, Ill.

Hendryx Cages
NO. 274
$2.25 F. O. B. Factory
$2.40 F. O. B. Chicago
(1 Dozen in Case)

Fireworks Important Part of Eastern Fairs

Boston, Aug. 8.—Fireworks are getting to play an important part in fairs thruout New England and the East, in the opinion of Henry L. Rapp, of the American Fireworks Company of this city, who has just returned from a business trip. This firm will supply the pyrotechnic displays at Brockton (Mass.) Fair for the fourth successive year, as well as at the State Fair, Rutland, Vt.; State Fair, Syracuse, N. Y.; Oneida County Fair, Rome, N. Y.; Batavia Fair, Batavia, N. Y.; Warren County Fair, Warren, Pa.; State Fair, Wheeling, W. Va.; Reading Fair, Reading, Pa.; State Fair, Raleigh, N. C., as well as at about a dozen other fairs in the States mentioned. Upon the occasion of the opening of the permanent lighting of Niagara Falls at night, which took place during June, this company also had a large display.

Francis Adding Cars

Thad W. Rodecker, general representative the John Francis Shows, wired from St. Louis that he had been advised by Manager Francis that the latter would add five cars to his show train August 17 to accommodate additional attractions for the 18 fairs booked by Mr. Rodecker, at which the Francis Shows are scheduled to have 18 shows and 8 rides. In Mr. Rodecker's communication he commented impressively on the advancement of Mr. Francis in the show business. "In 1919," he stated, "when I was general agent for the Tom W. Allen Shows, he was there with a photo gallery, a seaplane and a pit show, and today I regard him as one of the most successful and progressive of owners and managers."

CLEARANCE SALE
CHINESE PARASOLS
For sun and rain. Diameter, open, 36 inches.
No. 1060—Assorted Colors Doz. $12.00
No. 1062—Assorted Colors and Shapes..... Doz. $11.00
25% Advance Deposit With All C. O. D. Orders.
MIN-SEN TRADING CO.
Chinese Fancy Goods Importers
37 So. Wabash Avenue, Chicago, Ill.

SHOWS AND CONCESSIONS WANTED
For the Wellston Street Fair and Carnival, under the auspices of the Wellston Fire Department. Eight big nights, September 12th to 19th, inclusive. 25,000 people nightly. Wheels open. JOSEPH GOLDSMITH, Manager, 6206 Easton Avenue, St. Louis, Missouri.

MEN'S KNITTED NECKWEAR
PURE FIBER SILK——$27.00 a gross
Buy direct from manufacturer and sell real values. Any size sample order accepted. $1.00 deposit with order, balance C. O. D.
ELK NECKWEAR COMPANY
328 MARKET ST. PHILADELPHIA, PA.

FALL SPECIALS
A Few of Our Money-Saving Values

B2715 Gent's Platinoid Finish Ring. Set with 1-carat white stone, sapphires in shank. Our newest creation. Per Doz., $1.50; Gross..... $17.00
B2716 Same as above, smaller shank and stone. Per Dozen, $1.00; per Gross..... $11.00
B2717 Gent's Platinoid Finish Rajah Ring. Heavy Belcher. Octagon shape. Set with 1-carat fine cut white stone. A big flash. Per Dozen, 95c.; per Gross $11.00

B2718 10½ ligne, assorted shapes, white gold filled, stamped "Warranted 14K, 25-year". Fitted with good quality 6-jewel cylinder movement, engraved silver dial, with silk ribbon, in silk-lined display box. Complete $3.20
B2719 Above shapes, nickel case, with 1-jewel cylinder movement. Complete $2.75

Send $1.00 for Sample Assortment of 12 Ladies' and Gents' White Stone Rings and Scarf Pins.

We carry everything in Jewelry and Watches OUR 144-PAGE CATALOG MAILED FREE UPON REQUEST.
ALTBACH & SONS
Wholesale Jewelers,
123 W. MADISON ST., CHICAGO

WE GUARANTEE YOU
Receive the best values. See Inside Back Cover.

TO MEDICINE MEN
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New Plays

(*Continued from page* 10)

appear to be quite competent, and there is no doubt that many of them, if distributed in smaller numbers among more experienced actors, would by influence and example be able to show up to much better advantage. But in such a mass of tyros none has a fair chance, because they handicap rather than help each other.

Most of the players can elocute, each in his or her own particular way, but few can portray a character so as to make it seem real. Still fewer appear as tho they really understand or feel the meaning of their parts. For instance, in the closing scene of the second act, where Francis, having risen to a state of spirituality, addresses the assemblage in the square in a manner that should strike awe in the hearts and faces of the listeners, not one of the crowd appears to be a bit impressed. It is as tho Francis had hurled his inspired words at a group of marble statues.

Even the elocution is for the most part inadequate and ineffective. In such a small auditorium the actors should have no trouble making themselves clearly heard, yet it is hard to understand more than half of the dialog. The fault is due to poor articulation and improper application of elementary sounds. Inflections and time of movement in speech are badly calculated and the different tonal qualities of voice called for by varying moods are either poorly sustained or absent altogether. Nearly every member of the cast needs to practice analyzing words, i. e., dividing them into their elementary sounds and articulating them with the proper organs. A case in point is that of Anna Lubou, who plays the part of the gypsy girl. Miss Lubou—and, by the way, she acts more like an Umbrian Aloma or Tondeleyo than a gypsy—has a voice that is seductive and generally pleasing, but she uses it in such a way that most of the time it is impossible to make out a word she says.

The performance of Jerome Lawler, as Francis, is on the whole a very fine piece of work. It is not an inspired portrayal by any means, altho it improves steadily as the play goes along and reaches a pretty high degree of excellence in the final scenes. But there are some rough spots along the route; spots where Lawler is too patently acting a part, or where he runs words together and frustrates the poetic effect of his lines. There is good material in this actor, however. He has a fine voice for Shakespeare and it should find opportunities in other fields as well.

Elsie Herndon Kearns, as Lady Clare, who exercises a good influence upon Francis, is the only feminine member of the cast who really seems to be under the skin of her part, and her judiciously reserved performance is particularly commendable. So is that of Le Roi Operti, the loyal hunchback worshiper of the saint. Isobel Merson, as the mother of Francis, is good in some scenes and seems to be off the job in others. For instance, when her son returns after an absence of two years, she shows no emotion whatever when they meet. Instead of being overcome with feeling, or at least affected in some degree, as any mother would be in such a case, she appears perfectly composed and does nearly all the talking, with as little eagerness in her voice as tho she had seen her boy only the day before. A similar instance of poor shading is furnished by Gustav Stryker, who portrays the father of Francis. Bernadone has renounced his son and when the boy returns after his long absence the father at first mistakes him for a beggar, on whim he heaps abuse. Upon discovering that it is his own son the old man merely resumes his abuse in the same tone of voice instead of employing a slightly different attitude and tone to indicate his discovery and to set off the fact that he is talking to his son, towards whom his ill feelings must surely be of a different nature than they are towards a beggar. Outside of this Stryker gives a capable performance, both as Bernadone and later as the brigand, tho he does not appear as dangerous as Italian brigands are supposed to be.

Charles Warburton is exceptionally good in the part of a hermit, subsequently doubling as a bishop, and Betty Woodruff, in her brief appearance as a tavern maid, shows promising ability.

As for Juniper of the blinking eyes and his bald-pated companions — without meaning to be irreverent—they recall nothing so much as the prancing members of *Le Ballet des Peintres* in the current Earl Carroll *Vanities*.

The several entrances of the children are badly managed and strike discordant notes, while the mournful ballying of the marketwomen and some of the other wailing could well be choked.

The trick lighting in the first scene of Act IV is terrible. Every time the light is flashed part of the Hermitage setting can be seen thru one of the doorways. Then when the group makes its exit from the cave scene, instead of leaving by the convenient door on the right, they cross to the left exit, turn to their left on the outside of the cave and walk back across the stage, filing past the right exit one by one. There may be a reason for this circumlocution, but that won't stop many of the audience from wondering what's the use of having a convenient door if it isn't going to be used.

A good job has been done on the costuming of the play, and the outstanding feature of the scenic work is the fact that the fronts of a cathedral, a tavern and two dwellings, in addition to a gate entrance, have been crowded around the small semi-circle that represents the Square of Assisi.

DON CARLE GILLETTE.

What N. Y. Critics Say

"June Days"
(Astor Theater)

SUN: "Three florid and humorless hours."—Gilbert W. Gabriel.

TELEGRAM: "Seemed to peter out toward the end."—Warren Nolan.

TRIBUNE: "The book may be fairly estimated as insufficient; gifted young singers and dancers did their best."—Percy Hammond.

WORLD: "Seemed scarcely smart enough for local show windows."—Wells Root.

TIMES: "Graceful and diverting."

POST: "Moments of gayety and amusement."—John Anderson.

"The Little Poor Man"
(Princess Theater)

SUN: "No very easy summer night's entertainment."—Gilbert W. Gabriel.

TELEGRAM: "Wavered uncertainly between excellence and mediocrity."

EVENING WORLD: "Commends itself as one entitled to a most attractive and respectful hearing."—E. W. Osborn.

POST: "Mr. Lee's sweetish drama turned into lifely and stately rigmarole reeled off with the nuances of a steam caliope."—John Anderson.

TRIBUNE: "A weak tho rhetorical biography."—Percy Hammond.

TIMES: "Many passages of great fervor and some of lyric sweetness."

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Mary Mitkus Has Fall

Is in Hospital at Wisconsin Rapids, Wis.

Wisconsin Rapids, Wis., Aug. 6.—Mary Mitkus, of the Mitkus Duo, perch act, with the Sparks Circus, is in a plaster cast at the Riverview Hospital with a fractured back as the result of a fall from the top of the tent during the afternoon performance here July 29. Losing her hold in some inexplicable manner, she plunged 30 feet to the ground, striking on a seat, which is thought to have caused the fracture. Altho her injuries are serious and will require her remaining here for some time, she is in no immediate danger, her physician stated.

To Parade at Lubbock, Tex.

The Tom Atkinson Show, which will play Lubbock, Tex., August 15, has been granted a permit to parade. An ordinance was passed there some time ago prohibiting parades, but B. S. Griffith, general agent, was successful in overcoming it for his show, informs Prince Elmer.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

(*Continued from page* 32)

of other plays that with barely half an hour's quick run thru the principal scenes of the production the Alaskan drama was presented in wonderful shape. Oh, yes, it was undoubtedly the wonderful training I received thru impersonating so many varied characters with this repertoire company in India, Burma, Straits Settlements, Federated Malay States, China, Japan and the Philippine Islands that gave me the facile grasp of characterization that has stood me in such good stead on the American stage, where the man with the quick brain wins every time!"

Jane Grey Joins "It All Depends"

New York, Aug. 8.—Beatrice Terry, who played the mother role in *It All Depends* in the tryout engagements at Asbury Park, Long Branch, Great Neck and Stamford, is withdrawing from the play and will be replaced by Jane Grey. Miss Grey will give her first performance in New Brunswick today and will open with the company at the Vanderbilt Theater next Monday. Violet Kemble Cooper was originally cast for this part, but was obliged to drop out on account of illness. *It All Depends* is by Kate McLaurin and is being presented by John Cromwell and William A. Brady, Jr.

"White Cargo" Actor Injured

New York, Aug. 8.—Tracy Barrow is appearing at each performance of *White Cargo* at the 39th Street Theater with his arm in a sling as a result of an automobile accident recently while on his way from the theater to visit his wife, who is seriously ill in a hospital. Barrow plays the role of the engineer in the Leon Gordon piece.

Boston "Fall Guy" Opening August 24

New York, Aug. 8.—The special Boston company of *The Fall Guy*, to be headed by Eddie Dowling, will begin its engagement in the Hub City at the Plymouth Theater August 24. Anna Laughlin has been engaged for one of the principal roles.

Dramatic Notes

(*Continued from page* 33)

"black-face" members of the cast. The two chief characters of the new Sherman piece are colored characters.

Carl Reed has returned to New York from his recent trip to Hollywood and will start casting and final preparations next week for his fall productions.

Jeanne Powers will place *The Third Kiss*, a comedy by Kenneth Andrews and Edward Goldbeck, in rehearsal next week for an early New York showing.

Hilda Vaughn, who played the Sadie Thompson role in *Rain* last season on tour, is vacationing in Switzerland. She is to return to New York August 16 aboard the S. S. Conte Rosso.

James Waters, who is playing in the Omaha company of *Abie's Irish Rose*, has written a three-act drama, titled *Honor Thy Father*, in which he intends to appear at the end of his run in *Abie*.

Another of the plays bought by Lee Shubert in his recent trip to Europe was *The Right Age To Marry*. He is said to have signed the London leading man, Terence Byron, to appear in the piece on Broadway.

Jack Eugene, who is connected with the offices of Leslie Morosco, artists' representatives, in New York, is on a visit to his home in Rochester, N. Y. While there Eugene will act as best man at the wedding of his brother.

Frederick March and his wife, Ellis Baker, have returned from their honeymoon in Europe. Miss Baker, who is the daughter of Edith Ellis, author of *White Collars*, will appear shortly in *Harvest*, which John Cromwell is about to place in rehearsal.

Galina Kopernack is to have the leading part in an atmospheric drama of the foothills of Mexico, titled *Love's Call*, which is to go into rehearsal Monday. A new firm, Totten & Simmons, will sponsor the production.

Leslie Austen, who succeeded James Kirkwood in David Belasco's production of *Ladies of the Evening* shortly before the piece closed for the summer, will again appear in the Kirkwood role when the play reopens at the Lyceum Theater, New York, next week.

Eleanor Woodruff, just returned from London, has joined the distinguished group of players in the George Cukor Stock Company at Rochester, N. Y. She is to play the leading role in a new play by Martin Brown, titled *The Dark*, which is to be tested there this week. Others in the cast include Louis Calhern, Clarence Derwent, Brandon Peters, Ann Andrews and Phyllis Povah.

Laura Hope Crews is due back from London within the next week or so, after having witnessed and approved the play *Hay Fever*, current hit in the English capital, in which she will be seen on Broadway this season under management of the Shuberts.

Fritz Adams, who is well remembered for his delightful work in *Martinique*, *Johannes Kreisler*, *The Fool* and other Broadway productions, is spending the summer in Colorado, but will return to New York early in September to prepare for the coming season.

Mary Borden, author of *Jane, Our Stranger*, which Herman Gantvoort is to put into rehearsal shortly for a Broadway showing, arrived last week in New York on the Olympic to supervise the staging of her play. In private life Miss Borden is the wife of General E. L. Spears of the British Army. Her home is in London, but she is an American by birth. *Jane, Our Stranger*, is a dramatization of her novel of the same name.

Grace Hickey and Louis Tanno, two talented members of the Thimble Theater Guild of Cleveland, O., will be seen with Raymond Hitchcock in *Service for Husbands*, opening August 16 at the Cort Theater, Chicago. Tanno and Miss Hickey, who are proteges of Samuel Bradley, director of the Thimble Theater, were engaged by Robert McLaughlin, who tried out the new Hitchcock vehicle in Cleveland this summer.

Clark Robinson will direct the course in scenic design at the new John Murray Anderson-Robert Milton School of the Theater. Lectures in the scenic line also will be given by Kenneth Macgowan, Willy Pogany, Herman Rosse and Robert Bergman. Christopher Morley will address the students of the school on "Why actors and actresses should read poetry", and other lecturers arranged for include Don Marquis and Channing Pollock, each of whom will give a series of six talks.

Captain Achmed Abdullah, coauthor of *The Passionate Prince* and *Black Tents*, two new plays to be produced on Broadway this fall by Carl Reed, and author of *Salvage*, listed among the new season's offerings from the Belasco office, has received word from Paris that he has been honored by the French Academy. His collection of short stories, *The Honorable Gentleman*, has just been crowned in its French translation made by Mme. Clemenceau-Jacqueluaire with the Prix L'Anglais.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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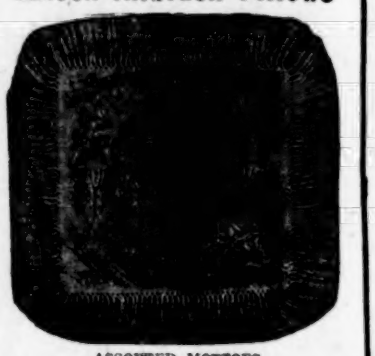

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BODY OF W. H. DONALDSON LAID TO REST

Funeral Services for Founder and Publisher of The Billboard Attended by 200

FLORAL OFFERINGS IN GREAT NUMBER

Remains Interred in Evergreen Cemetery, Newport, Ky.—Flood of Messages of Condolences and Tributes, for Which Mrs. Donaldson and The Billboard Extend Thanks

IN A VERY beautiful spot in Evergreen Cemetery at Newport, Ky., lies the body of W. H. Donaldson, founder and publisher of *The Billboard*, who died at his home in Sarasota, Fla., Saturday noon, August 1. The funeral services, conducted by the Rev. J. N. Ervin, Presbyterian minister, were held Wednesday afternoon, August 5, at the cemetery chapel, attended by approximately 200 mourners. The remains reached Cincinnati the night before and were taken to the home of the father of the deceased, W. M. Donaldson, in Ft. Thomas, Ky. A severe rain and hail storm raged for about an hour immediately previous to the funeral hour—2 o'clock—after which the sun came out in all its glory.

Floral offerings there were in abundance—more than eighty in number—and of very beautiful designs and colors, giving the interior of the chapel the appearance of a flower garden. All of the space around the altar was occupied and it was necessary to place many of the pieces on both sides of the chapel. The body was contained in an exquisite metallic casket, and altho he was lighter in weight than he had been up to a short time before his demise the deceased looked to be a man of about 50 years of age instead of 61, which he was.

The pallbearers were: Andrew, Lincoln and Archibald Donaldson, Dr. George W. Brown, Charles Longley and Robert Carroll.

The show world was represented at the funeral by Colonel W. E. Franklin, W. C. Fleming, John G. Robinson, Walter F. Driver and J. M. Traber. Mr. Franklin came from Bloomington, Ill.; Mr. Fleming from New York City, Mr. Driver from Chicago and Mr. Traber from Hamilton, O.

No sooner had word of Mr. Donaldson's death begun to circulate than messages of sympathy and tribute started to come to Mrs. Donaldson and *The Billboard* from every nook and corner of the country, and they no doubt will continue to come. For these words of comfort Mrs. Donaldson and *The Billboard* express their heartfelt thanks. Among those from whom condolences were received up to the time of going to press, exclusive of *Billboard* people, were:

Actors' Equity Association, Fred Beckmann and B. S. Gerety, Felix Blei, Harry E. Bonnell, Mr. and Mrs. James Lee Brooks, L. M. Brophy, Fred Buchanan, Keith Buckingham, Louis Chase, J. A. Coburn and Family, E. L. Conroy, Sam Corenson, Fred Danner, J. A. Darnaby and Family and Miss Runyan, Sam Dawson, Geo. De Droit, Harry L. Dixon, Jas. F. Donalson, James Douglas, Eli Bridge Co., Colonel William E. Franklin, Will J. Farley, Great White Way Shows, Rubin Gruberg, Sam C. Haller, Wells Hawks, Heart of America Showman's Club (W. J. Allman, president), I. H. Herk, Walter K. Hill, William J. Hilliar, R. M. Harvey, H. A. Holden, E. M. Jacobs, William Jerome, Johnny J. Jones, Floyd King, Johnny J. Kline, Lee Bros. Shows, W. M. Madison, Mr. and Mrs. H. G. Melville, Frank C. Minster, Harry Morris, D. D. Murphy Shows, National Association of Amusement Parks (A. R. Hodge, secretary), Lew D. Nichols, C. M. Nigro, M. Chas. Palazzi, Pen and Pencil Club (James A. Campbell, president), General Pisano, Richard Pitrot, Professional Woman's League (Frances Brooke, corresponding secretary), Nat Reiss Shows, W. H. (Bill) Rice, E. L. Richardson, Mr. and Mrs. John Ringling, Mr. and Mrs. Chas. Ringling, Marion Russell, Ed R. Salter, Showmen's League of America, Harry L. Small, George E. Snyder, Frank P. Spellman, George M. Spence, Walter F. Stanley, Mr. and Mrs. W. I. Swain, Theatrical Mutual Association (David L. Donaldson, grand secretary-treasurer), Harry E. Tudor, John W. Vogel, Leon W. Washburn, Billy Watson, Mr. and Mrs. Guy Weadick, Mayor George H. Webster, Gordon and Eva Whyte, Dr. Walter L. Wilson.

TRIBUTES

Tributes and notes of regret as taken from letters and telegrams of sympathy follow:

Mrs. Donaldson has lost her best friend, so have I.—BILLY WATSON.

OUT TO SEA

By Doc Waddell

MY vision sweeps the mighty rim of earth's ceaseless sea. A landmark has sunken and its valiant sentinel and possessor—W. H. DONALDSON—my friend and yours—friend, battler and protector of all in showfolk realm—has rowed away and "crossed the bar".

Pure gold he was, and now, in a universal memory that girdles earth and encompasses humanity's all, he's spiritually "A Knight Errant on the God Field of the Cloth of Love."

Of this great, good man, brother, friend, "not one" can say aught. Marble shaft may rise to mark his resting clay. Bronze bust may grace pedestal of truth to mutely tell the story of his wonderful, unsung life. Friends may pen and speak the hidden glories of his busy activities and deeds—but, after all is said and done, the real monument to his fame, action, and untarnished name will stand and live "on and on"—his pride, the revelator and guarding cherubim of professional hosts—*The Billboard*—his treasured, loved and loving "Billyboy".

Ready "to go", he laid his armor down and broke anchor bravely for the night that beckoned on. And so "just away", across eternity's wide sea he basks in the dawn of the MAKER OF ALL. Yea, W. H. DONALDSON lived above the false, and by example lifted millions from the meshes of erroneous belief. He led out of darkness into light—he believed.

LOVE TO BE THE MEDICINE OF LIFE!

We were shocked and profoundly grieved to learn of the death of our good friend.—ACTORS' EQUITY ASSOCIATION.

We were shocked and grieved.—ELI BRIDGE COMPANY.

Awful shock. Loss to amusement world greatest in its history. He did great service in bringing all outdoor amusements up to high standard of today. Was my good friend over 40 years. Peace be to him.—ED. R. SALTER.

Great shock to us and to all our show family.—FRED BECKMANN AND B. S. GERETY.

The people of the show world have lost a "sweet pal and good friend". He was one of God's greatest personalities and never failed to reflect his Maker. *The Billboard* will always be a monument to his memory. The big top and theater will mourn and miss him.—WILLIAM JEROME.

I was stunned and shocked. I have always considered that Mr. Donaldson was the best friend I ever had in the amusement business. He and I might have disagreed, but our personal friendship was greatly appreciated by the writer, and his passing was felt as tho it was one of my own immediate family. He had a sweet, kind and lovely character, and a vale of secrecy covered many benefaction that never have been heard of. We all have to go, but it was a shame that a man of the type of Mr. Donaldson, who was accomplishing so much good individually and privately, year in and year out, had to leave at this time. The world is much better for his having lived.—FRANK P. SPELLMAN.

Mrs. Ringling and I were greatly shocked.—JOHN RINGLING.

With deep regret and sincere sorrow we of the Professional Woman's League learned of his passing.—FRANCES BROOKE, Corresponding Secretary.

Words are inadequate in expressing my surprise and regrets. The entire show world will mourn, as it has lost its most loyal and stanchest friend and counselor.—SAM C. HALLER.

Deeply grieved and shocked. Only the passing of one of this family could exceed our feeling of loss.—J. A. COBURN AND FAMILY.

Words cannot express my feelings at the sad news of my dear friend. He was my pal. There will never be another "Bill" Donaldson.—JOHN W. VOGEL.

I was shocked, as I was not aware of his illness. It must be gratifying to Mrs. Donaldson and the members of *The Billboard* staff that in his later years his efforts were centered upon cleaning up traveling shows and bringing the circus of today to the high plane it enjoys. The showmen of America have lost their best friend.—FRED BUCHANAN.

W. H. Donaldson was a good friend to us all.—MR. AND MRS. JAMES LEE BROOKS.

The untimely death of my friend causes me sincere grief, as well as the multitude of mourners in the show world and elsewhere, all of whom have sustained an irreparable loss.—FELIX BLEI.

I never had such a shock in my life. No one knows more than I do what a wonderful man he was, what a true friend and what a great chief he was to all those who had worked under him. His charities were boundless. I knew of many—but not all. He was the BIG personality of the outdoor show world, even tho a few failed to recognize it—but he was. Lovable and kind, quick and alert, always the dignified and modest gentleman, with an inspired spirit of forgiveness even to his worst enemies, "W. H." will be revered for all time to come by the thousands of showfolks who were his friends. He was a gigantic factor for the good of the amusement profession, and *The Billboard*, which he created, fondled and reared to sturdy manhood, was, next to his dear wife and daughter, the love of his life. Truly a great American has passed away, but his memory will always be cherished by those who knew him.—WILLIAM J. HILLIAR.

I bow my head in sorrow for the loss of my dear old friend. The highest pinnacle of heaven be his.—JAMES DOUGLAS.

I was deeply grieved, as well as greatly surprised. In his demise showfolks have parted company with a GOOD friend. His exit from this life cannot be else but a severe loss to the show world in general and a still more serious one to *The Billboard* family in particular. While I differed with some of Mr. Donaldson's editorial policies, I admired and respected and liked him greatly as a man. He was REAL and REGULAR all the way thru, and the show world especially is decidedly better off for his having lived. If all the good deeds that he did were chronicled in detail what a volume it would make.—HARRY E. BONNELL.

The passing of W. H. Donaldson is not so much of a loss to *The Billboard* as it is to the show world in general. W. H. knew what the showman should do better than the showman himself. The present prosperity of at least one particular branch of the outdoor show business is due to the far-sighted advice Mr. Donaldson gave to showmen, and the policies that he outlined.—HAROLD BUSHEA.

The entire show world has lost the best friend it ever had.—RUBIN GRUBERG.

All the profession loses a very fine and great man.—RICHARD PITROT.

It was with deep regret that I read of his passing.—DAVID L. DONALDSON, Grand Secretary-Treasurer, Theatrical Mutual Association.

The entire show world has lost one whose life and career had been devoted earnestly to it.—JOHNNY J. KLINE.

Mr. Donaldson's passing has—in all truth—left a void in the world of showdom that can be compared only with that of a dominant character in a nation's affairs—in that his creation of *The Billboard*, in its versatile character, asserted that we, all "showfolk", are in a sense apart from all other professions, trades and callings.

It was my good fortune to have opportunities for studying both the personal side of his character and that expressed in *The Billboard's* fearless policy and business methods. I shall look back on those opportunities with a real sense of pleasure.

My most sincere hopes and wishes are for the maintenance of the "Bill Donaldson" standard of, to us showfolk, the most important of all periodical publications.—HARRY E. TUDOR.

While not personally acquainted with Mr. Donaldson I appreciated his public-spirited work as evidenced in support given by himself and *The Billboard* to our civic enterprises in Calgary.—GEORGE H. WEBSTER, Mayor of Calgary, Alta.

We mourn the loss of a personal friend. The entire profession will realize it has lost the great builder of clean, upright business methods, the standard of *The Billboard* with regard to amusement.—MR. AND MRS. W. I. SWAIN.

The sorrow we feel in our loss emphasizes his popular leadership, which all outdoor showmen have recognized for years.—J. A. DARNABY.

Just learned that my old friend and counselor had made the last stand. He was one of my very dearest friends.—W. H. (BILL) RICE.

He was the showman's friend at all times and stood for the advancement of all that was worth while in the show world. As our champion and leader we shall miss him.—W. J. ALLMAN, President, Heart of America Showman's Club.

The show world loses a great and good friend and show journalism a genius.—WELLS HAWKS.

Have just read of the untimely death of Mr. W. H. Donaldson, to whom all showmen owe the success of the outdoor show world.—C. M. NIGRO, HARRY L. SMALL, H. H. HOLDEN, GEORGE E. SNYDER.

The man who gave more than half of his years of maturity to building *The Billboard* has left a monument to his good works in the publication that has been the way to fortune for thousands of men and firms. His editorial policy has never wrecked a purpose that was fostered in honesty, but he has ever been the enemy to the unworthy ones who thought they could in show business find an easy road. Print beside his the picture of the brilliant woman who has been both wife and silent partner in storm and calm, for she will be the one to carry on his work with credit to his memory in printed word and upright dealings. In future years the printing presses that have told the story of his progress to success will clatter a weekly requiem for the man who set them in motion.—WALTER K. HILL.

Great shock to us. The entire show world has lost a stanch friend.—MR. AND MRS. GUY WEADICK.

We were greatly shocked. The show world has lost a friend whose place will be hard to fill.—L. M. BROPHY.

Just heard of passing of Mr. Donaldson. Hope that *The Billboard* will continue as a monument to his ideals.—WALTER F. STANLEY.

Was shocked.—E. L. RICHARDSON.

Amusement managers lose a great benefactor and every man or woman in the profession a sincere friend. He was my warm personal friend of many years' standing.—JOHNNY J. JONES.

As one of the prime movers in the organization of outdoor showmen into a healthful co-operating body he did much for the betterment of the amusement park business and park men will never cease to be grateful for his generous assistance and kindly co-operation at all times. The show world has indeed lost a stanch friend who will be mourned by thousands for some time to come.—NATIONAL ASSOCIATION OF AMUSEMEN PARKS, A. R. Hodge, Secretary.

A great loss to those who were immediately connected with him and the theatrical profession in general.—GEORGE M. SPENCE.

Mr. Donaldson's life was full of good deeds. The loss to the amusement folks in general is tremendous.—W. M. MADISON.

A severe blow to many in the outdoor amusement business and theatricals as well. He was dearly beloved by the members of the profession and the owners and managers of shows.—E. L. CONROY.

We all feel about the same—we have lost not only a business associate but a real, true friend.—DRIVER BROTHERS, INC., Walter F. Driver, President.

My best friend in all the world, the one man whom I admired and loved next to my mother and father—Mr. W. H. Don-

(Continued on page 193)

Size 3¾x4½

The Most Perfect, Flashiest Premium of All!

NEWEST PARISIAN CRAZE

MUSICAL POWDER BOX

Made of Silver Britannia Metal.
HAND-PAINTED CHINA TOP INSERT.
French Satin Finish. Iridescent Colors in Pink, Blue, Lavender, Green, Gold.
MUSIC STARTS when lid is lifted. STOPS when lid is lowered.

PLAYS TWO POPULAR TUNES

No key needed. Plays 12 times. No tubes or wires to get out of order. GUARANTEED to function perfectly.

EVERY BOX A MASTERPIECE. ALL HAND SPUN AND HAND MADE. PERFECT IN EVERY DETAIL.

Only $63.00 Per Dozen, F. O. B. New York. Immediate Delivery.

25% cash with order, balance C. O. D.
SAMPLE, $6.00 EACH.

WRITE FOR ILLUSTRATED DESCRIPTIVE FOLDER.

Charmette Company
461 Eighth Avenue, New York City
Cable address: Charmoid

ALSO
Musical Cigar and Cigarette Boxes, Musical Candy and Jewelry Boxes, Musical Jugs and Decanters, etc.

ACTIVE AGENTS WANTED EVERYWHERE. ASK FOR SPECIAL PROPOSITION.

UNIQUE
NOVELTY PIANO!

Gets attention everywhere. Sells instantly and brings repeats. Plays two different popular tunes, real music. Guaranteed to function perfectly. Dark Mahogany. 4½x4¾x2¾.

Special at $27.50 Dozen
(Sample, $3.00)

Mary Mitkus Has Fall

Is in Hospital at Wisconsin Rapids, Wis.

Wisconsin Rapids, Wis., Aug. 6.—Mary Mitkus, of the Mitkus Duo, perch act, with the Sparks Circus, is in a plaster cast at the Riverview Hospital with a fractured back as the result of a fall from the top of the tent during the afternoon performance here July 29. Losing her hold in some inexplicable manner, she plunged 30 feet to the ground, striking on a seat, which is thought to have caused the fracture. Altho her injuries are serious and will require her remaining here for some time, she is in no immediate danger, her physician stated.

To Parade at Lubbock, Tex.

The Tom Atkinson Show, which will play Lubbock, Tex., August 15, has been granted a permit to parade. An ordinance was passed there some time ago prohibiting parades, but B. S. Griffith, general agent, was successful in overcoming it for his show, informs Prince Elmer.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

(*Continued from page 32*)

of other plays that with barely half an hour's quick run thru the principal scenes of the production the Alaskan drama was presented in wonderful shape. Oh, yes, it was undoubtedly the wonderful training I received thru impersonating so many varied characters with this repertoire company in India, Burma, Straits Settlements, Federated Malay States, China, Japan and the Philippine Islands that gave me the facile grasp of characterization that has stood me in such good stead on the American stage, where the man with the quick brain wins every time!"

Jane Grey Joins "It All Depends"

New York, Aug. 8.—Beatrice Terry, who played the mother role in *It All Depends* in the tryout engagements at Asbury Park, Long Branch, Great Neck and Stamford, is withdrawing from the play and will be replaced by Jane Grey. Miss Grey will give her first performance in New Brunswick today and will open with the company at the Vanderbilt Theater next Monday. Violet Kemble Cooper was originally cast for this part, but was obliged to drop out on account of illness. *It All Depends* is by Kate McLaurin and is being presented by John Cromwell and William A. Brady, Jr.

"White Cargo" Actor Injured

New York, Aug. 8.—Tracy Barrow is appearing at each performance of *White Cargo* at the 39th Street Theater with his arm in a sling as a result of an automobile accident recently while on his way from the theater to visit his wife, who is seriously ill in a hospital. Barrow plays the role of the engineer in the Leon Gordon piece.

Boston "Fall Guy" Opening August 24

New York, Aug. 8.—The special Boston company of *The Fall Guy*, to be headed by Eddie Dowling, will begin its engagement in the Hub City at the Plymouth Theater August 24. Anna Laughlin has been engaged for one of the principal roles.

Dramatic Notes

(*Continued from page 33*)

"black-face" members of the cast. The two chief characters of the new Sherman piece are colored characters.

Carl Reed has returned to New York from his recent trip to Hollywood and will start casting and final preparations next week for his fall productions.

Jeanne Powers will place *The Third Kiss*, a comedy by Kenneth Andrews and Edward Goldbeck, in rehearsal next week for an early New York showing.

Hilda Vaughn, who played the Sadie Thompson role in *Rain* last season on tour, is vacationing in Switzerland. She is to return to New York August 16 aboard the S. S. Conte Rosso.

James Waters, who is playing in the Omaha company of *Abie's Irish Rose*, has written a three-act drama, titled *Honor Thy Father*, in which he intends to appear at the end of his run in *Abie*.

Another of the plays bought by Lee Shubert in his recent trip to Europe was *The Right Age To Marry*. He is said to have signed the London leading man, Terence Byron, to appear in the piece on Broadway.

Jack Eugene, who is connected with the offices of Leslie Morosco, artists' representatives, in New York, is on a visit to his home in Rochester, N. Y. While there Eugene will act as best man at the wedding of his brother.

Frederick March and his wife, Ellis Baker, have returned from their honeymoon in Europe. Miss Baker, who is the daughter of Edith Ellis, author of *White Collars*, will appear shortly in *Harvest*, which John Cromwell is about to place in rehearsal.

Galina Kopernack is to have the leading part in an atmospheric drama of the foothills of Mexico, titled *Love's Call*, which is to go into rehearsal Monday. A new firm, Totten & Simmons, will sponsor the production.

Leslie Austen, who succeeded James Kirkwood in David Belasco's production of *Ladies of the Evening* shortly before the piece closed for the summer, will again appear in the Kirkwood role when the play reopens at the Lyceum Theater, New York, next week.

Eleanor Woodruff, just returned from London, has joined the distinguished group of players in the George Cukor Stock Company at Rochester, N. Y. She is to play the leading role in a new play by Martin Brown, titled *The Dark*, which is to be tested there this week. Others in the cast include Louis Calhern, Clarence Derwent, Brandon Peters, Ann Andrews and Phyllis Povah.

Laura Hope Crews is due back from London within the next week or so, after having witnessed and approved the play *Hay Fever*, current hit in the English capital, in which she will be seen on Broadway this season under management of the Shuberts.

Fritz Adams, who is well remembered for his delightful work in *Martinique*, *Johannes Kreisler*, *The Fool* and other Broadway productions, is spending the summer in Colorado, but will return to New York early in September to prepare for the coming season.

Mary Borden, author of *Jane, Our Stranger*, which Herman Gantvoort is to put into rehearsal shortly for a Broadway showing, arrived last week in New York on the Olympic to supervise the staging of her play. In private life Miss Borden is the wife of General E. L. Spears of the British Army. Her home is in London, but she is an American by birth. *Jane, Our Stranger*, is a dramatization of her novel of the same name.

Grace Hickey and Louis Tanno, two talented members of the Thimble Theater Guild of Cleveland, O., will be seen with Raymond Hitchcock in *Service for Husbands*, opening August 16 at the Cort Theater, Chicago. Tanno and Miss Hickey, who are proteges of Samuel Bradley, director of the Thimble Theater, were engaged by Robert McLaughlin, who tried out the new Hitchcock vehicle in Cleveland this summer.

Clark Robinson will direct the course in scenic design at the new John Murray Anderson-Robert Milton School of the Theater. Lectures in the scenic line also will be given by Kenneth Macgowan, Willy Pogany, Herman Rosse and Robert Bergman. Christopher Morley will address the students of the school on "Why actors and actresses should read poetry", and other lecturers arranged for include Don Marquis and Channing Pollock, each of whom will give a series of six talks.

Captain Achmed Abdullah, coauthor of *The Passionate Prince* and *Black Tents*, two new plays to be produced on Broadway this fall by Carl Reed, and author of *Salvage*, listed among the new season's offerings from the Belasco office, has received word from Paris that he has been honored by the French Academy. His collection of short stories, *The Honorable Gentleman*, has just been crowned in its French translation made by Mme. Clemenceau-Jacquelnaire with the Prix L'Anglais.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

Wanted--Strayer Amusement Co.--Wanted

Capable Manager for 10-in-1 Show; also Suitable Acts for same. I have Monkeys, Alligators, Midget Horse, Electric Chair, Illusions, Escape Cabinet and Tattooer; new 90-foot Top and 100-foot Banner Line. Will make good proposition to real manager that can produce results. HAVE New Tent and Outfit; will furnish to Hawaiian or Musical Comedy or Minstrel or any show that can be featured. CAN PLACE Couple for Platform Snake Show. Can place Manager for War Show. Can place Ticket Sellers and Grinders; must be sober. WANT TO BUY Glass Front Tank for Submarine Show. Can place Shows and Concessions that don't conflict. We have 5 Rides, 8 Shows and 15 Concessions. Our route Indiana, Ohio and then South. All mail J. R. STRAYER, Auspices Trades and Labor, week August 10, Danville, Ill.; Auspices Band, week August 17, Peru, Ind.; Auspices Moose, week August 24, Tipton, Ind. Johnny Kline wants Wheel and Grind Store Agents.

ARENAC CO. FAIR and NIGHT CARNIVAL

At STANDISH, MICH.——SEPT. 22, 23, 24 and 25

WANT SHOWS that do not conflict. All Concessions open. No exclusive. Booking independent this year. This will be the biggest and best day and night county fair in Northeastern Michigan. WILL BUY two more Good Strong Free Acts. Write or wire H. W. POMEROY, Superintendent Concessions; F. D. LEE, Superintendent Free Acts.

BLANKETS

DRAPER INDIAN DESIGN—BOXED INDIVIDUALLY
$2.25 Each in Case Lots Only
25% Deposit With Order, Balance C. O. D.
R. D. WILSON CO., 609 Market St., Philadelphia, Pa.

LIPPA AMUSEMENT CO. WANTS
FOR OUR NO. 1 SHOW

Teams, wives to work in Chorus, husbands to work Concessions. CAN PLACE all kinds of Wheels with exception of Chinaware and Blankets. Grind Stores that are clean. Jack Smith and Chas Taylor want Wheel and Grind Store Agents. Thomas Berry, formerly of Mulholland Shows, wants Agents. August 10 to 15, Baraga, Mich.; August 17 to 22, Negaunee, Mich.

Sateen Airbrush Pillows

ASSORTED MOTTOES.
$9.00 Dozen
Mother, Sweetheart, Rosary, Forget-Me-Not, My Friend, Just Hello, Perfect Day, Mother o' Mine.
ARROW NOVELTY CO., INC.
62 West 14th Street, NEW YORK.
P. O. Box 140, Station O.

Knitted Shawls

Size, 60 inches, with Long Fringe.

$15 Dozen
25% deposit with order
SAMPLE $2.00
Full cash with order

These shawls come in four wonderfully attractive patterns and colors. Just the flash necessary to command attention and an item that is growing in popularity.
A. A. KAHIL, Inc., 4 Washington Pl., N. Y. City

BAGGAGE CAR Wanted

Long Baggage Car. Must be in first-class condition. Wire, quick, specifications and lowest cash price. No junk wanted. MILLER BROS.' 101 RANCH WILD WEST SHOW as per route.

"Play the Ponies"

THE LAST WORD IN SALESBOARDS.
Price, $1.00 Each, $10.00 Dozen.
MILLARD STARR & CO.
2615 Rutger Street, ST. LOUIS, MO.

BODY OF W. H. DONALDSON LAID TO REST

Funeral Services for Founder and Publisher of The Billboard Attended by 200

FLORAL OFFERINGS IN GREAT NUMBER

Remains Interred in Evergreen Cemetery, Newport, Ky.—Flood of Messages of Condolences and Tributes, for Which Mrs. Donaldson and The Billboard Extend Thanks

IN A VERY beautiful spot in Evergreen Cemetery at Newport, Ky., lies the body of W. H. Donaldson, founder and publisher of *The Billboard*, who died at his home in Sarasota, Fla., Saturday noon, August 1. The funeral services, conducted by the Rev. J. N. Ervin, Presbyterian minister, were held Wednesday afternoon, August 5, at the cemetery chapel, attended by approximately 200 mourners. The remains reached Cincinnati the night before and were taken to the home of the father of the deceased, W. M. Donaldson, in Ft. Thomas, Ky. A severe rain and hail storm raged for about an hour immediately previous to the funeral hour—2 o'clock—after which the sun came out in all its glory.

Floral offerings there were in abundance—more than eighty in number—and of very beautiful designs and colors, giving the interior of the chapel the appearance of a flower garden. All of the space around the altar was occupied and it was necessary to place many of the pieces on both sides of the chapel. The body was contained in an exquisite metallic casket, and altho he was lighter in weight than he had been up to a short time before his demise the deceased looked to be a man of about 50 years of age instead of 61, which he was.

The pallbearers were: Andrew, Lincoln and Archibald Donaldson, Dr. George W. Brown, Charles Longley and Robert Carroll.

The show world was represented at the funeral by Colonel W. E. Franklin, W. C. Fleming, John G. Robinson, Walter F. Driver and J. M. Traber. Mr. Franklin came from Bloomington, Ill.; Mr. Fleming from New York City, Mr. Driver from Chicago and Mr. Traber from Hamilton, O.

No sooner had word of Mr. Donaldson's death begun to circulate than messages of sympathy and tribute started to come to Mrs. Donaldson and *The Billboard* from every nook and corner of the country, and they no doubt will continue to come. For these words of comfort Mrs. Donaldson and *The Billboard* express their heartfelt thanks. Among those from whom condolences were received up to the time of going to press, exclusive of *Billboard* people, were:

Actors' Equity Association, Fred Beckmann and B. S. Gerety, Felix Blei, Harry E. Bonnell, Mr. and Mrs. James Lee Brooks, L. M. Brophy, Fred Buchanan, Keith Buckingham, Louis Chase, J. A. Coburn and Family, E. L. Conroy, Sam Corenson, Fred Danner, J. A. Darnaby and Family and Miss Runyan, Sam Dawson, Geo. De Droit, Harry L. Dixon, Jas. F. Donalson, James Douglas, Eli Bridge Co., Colonel William E. Franklin, Will J. Farley, Great White Way Shows, Rubin Gruberg, Sam C. Haller, Wells Hawks, Heart of America Showman's Club (W. J. Allman, president), I. H. Herk, Walter K. Hill, William J. Hilliar, R. M. Harvey, H. A. Holden, E. M. Jacobs, William Jerome, Johnny J. Jones, Floyd King, Johnny J. Kline, Lee Bros. Shows, W. M. Madison, Mr. and Mrs. H. G. Melville, Frank C. Minster, Harry Morris, D. D. Murphy Shows, National Association of Amusement Parks (A. R. Hodge, secretary), Lew D. Nichols, C. M. Nigro, M. Chas. Palazzi, Pen and Pencil Club (James A. Campbell, president), General Pisano, Richard Pitrot, Professional Woman's League (Frances Brooke, corresponding secretary), Nat Reiss Shows, W. H. (Bill) Rice, E. L. Richardson, Mr. and Mrs. John Ringling, Mr. and Mrs. Chas. Ringling, Marion Russell, Ed R. Salter, Showmen's League of America, Harry L. Small, George E. Snyder, Frank P. Spellman, George M. Spence, Walter F. Stanley, Mr. and Mrs. W. I. Swain, Theatrical Mutual Association (David L. Donaldson, grand secretary-treasurer), Harry E. Tudor, John W. Vogel, Leon W. Washburn, Billy Watson, Mr. and Mrs. Guy Weadick, Mayor George H. Webster, Gordon and Eva Whyte, Dr. Walter L. Wilson.

TRIBUTES

Tributes and notes of regret as taken from letters and telegrams of sympathy follow:

Mrs. Donaldson has lost her best friend, so have I.—BILLY WATSON.

OUT TO SEA

By Doc Waddell

MY vision sweeps the mighty rim of earth's ceaseless sea. A landmark has sunken and its valiant sentinel and possessor—W. H. DONALDSON—my friend and yours—friend, battler and protector of all in showfolk realm—has rowed away and "crossed the bar".

Pure gold he was, and now, in a universal memory that girdles earth and encompasses humanity's all, he's spiritually "A Knight Errant on the God Field of the Cloth of Love."

Of this great, good man, brother, friend, "not one" can say aught. Marble shaft may rise to mark his resting clay. Bronze bust may grace pedestal of truth to mutely tell the story of his wonderful, unsung life. Friends may pen and speak the hidden glories of his busy activities and deeds—but, after all is said and done, the real monument to his fame, action, and untarnished name will stand and live "on and on"—his pride, the revelator and guarding cherubim of professional hosts—*The Billboard*—his treasured, loved and loving "Billyboy".

Ready "to go", he laid his armor down and broke anchor bravely for the night that beckoned on. And so "just away", across eternity's wide sea he basks in the dawn of the MAKER OF ALL. Yea, W. H. DONALDSON lived above the false, and by example lifted millions from the meshes of erroneous belief. He led out of darkness into light—he believed.

LOVE TO BE THE MEDICINE OF LIFE!

We were shocked and profoundly grieved to learn of the death of our good friend.—ACTORS' EQUITY ASSOCIATION.

We were shocked and grieved.—ELI BRIDGE COMPANY.

Awful shock. Loss to amusement world greatest in its history. He did great service in bringing all outdoor amusements up to high standard of today. Was my good friend over 40 years. Peace be to him.—ED. R. SALTER.

Great shock to us and to all our show family.—FRED BECKMANN AND B. S. GERETY.

The people of the show world have lost a "sweet pal and good friend". He was one of God's greatest personalities and never failed to reflect his Maker. *The Billboard* will always be a monument to his memory. The big top and theater will mourn and miss him.—WILLIAM JEROME.

I was stunned and shocked. I have always considered that Mr. Donaldson was the best friend I ever had in the amusement business. He and I might have disagreed, but our personal friendship was greatly appreciated by the writer, and his passing was felt as tho it was one of my own immediate family. He had a sweet, kind and lovely character, and a vale of secrecy covered many benefaction that never have been heard of. We all have to go, but it was a shame that a man of the type of Mr. Donaldson, who was accomplishing so much good individually and privately, year in and year out, had to leave at this time. The world is much better for his having lived.—FRANK P. SPELLMAN.

Mrs. Ringling and I were greatly shocked.—JOHN RINGLING.

With deep regret and sincere sorrow we of the Professional Woman's League learned of his passing.—FRANCES BROOKE, Corresponding Secretary.

Words are inadequate in expressing my surprise and regrets. The entire show world will mourn, as it has lost its most loyal and stanchest friend and counselor.—SAM C. HALLER.

Deeply grieved and shocked. Only the passing of one of this family could exceed our feeling of loss.—J. A. COBURN AND FAMILY.

Words cannot express my feelings at the sad news of my dear friend. He was my pal. There will never be another "Bill" Donaldson.—JOHN W. VOGEL.

I was shocked, as I was not aware of his illness. It must be gratifying to Mrs. Donaldson and the members of *The Billboard* staff that in his later years his efforts were centered upon cleaning up traveling shows and bringing the circus of today to the high plane it enjoys. The showmen of America have lost their best friend.—FRED BUCHANAN.

W. H. Donaldson was a good friend to us all.—MR. AND MRS. JAMES LEE BROOKS.

The untimely death of my friend causes me sincere grief, as well as the multitude of mourners in the show world and elsewhere, all of whom have sustained an irreparable loss.—FELIX BLEI.

I never had such a shock in my life. No one knows more than I do what a wonderful man he was, what a true friend and what a great chief he was to all those who had worked under him. His charities were boundless. I knew of many—but not all. He was the BIG personality of the outdoor show world, even tho a few failed to recognize it—but he was. Lovable and kind, quick and alert, always the dignified and modest gentleman, with an inspired spirit of forgiveness even to his worst enemies, "W. H." will be revered for all time to come by the thousands of showfolks who were his friends. He was a gigantic factor for the good of the amusement profession, and *The Billboard*, which he created, fondled and reared to sturdy manhood, was, next to his dear wife and daughter, the love of his life. Truly a great American has passed away, but his memory will always be cherished by those who knew him.—WILLIAM J. HILLIAR.

I bow my head in sorrow for the loss of my dear old friend. The highest pinnacle of heaven be his.—JAMES DOUGLAS.

I was deeply grieved, as well as greatly surprised. In his demise showfolks have parted company with a GOOD friend. His exit from this life cannot be else but a severe loss to the show world in general and a still more serious one to *The Billboard* family in particular. While I differed with some of Mr. Donaldson's editorial policies, I admired and respected and liked him greatly as a man. He was REAL and REGULAR all the way thru, and the show world especially is decidedly better off for his having lived. If all the good deeds that he did were chronicled in detail what a volume it would make.—HARRY E. BONNELL.

The passing of W. H. Donaldson is not so much of a loss to *The Billboard* as it is to the show world in general. W. H. knew what the showman should do better than the showman himself. The present prosperity of at least one particular branch of the outdoor show business is due to the far-sighted advice Mr. Donaldson gave to showmen, and the policies that he outlined.—HAROLD BUSHEA.

The entire show world has lost the best friend it ever had.—RUBIN GRUBERG.

All the profession loses a very fine and great man.—RICHARD PITROT.

It was with deep regret that I read of his passing.—DAVID L. DONALDSON, Grand Secretary-Treasurer, Theatrical Mutual Association.

The entire show world has lost one whose life and career had been devoted earnestly to it.—JOHNNY J. KLINE.

Mr. Donaldson's passing has—in all truth—left a void in the world of showdom that can be compared only with that of a dominant character in a nation's affairs—in that his creation of *The Billboard*, in its versatile character, asserted that we, all "showfolk", are in a sense apart from all other professions, trades and callings.

It was my good fortune to have opportunities for studying both the personal side of his character and that expressed in *The Billboard's* fearless policy and business methods. I shall look back on those opportunities with a real sense of pleasure.

My most sincere hopes and wishes are for the maintenance of the "Bill Donaldson" standard of, to us showfolk, the most important of all periodical publications.—HARRY E. TUDOR.

While not personally acquainted with Mr. Donaldson I appreciated his public-spirited work as evidenced in support given by himself and *The Billboard* to our civic enterprises in Calgary.—GEORGE H. WEBSTER, Mayor of Calgary, Alta.

We mourn the loss of a personal friend. The entire profession will realize it has lost the great builder of clean, upright business methods, the standard of *The Billboard* with regard to amusement.—MR. AND MRS. W. I. SWAIN.

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A great loss to those who were immediately connected with him and the theatrical profession in general.—GEORGE M. SPENCE.

Mr. Donaldson's life was full of good deeds. The loss to the amusement folks in general is tremendous.—W. M. MADISON.

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(Continued on page 193)

DEATHS IN THE PROFESSION

ADKERSON—Mrs. Debbie, 48, well-known soprano soloist and vocal teacher, and wife of P. S. Adkerson, passed away Monday night, August 3, at Lynchburg, Va. The deceased is survived by her husband, a daughter, three sons, a brother and two sisters.

ALLEN—Frank, 74, veteran theatrical man of England, passed away recently in that country following a lengthy illness. The deceased was very well known thruout England among show people.

ALYEN—Orvin, was electrocuted July 25 when he came in contact with a live wire while working as lineman for the Gas & Electric Company in Valparaiso, Ind. The deceased had been on the road with a merry-go-round for several years. His mother survives him.

BANNING—Hancock, noted California pioneer and formerly owner of the world-famed Catalina Island, died at Los Angeles August 7.

BLACKBURN—James H., 61, father of George W. Blackburn, owner and manager of the *Million-Dollar Baby* Company, known to the profession as "Blackie" Blackburn, passed away August 1 at his home in Xenia, O. Funeral services were held from his home Wednesday afternoon, August 5. The deceased was born April 19, 1864, the same day and same year, and died the same day and same hour, and was buried the same hour as W. H. Donaldson, founder of *The Billboard*.

BURSHSTEIN—Hirsch, 65, father of Rosa Raisa, well-known opera singer, passed away recently in New York. Mme. Raisa was in Chicago when notified of her father's death and left immediately for New York.

CASE—Peter V. N., 65, father of Anna Case, well-known concert singer, and known in his younger days as the "singing blacksmith", died of apoplexy August 5 in New York following an illness of two years. Besides his daughter the deceased is survived by his widow and two sons, Lester and Stanley, New York business men.

CAWTHORNE—Charles, 70, passed away June 26 at Adelaide, South Australia. The deceased was proprietor of a well-known music establishment there and frequently acted as manager to many prominent musical artistes on their visit to that State.

CHAMBERS—Arthur, 50, vaudeville actor, died suddenly at Hoboken, N. J., August 3.

CHAUNCY—William, present manager of Mary Garden, prima donna, and at one time manager of the late Lillian Nordica, died at Deauville, France, August 8. His death was caused by blood poisoning.

CLARK—Charles W., 59, internationally known singer, died suddenly following a heart stroke while attending a motion picture show in Chicago August 3. A few minutes later Mrs. Clark, sitting beside him, uttered a faint cry and collapsed. The shock was fatal to her. Mr. Clark, who had won international fame as an interpreter of modern songs, married Jessie Baker at their home town, Van Wert, O., in 1888. She had been the companion of his successful career. When Theodore Thomas conducted his orchestra, now the Chicago Symphony, Mr. Clark was a soloist on various programs from 1895 to 1906. Recently he devoted most of his efforts to teaching. He had classes at Rush Conservatory, Chicago, where he was a member of the faculty. In the decade following 1900 Mr. Clark attended the Conservatoire Nationale at Paris, received several medals there, and sang before that famous school. The deceased was born in Van Wert in 1865, and was educated there and in Ft. Wayne, Ind. He later went to Chicago. He is survived by three children, Ronald Clark, teacher of singing in Paris; Mrs. Virginia Lawrence, of New York, and Mrs. Louise Gardeniere, believed to be in Brazil.

COLBERT—Leo E., 30, well-known animal man, passed away recently in New York. The deceased was well known in circus circles, having spent 14 years with the Rhoda Royal Circus and several years with the Sells-Floto organization. During the winter months he was employed at the New York Hippodrome. He was working at Luna Park, Coney Island, with Weir's Elephants when taken ill. He was a war veteran, and the funeral, which took place August 10 in Brooklyn, was in charge of the American Legion.

DOREY—Charles F., 65, widely known as a tenor singer and formerly with the Boston Opera Company, dropped dead in his business office in Fort Scott, Kan., August 7.

DUNSMORE—John, 54, who for the last 15 years was stagedoor man at the Apollo Theater in Atlantic City, N. J., passed away suddenly August 3 as a result of a heart attack.

FAETKENHEUER—Mrs. Vinnie J., beloved wife of Max Faetkenheuer, theatrical manager and former orchestra leader, and mother of Maude Faetkenheuer, head supervisor of music, Euclid Village Schools, passed away August 1 at her home, 1515 E. 108th street, Cleveland, O. Funeral services were conducted from her late home and interment was at Lakeview Cemetery, Cleveland.

GELDART—Richard, for many years connected with the Tivoli and Royal theaters in Brisbane, Queensland, Australia, died recently in that city.

GILBERT—Jacob, 54, well-known promoter of sporting events, and brother of Louie Gilbert, theatrical manager, died at the New York Hospital, August 1, of cancer. The Long Branch Lodge of Elks held services in that city Tuesday evening, August 4, prior to the body's cremation.

GROVES—Otis, son of Charles and Nellie Groves, died July 25 while his parents were in Schenectady, N. Y., with the Otis L. Smith Shows. Otis was born in January of this year. His mother is a midget with the show.

HOLT—Olive, wife of T. J. Holt, London representative for J. C. Williamson Vaudeville, Ltd., died July 2 at a private hospital in Sydney, Australia, after a brief illness. She is survived by her husband, two sons, two sisters and a brother.

JENKINS—Preston, owner of the Standard Amusement Co., Colonial Beach, Va., died July 31 in that city. His remains were shipped to his home town, Baltimore, Md., for burial.

KELLY—Harry A., 52, one of the oldest producers and cameramen in the United States, passed away August 4 at Tampa, Fla., of pneumonia. The deceased was one of the pioneers in the movie industry, being connected about 1909 with the old George Melese's Studio in Chicago, and afterward associated with Lincoln J. Carter and other oldtimers on the Pacific Coast. Mr. Kelly resided in Tampa for the past seven years, and was engaged in the production of pictures there at the time of his demise. He was a member of Masonic Lodge, Mizpah, No. 378, Los Angeles. His widow survives him.

KERWIN—"Doc", well known in moving picture circles and among pitchmen and illusionists, passed away July 3 at Holly, Miss., from the results of pneumonia.

LaROSE—Mrs. Emma, wife of Herbert LaRose, of the Nat Reiss Shows, died at Beaver Falls, Pa., August 7. The deceased had been suffering from dropsy for the past two years. Her sister, Mrs. Minnie Waterstraust, of N. Tonawanda, N. Y., and her brother, Chiss Veit, were with her when the end came. Interment took place in Elmlawn Cemetery, N. Tonawanda, August 10.

LEE—Jennie, 75 (Mrs. William Courtwright), formerly of the team of Courtwright and Lee, died at Los Angeles August 5, a victim of heart disease. She was a native of England, and first came to America in the early '70s with the late E. A. Sothern to play the role of Mary Meredith in *Our American Cousin*. Miss Lee, known as an emotional actress, played with Jefferson and Booth, and with her husband, William Courtwright, starred in dramatic sketches in the early days of vaudeville. In recent years the couple had been doing character work in motion pictures. The deceased began her professional career as a circus performer at the age of 14 after the Civil War. She became a member of the Union Square Theater Company at New York, appearing in *Agnes*, *Frou-Frou* and *Caste*. She also starred in *Camille*, and in 1876 went to San Francisco under direction of John McCollough, where she played the part of Little Jo in *Bleak House*. Funeral was held August 8.

LEWIS—Fred, veteran outdoor showman, died at the Johns Hopkins Hospital, Baltimore, Md., August 5. "Captain" Fred Lewis, as he was familiarly called, was perhaps one of the most widely known menagerie directors in America. A native of Birmingham, Eng., he came to the United States in his early youth and became associated with some of the most prominent men in the circus world. He acquired expert knowledge of the value of wild animals, which attracted the attention of Bostock about 25 years ago, and that "wild animal king" made Mr. Lewis chief of his menagerie. He made numerous trips abroad for the Bostock interests, purchasing jungle beasts and shipping them to America. When Bostock established a menagerie in Richmond, Va., Captain Lewis was placed in charge of the show. When Bostock withdrew from Richmond the deceased went with him to New York, remaining for some years with the Bostock attractions. Several years ago he returned to Richmond and established a scenic studio specializing in the designing and painting of "fronts" for carnival attractions. He invented what he called a transformation wagon, which is now used extensively by such companies. The body was sent to his home in Richmond, where the funeral was held Friday afternoon, August 7, with interment in Riverview Cemetery. Deceased is survived by his widow, six children and a brother, Louis Lewis, of Birmingham, Eng.

MAPES—James J., son of Victor Mapes, author of *The Boomerang* and other plays, died August 9 in Paris, France, of double pneumonia. Deceased was traveling thru Europe with his parents preparatory to entering Oxford in the fall. He was a graduate of Harvard and a prominent figure in athletics.

MASKELL—Ray, 45, daughter of Louis Levy, of the Davenport Brothers, and Ada Maskell, and sister of Larry Lewis, passed away recently at the St. James Hospital, Wandsworth, Eng. The deceased went to England at the age of 14 and opened at Terry's Theater as Little Lord Fauntleroy. She was the creator of Sam Richard's great success, *I'm So Fascinating*. In pantomime she worked with Maggie Duggan, Vesta Tilley and other great stars of the period. Deceased was interred at Tooting Cemetery, Wandsworth.

MEADE—William W., 65, passed away August 4 at the Orange General Hospital, Orlando, Fla., after a short illness from blood poisoning. Deceased was born in Carlton, N. Y., October 19, 1860. He resided in Florida the past four years with his brother, B. H. Meade, owner and manager of the Florida Amusement Company. The remains were taken by his brother to Grand Rapids, Mich., his former home, for interment.

MEYER—Tootie, 8, died at Rochester, N. Y., recently, following an operation for appendicitis. She was the daughter of Earl and Marion Meyer well-known musical-comedy people.

MOYER—Joel, 71, father of Mrs. George W. Blackburn, professionally known as Tillie Elesta Moyer, died at his home in Palmyra, Pa., April 29. The deceased had been in bad health for the past seven years. Mrs. Blackburn is the wife of George W. Blackburn, owner and manager of the *Million-Dollar Baby* Company.

OSBORN—L. E., theater owner and newspaper publisher of Tientsin, China, passed away in Los Angeles, August 9, of heart disease.

POTTER—Mrs. Paul, 55, whose husband dramatized *Trilby*, and was reported to have received $500,000 in royalties from it, died at St. Luke's Hospital, N. Y., August 6, without enough funds for burial in Woodlawn Cemetery, where her husband's body lies. Since the death of her husband, three years ago, the deceased had been thrown on her own resources. She had worked as nurse, secretary, writer and teacher. Complications from an infected tooth caused her to go into the hospital. Interment was in St. Michael's Cemetery.

RIVERS—Paul, 24, electrician on the Billie Clark Broadway Show, was burned to death August 3 at Stanford, Ky. After his wife had finished cooking supper the deceased attempted to extinguish the fire by fanning it with a piece of cardboard, which drove the flame back into the fuel tank, causing it to explode and burning him so severely that he died a short time later in a Stanford hospital. The remains were shipped to Brunson, S. C., his mother's home, where burial took place August 8. In respect to the deceased all rides and concessions on the show were shut down on the day of the funeral. Many beautiful floral pieces were sent by members of the Clark organization, of which he was a member for several years. He is survived by his wife, also a member of the shows, and his mother and two brothers.

ROSEN—Alexander, 54, owner of the Wonderland Circus Side-Show on the Bowery, Coney Island, N. Y., died suddenly of heart trouble July 31. The deceased is survived by his son, David, who has been active with his father in conducting the side show and who will continue to conduct the same.

STEELE—Maggie, sister of H. M. Colp, passed away Thursday afternoon, August 6, at her home in Monticello, Ind.

SCHEIOWITZ—Louis, known as "Professor Le Van", who has a one-man orchestra in the Rosen Wonderland Circus Side Show on the Bowery, Coney Island, N. Y., was drowned while swimming July 30. The body was not recovered until August 4.

IN MEMORIAM

TEX SHEA

AUGUST 12, 1918

Nearer and dearer with the unfolding years.

MABEL.

TAYLOR—George A., 67, known to many concessionaires thru his membership in the New York State and Montgomery County Agricultural Societies, died of heart disease at his home at Fonda, N. Y., August 3. He served 10 years as State race-track inspector, and for 23 years was proprietor of the Sir William Johnson Hotel in Johnstown, N. Y. He was a member of the Executive Committee of the State Agricultural Society, and was prominent in Masonic circles.

THIRER—Max, head of the Oriental Novelty Company, Cincinnati, O., passed away in the Jewish Hospital in that city August 3, due to poisoning of the system. The deceased had been ailing for the past year, and six weeks ago was removed to the hospital. His brother, Isidor Thirer, has taken over the business and will continue the same under the same policy as heretofore. Besides his brother, Isidor, the deceased is survived by several sisters, who reside in New York. Funeral was held Tuesday afternoon, August 3.

TONER—Thomas, 32, vaudeville artiste, died suddenly of heart disease at the Majestic Hotel, Chicago, August 1. The deceased's home was in New York City.

VINDEL—Peter, 33, proprietor of a cafe and cabaret in New Orleans, La., was shot to death in his establishment August 3.

WALZ—Mrs. Isabelle Rosalinda Heine, 80, former well-known contralto, known on the stage as Rose Volandt, died of apoplexy August 3 at Johnstown, Pa. The deceased was married twice, her first husband being William C. Chamberlin, a noted minstrel man. They played together for several years until their son Carl H. was born. Carl afterwards became well known in sporting and track circles, having been an expert horseman. He died about four years ago. Her second husband was Fred Walz, well-known tenor of minstrel fame, who died in September, 1884, in Philadelphia, while playing with the famous Carncross & Dixie Minstrel Company at the old 11th Street Opera House. To the union were born two children, Harry Walz, better known to the profession as Fred Walz, director of the *Rose Marie* Company in Chicago, and Lottie Walz, a well-known singer. Funeral services were held August 5, in charge of Rev. Dr. Henry W. Snyder, pastor of the First Lutheran Church in Johnstown. Interment was made in the family plot in Grandview Cemetery.

WHALEY—William C., 26, motion picture operator of Charleston, S. C., died in that city Friday afternoon, August 7. The deceased, while at work on one of the large tanks being erected at the plant of the Standard Oil Refinery there, fell from a scaffold, receiving a broken hip and internal injuries, which resulted in his death several hours later at the Riverside Infirmary. Mr. Whaley was a member of the I. A. T. S. E., Local 333, in Charleston. He is survived by his widow and an infant. Funeral service was held at Ridgeville, S. C., August 8.

WELLS—Ben, 38, well-known pitchman and concessionaire, died August 5 at the Community Hospital, Nebraska City, Neb., of appendicitis. The body was shipped to his sister at Green Castle, Mo., for burial.

WESTBROOK—Newton S., owner of a newsstand and novelty store in Altoona, Pa., died suddenly in that city August 3 from acute dilation of the heart. The deceased was born in Huntingdon, Pa., July 5, 1870. He had been located in Altoona most of his life, and came into prominence as a singer of unusual talent. He was affiliated with the old Altoona Opera Company, which organization sponsored the production of numerous home-talent light operas in that city. He had a beautiful voice and his ability soon won him recognition in the theatrical world. He spent two years with Frank Daniels, one of the most popular of comic opera stars, and also traveled with other companies of this kind. He was a member of Lodge No. 102, B. P. O. E. Funeral services were held from the Stevens Chapel, Altoona, Wednesday afternoon, August 5, with interment in Fairview Cemetery.

MARRIAGES

ARMANTRAUT-NEASE—Harold Armantraut, leader of Armantraut's Blue Hoosiers, playing at the Olcott Beach Hotel, Olcott, N. Y., was married Monday afternoon, August 3, to Mary Katherine Nease, of Indianapolis, Ind., nonprofessional. The couple are honeymooning at Sleepy Hollow on Lake Ontario.

BRADY-HYDE—An interesting event took place under the "big top" belonging to the Hunt Stock Company at the close of a recent performance at Portland, Mich., when two members of the company, John Brady, of Chicago, and Gladys Hyde, of Vermontville, Mich., were married. At the close of the performance Mr. Hunt stepped in front of the curtain and invited all to remain for the wedding. A few moments later Rev. John H. Stewart, pastor of the Baptist Church, Portland, walked on the stage with members of the company, ring bearer, groomsman, groom, matron of honor, bride, in the order mentioned. Rev. Stewart used the ring service. At midnight the bride and groom, officiating minister and members of the company participated in a chicken dinner especially prepared for them at Hotel Devine, with Mr. and Mrs. Hunt as hosts. The Hunt Stock Company has been playing that section for years. The members of the company are known as "real folks" and the wedding had all the refinement of a home wedding and was treated as such by the audience.

COLLINS-MAGUIRE—Francis Joseph Collins, nonprofessional, and Anna Amelia Maguire, singer, were married recently in New York and are now on a two months' honeymoon. The bride studied at New York and has sung at the Manhattan Opera House in six operas and in numerous recitals in concert halls and hotels thruout the city. The wedding took place at St. Joseph's Church and was followed by breakfast at the Hotel Theresa.

FOX-WISEMAN—Announcement was recently made of the wedding of Finis Fox, film producer, and Loris Wiseman, of Montana, which took place July 20 at Los Angeles. Judge Hugh J. Crawford tied the knot.

GRAY-BUNN—Carl C. Gray, musician, and Mildred Bunn, actress and dancer, and daughter of Charles W. Bunn, Deputy United States Customs Appraiser, in Brooklyn, were married August 5 at the Municipal Building, New York, by City Clerk Cruise.

GRIFFIN-RAYMOND—George Griffin and Dorothy Sweet Raymond, comedienne,

were secretly married July 30 at Woonsocket, Mass., by Rev. J. W. Wathen.

LEWIS-ARGUS — Henry Lewis, comedian, and Hazel Argus, blues singer, both with Koutnik's Dixie Charleston Strutters, were married at Clarksburg, W. Va., August 8.

LEYS-HUMPHRIES—Dan Leys, office manager for Selznick Pictures, Wellington, N. Z., and Sylvia Humphries, Wellington, were married June 17 at St. Matthew's Church, Brooklyn, Wellington, by the Rev. A. W. H. Compton.

McLEOD-MORELAND—The stage of the Fantana Show, of the Levitt-Brown-Huggins Shows, was the scene of a happy wedding ceremony recently when Donald McLeod, of Detroit, and Lillian Moreland, of Astoria, Ore., were married by Justice John Brown during the Multnomah County Fair, Gresham, Ore. The bride is one of the principal performers in the Fantana Show, owned by Milt Runkle, and the groom is outside lecturer on the Law and Outlaw Show, also owned and operated by Mr. Runkle. "Uncle" Milt attended to everything in his usual shipshape way. He had the band out and took the couple to the grand stand, where he introduced them to the audience. After the show he gave the newlyweds a royal sendoff.

PEPPER-ADDISON — Harry Pepper, well-known Hebrew comique, and Jackie Addison, equally well-known soubret of burlesque, were married at Wheeling, W. Va., July 14, but did not reveal it until time for rehearsals. Harry goes with Ed. Shafer's *La Revue Parisienne* Company on the Columbia Burlesque Circuit for the coming season. Jackie will accompany him, but will not appear in the show.

PHELPS-HODGES—Harry Phelps and Wilhelmina Hodges, assistant casting directors in the office of James Ryan at the William Fox studio, were married recently at the home of the bride in Los Angeles. They will live on a chicken ranch which they have bought near Corona, Calif.

PROPP-WALSH—Ellis Propp, of New York, and Ethel Walsh, formerly dancer in Ziegfeld *Follies*, were married August 10 in Greenwich, Conn., by Justice of the Peace William S. M. Fiske. The groom is associated with his father, Marcus P. , merchandise broker, at 27 East Bro. ay, New York, under the firm name of Propp & Sons. The bride is a daughter of Mr. and Mrs. Perry S. Walsh, of San Francisco.

QUILLAN-CAMPBELL—Clude Quillan, concessionaire, with the Wade & Webb Shows, and Dolly Campbell, sister of Mrs. J. E. Weathers, whose husband is a concessionaire with the same organization, were married recently while the show was playing Carrollton, Ky.

SIMONS-CHEVALLIER—Homer Harold Simons, of Pittsburgh, Pa., acrobat and tumbler, with the Brown & Dyer Shows, tumbled and fell once too often, and as a result of his last tumble he presents to the admiring public Mrs. Anna Frances Simons, who until recently was Anna Frances Chevallier, of Chicago, Ill. The wedding took place August 5 at Syracuse, N. Y. The romance started two years ago when the groom saved his bride from drowning. At that time Miss Chevallier was with Dr. Carver's Diving-Horse Act, and did a 40-foot leap into a tank while seated on a horse. At one of the performances, just as she was to make the leap, the horse reared, throwing her into the tank. She was unable to swim and was in danger of drowning when saved by Mr. Simons.

TURNER-COLLINS—Richard Turner, of Boston, Mass., and Helen Collins, nonprofessional, of South Boston, were married August 9 in Holy Cross Church, New York. Mr. Turner is a member of the theatrical profession.

WEEKS-WHITE—The marriage of Walter S. Weeks, actor, playing at the Palace Theater, Hartford, Conn., and Marion L. White, actress, of Worcester, Mass. took place in the Municipal Building, New York, August 7. Chief Clerk Charles W. Culkin officiated.

WHEELER-RAY—Larry Wheeler, film producer, and Allene Ray, Pathe film actress, were married at Tijuana, Mex., July 20. Allene Ray has been a serial star for Pathe for three years. In 1922 she won first prize in a national magazine beauty contest.

COMING MARRIAGES

September 5 is announced as the date of the marriage of Charles B. Addis, Philadelphia contractor, and Louise Marie Levy, actress, of New York.

S. Jay Kaufman, prompter of the Green Room Club, is to marry Eva Barczay, a society girl of Budapest, Hungary, October 4. The wedding is scheduled for Budapest.

Mr. and Mrs. Peter M. McCabe announce that the marriage of their daughter, Sara Ann, to Frank H. Clark will take place August 12 at St. Patrick's Church, Chicago. Miss McCabe is soprano soloist at St. Patrick's Church and the winner of the singing contest staged by Fisk O'Hara for a soprano to assist him in the concert during the second act of his play, *The Big Mogul*, which had a long engagement at the Central Theater, Chicago, last season. Miss McCabe remained with the *Mogul* Company all during the Chicago engagement and made a decided success with her singing role.

A marriage license was issued at the City Hall, New York, August 7, to Charles B. Addis, a contractor, of Philadelphia, and Louise Marie Levy, actress, of New York. They will be married September 5 at the Roman Catholic Church of the Annunciation, New York.

Robert E. Moore, copy desk editor of *The Billboard* at the Cincinnati office, and Cecilia Baur, of Cincinnati, recently announced their engagement. The marriage will be an event of the fall, taking place Thanksgiving Day. Miss Baur is in the local office of the Union Central Life Insurance Company.

BIRTHS

To Mr. and Mrs. Tony Prince a 7½-pound daughter was born August 2 in Memphis, Tenn. Mr. Prince is known as the Kiddie Clown.

A 9-pound daughter was born August 3 to Mr. and Mrs. Ralph Grossberg, of Chicago. Mr. Grossberg is a member of the box-office staff of the Woods Theater, Chicago.

An 8½-pound boy was born to Mr. and Mrs. Fred. L. Shafer at New Bedford, Mass., July 21. The mother is known to stagefolks as Delia W. Damon. Mr. Shafer is with the Robbins Bros.' Circus.

Born to Mr. and Mrs. Al Harrison, an 8-pound girl, Patricia, August 3, at their home in Dayton, O. The father is a well-known straight man and the mother is professionally known as Rose Selden, of the act Rose Selden and Brother.

A girl, weighing 9 pounds, was born recently to Mr. and Mrs. T. R. Edwards. Mrs. Edwards is ticket seller at the caterpillar ride with the Brown & Dyer Shows, now playing New York State.

Mr. and Mrs. William F. Elliott, of Charlotte, N. C., are receiving congratulations on the birth of a daughter August 4. Mr. Elliott for several years was tenor soloist with Neil O'Brien's Minstrels.

DIVORCES

Common Pleas Judge Thomas M. Kennedy, of Cleveland, O., recently granted a divorce to Jack Wald from Gertrude Wald, of Chicago. Mr. Wald's petition charged that his wife deserted him three years ago when both were members of a musical revue. To the wife Judge Kennedy granted permanent custody of their seven-year-old daughter, Virginia, in addition to alimony of $10 a week.

Alla Nazimova, screen star, who recently returned unannounced to Hollywood from a three-month tour of Europe, divorced Charles Bryant in Paris. Announcement of the divorce was made by the actress' manager, Mrs. Jean Adams. Mr. Bryant was formerly a film actor and director.

Ethel Potts Sannasardo, actress, formerly of East Liverpool, O., was recently granted a divorce at Cleveland, O., from Arthur Sannasardo, New York impresario, on grounds of cruelty and gross neglect of duty. He did not contest the suit. They were married February 1 last.

Viola Irene Lerche brought suit for divorce against Albert G. Lerche, July 31, at Los Angeles. The wife listed their community property at $45,000. The couple have one son. Mrs. Lerche charges her husband will not work, and asks that he be restrained from disposing of his property.

Valerie Noyes Yoell, singer, filed suit for divorce against Larry Yoell, well-known song writer, in the Superior Court at San Francisco July 29. Mrs. Yoell charges cruelty and wants her maiden name of Valerie Grace Noyes restored.

Kathleen Sweeney, professionally known as Zelda, dancer, has received a final decree of divorce in Paterson, N. J., from James E. Sweeney, of Concord, N. H.

Tributes

(*Continued from page* 191)

aldson. I have never met a finer gentleman in all my travels. My grief for his passing is equaled only by the passing of my father.—GENERAL PISANO.

He was my friend of many years.—LEW D. NICHOLS.

First, last and always all showmen's friend.—HARRY E. DIXON.

His passing will be felt keenly by all connected with the show world. He was a towering man in every way—physically, in business and at heart. His publication, *The Billboard*, thru his tireless efforts, has grown to be the "keynote" of the theatrical profession. Our own dramatic profession will surely miss him, but his "brain child" will continue to carry on the good work.—M. CHARLES PALAZZI.

Perhaps in some wondrous unknown way he will carry on the glory and fulfillment of his wishes and plans for his loved ones and his business associates, thus building better than he knew.—E. M. JACOBS.

I esteemed him as one of my best friends and will feel his loss keenly. Capable, aggressive, progressive, honorable and fair, he was a constant champion of the outdoor show world and left a fitting personal monument in *The Billboard*. R. M. HARVEY.

I had learned to find him a most lovable character, and, while our visits were, in the past few years, nearly always confined to paper, still I looked forward to receiving his messages. They were full of interest, blended with advice that was sound and logical, and replete with the friendly tone and manner that binds one man to another. JAMES F. DONALSON.

A. F. of L. Producing "Union Label" Picture

(*Continued from Page* 7)

people of the country, according to the statement.

The theme of the picture will be a story of humanity and its progress thru trade union effort, how the organized wage earners have progressed, their sacrifices, struggles and victories. It will endeavor to make clear the difference between the so-called open and closed shops, difference in efficiency in such establishments and the difference in character of the employees.

The union label, it is stated, will be shown as "a symbol of the products made in sanitary workshops by clean, upstanding manhood and womanhood. It will show the difference between autocracy and democracy in industry; how unorganized employees are coerced into withdrawing their requests for the remedying of grievances as compared to the way in which organized employees deal with their employers thru chosen representatives."

The benefit of the eight-hour day will be emphasized, as well as the struggle to take children out of the workshop and factory and place them in schools and playgrounds.

One important change in the program has been decided upon. The paid officials of the State federations of labor and city central bodies will be requested to act as lecturers in various cities where the picture is to be shown. Their familiarity with local conditions, it is believed, will add to the effectiveness.

The routes to be followed will be made up according to requests of the various labor officials in different States. It is therefore necessary for them to communicate with John J. Manning, secretary of the Union Label Trades Department, to make arrangements for the exhibition at as early a date as possible.

The contract with the company that will make the picture has been signed and work upon it will begin immediately in Chicago. A full description of all the scenes will not be published until after the picture is completed. Every scene will be shown to the labor officials as it is made, and, if necessary, changes will be suggested to make it more enlightening and convincing.

The object is to have the picture true to life in every respect. Where necessary changes should be made the scenes will be reproduced. The picture will be made as nearly perfect from the Federation viewpoint as it is possible to make it.

Widespread interest is being manifested in the camgaign of organization and publicity which the Federation is conducting. This is indicated by the many letters received by Secretary Manning asking for information. It is suggested that those who have not written him do so at once in order that he can select the various cities in which the picture will be first exhibited and the lectures given.

Record Drama Run For "White Cargo"

(*Continued from Page* 7)

Theater. There it remained for 15 months, doing a capacity business a good portion of the time. Last March *White Cargo* attained to Broadway and has been playing first at the Comedy and then at the 39th Street theaters ever since, and it still looks good for a reasonable period. On the road the piece has proved very profitable. As many as 10 companies were presenting the drama at one time last season. It is planned to send several companies on tour again in the fall.

Producer Plans Test of New York "Blue Laws"

(*Continued from Page* 7)

convinced that the legitimate theater is entitled to its share of that patronage."

It is doubtful whether Equity will permit any of its members to appear in the Werba house on Sunday, even tho such permission might lead to a showdown of the discrimination of "Blue Law" enforcement in this State.

Birthday Party for Oldtimers

San Diego, Calif., Aug. 8.—A surprise banquet was given by about 60 friends, mostly former theatrical people, to J. M. (Jack) Dodge and Harry C. Hayward, managers of the Spreckels Theater, in honor of their 72d birthdays, on the stage of the Spreckels Theater, July 28. Among the numerous telegrams received from their friends in the profession were congratulatory messages from Wells Hawks, John Cort, A. L. Erlanger, Leon Errol, Mr. and Mrs. Robert Mantell, Aphie James, Dorothy Dalton, David Belasco, Arthur Hammerstein, Mike Donlin, Julian Eltinge, The Rivals Company, John DeMilt and Wagenhals & Kemper.

Natural Amphitheater in Salt Lake City Park

Salt Lake City, Aug. 6.—Salt Lake City this summer has had an unusual feature that provided amusement for countless numbers who otherwise would not have been able to enjoy theaters to such a large extent. The City Recreational Department took advantage of what is termed "Water Front Theater" in Nibley Park, owned by the city and used as a municipal golf links. One end has a large lake and on one side of the lake is a natural amphitheater. Seats were placed thereon and a stage setting made in the lake, where the players perform. Each Friday night some sort of a program is put on.

The various dancing masters of the city have staged special nights, the music teachers and bands of various kinds, including the one stationed at Ft. Douglas. Miss Charlotte Stewart is in charge and the programs have been high grade. On Pioneer Day the Daughters of Utah pioneers portrayed in pageant the history of Utah.

The theater seats about 500 people and was formerly part of old Wandamere Park, a pleasure resort. Particularly has the younger generation taken advantage of the free shows, which has led to play production and circuses on the city playgrounds. Quite a number of these latter events have been held.

Saxe's Modjeska Theater, Milwaukee, Arranges Parade

Milwaukee, Wis., Aug. 8.—Establishing a precedent in anniversary celebrations for outlying picture houses, Saxe's Modjeska Theater ushered in its second year with a sensational bill. A parade a mile long and featuring six bands and many floats fitted by neighboring merchants marched thru the principal streets of the South Side last Saturday and then invaded the down-town section, traveling the entire length of Grand avenue and Wisconsin street. All box-office records for outlying theaters in Milwaukee were broken during anniversary week, when Manager Sid Lawrence presented what has been called the biggest 30-cent show in the history of Milwaukee. Eight vaudeville acts, massed in a big stage presentation, supplemented the picture program, the entire bill being changed on Wednesday.

Radio Experiment in St. Louis

St. Louis, Aug. 8.—A radio experiment was started here by the Liberty Maids, Oscar Dane's Liberty Music Hall Burlesque Stock Company, on the radio wire of *The St. Louis Star*, Station WIL, August 3, when Mae Baxter, soubret, and Bonnie Bell, straightman and baritone, sang sentimental ballads for the approval of the radio fans and public.

A great number of letters have been received by *The St. Louis Star* and Benson Radio Company and the experiment will be repeated August 17, when a coupon will be printed in *The St. Louis Star* and the public may vote as to its opinion of which it prefers, jazz or sentimental ballads.

In addition to the radio songs George Slocum and Happy Weber will broadcast, George talking on comedy and Happy on serious matters.

Lew Lederer, character comedian; Ethel Bernard, soubret, and Mae Baxter are recent additions to Manager Dane's company.

Separate Ventilators for Playhouse and Studebaker

Chicago, Aug. 8.—The Studebaker and Playhouse theaters are having separate ventilating systems installed. The theaters are side by side, one long lobby answering for both. The mechanism being put in is said to be the last work in modern air-conditioning apparatus, known as the Hold Ozone Sterilizer System. It is claimed all danger attendant upon the diffusing of bacteria from coughing or sneezing are eliminated by this process.

Good Talent Coming With Elsie Janis' "Puzzles"

Chicago, Aug. 8.—Elsie Janis, who will bring her *Puzzles of 1925* to the Harris Theater August 30, will also bring a lot of entertainers with whom Chicago is familiar. Among them are Jimmy Hussey, Lester Crawford, Helen Broderick, the O'Donnell-Blair Company, Irving Aaronson's Commanders' Band, Rove and May, Dorothy Appleby and others.

Stothart at the Baton

Chicago, Aug. 8.—When Fred Walz, musical director of *Rose-Marie*, at the Woods, was suddenly called home by the death of his mother in Johnstown, Pa., Tuesday, Herbert Stothart, one of the composers of the score, was visiting relatives in Milwaukee. He was caught by long distance and motored to Chicago, conducting the night performance. He will continue until Mr. Walz returns.

LETTER LIST

Free, prompt and farfamed, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed. Thousands of actors, artistes and other showfolks now receive their mail thru this highly efficient department.

Mail is sometimes lost and mixups result because people do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that they are obliterated by the post-office stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to the Dead Letter Office. Help The Billboard handle your mail by complying with the following:

Write for mail when it is FIRST advertised. The following is the key to the letter list:

Cincinnati.....(No Stars)
New York.....One Star (*)
Chicago.....Two Stars (**)
St. Louis.....Three Stars (***)
Kansas City.....(K)
Los Angeles.....(L)
San Francisco.....(S)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your route and mail will be forwarded without the necessity of advertising it. Postage is required only for packages—letter service is absolutely free.

Mail is held but 30 days and cannot be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncalled for up to last Sunday noon. All requests for mail must be signed by the party to whom the mail is addressed.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials. When a letter is forwarded to a person for whom it is not intended please return it so that it may be advertised again until the person for whom it is intended receives it.

PARCEL POST

*Ball, Mrs. M., 4c
Barlow, Violet, 30c
**Berg, George, 10c
**Bernard, Floyd, 3c
*Bornstone, 2c
**Bond, Midge Deon, 6c
Boyle, Edw., 2c
Brant, Harry Slim, 4c
Brant, Harry, 4c
*Brown, Jack, 5c
Brown, Rolla, 20c
*Bryant, Gloria, 30c
Butler, Kittie, 4c
**Calzin, Alfred, 6c
**Chase, Laura, 7c
**Conner, Steve, 10c
Cooper, Edw., 10c
Crampton, Mrs. Theo. H. M., 5c
*DeWolfe, Forrest, 3c
Doron, G. W., 10c
Fields, Mrs. F. M., 10c
*Gaylord, Marie, 2c
*Goldberg, Jodi, 20c
Gordon, H. L., 4c
Grau, Frank, 5c
Grill, Alvin C., 12c
*Gropper, Frank, 16c
**Handy, Harry H., 30c
*Havelock, W., 2c
Hayes, Right, 6c
Jares, Minnie, 3c
*Kane, Maxwell, 2c
Keeling, Blanche, 4c
*Kennedy Vir, 2c
**King, Hal, 10c
*LaFrance, Josie
*LeRoy, Myrtle, 2c
Lacombe, Chas., 6c
*Leon, Toone, 2c
**Lewis, A. L., 30c
Loftus, Pete, 6c
*Lorraine Sisters, 6c
*Low, Joe, 2c
McMahon, J. B., 30c
Machamer, J. E., 2c
*Martin, Edw., 4c
**Midge Deon, Bond, 4c
Merson, Morris, 2c
Moore, Miss E. E., 2c
*Morton, Jack, 2c
*Murphy, May, 20c
**Norman, Art L., 10c
**Oppus, Mrs. A., 4c
*Opunui, Mrs. Chas. 3c
*Packowitz, M., 2c
*Powell, Prof. F. E., 10c
Robb, D. S., 5c
**Sandell, Pauline, 4c
**Scott & DeMarr, 25c
Sheridan, Dave, 3c
Smith, Van A., 5c
*Smith, Sam D., 2c
*Steele, M. A., 4c
Stone, Geo., 4c
*Sullivan, F. X., 8c
Thom, Grace, 4c
**Thompson, Mrs. Myrtle, 35c
Unger, Sol, 2c
*Verne, Diana, 32
*Wechsler, Wm., 8c
Wienberg, Jas., 4c
**Wright, Earl, 8c

LADIES' LIST

*Abbott, Mrs. Edna
*Adams, Leatha
Adams, Mrs. Delia B.
*Adams, Mrs. Fannie
Adolph, Katherine
Ager, Miss J. L.
**Ahrene, Mrs. Claudine
*Aldridge, Billie
Allen, Babe
Allen, Patsy
Allen, Mrs. May
(K)Allen, Louise
(K)Allen, Mrs. Jessie
Allen, Mrs. Lotta
**Allison, Evelyn
*Alsup, Ida
Alter, Marie
Alton, Agnes
(S)Anderson, Mrs. A. E.
*Anderson, Lillian J.
Anderson, Mrs. Roy
*Andre, Mildred & Girls
Angel, Julia
**Anson, Mae
(K)Apollo, Det
Apple, Mrs. T. J.
*Archer, Anna
Archer, Mrs. J. C.
*Armer, Margie
Armstrong, Mrs. O. B.
Armstrong, Sonja Garvon
Arnold, Celia
(K)Arnold, Marguerite
Ashley, Mrs. Helen E.
Attaway, Babe
Avery, Gertrude
Baird, Helen C.
*Baker, Jean
*Ballinger, Bertha
*Barber, Alice
*Barke, Dorothy M.
(K)Barnes, Ruth
Barnett, Mrs. Louise
Barr, Anna
Barrett, Mrs. Edmond
*Barron, Phyllis
Barrymore, Mabel
Basett, Mrs. Dennis
**Bassett, Mrs. Jack
Baulser, Mrs. Elmer
**Baxter, Mrs. Rose
*Bayes, Loretta
(K)Beard, Mrs. Ted
Beardmore, Mrs. J. W.
**Beardmore, Mrs. Teddy
**Beardmore, Mrs. Bessie
Beebe, Mrs. Elsie
Bell, Edna L.
*Belt, Bessie
***Bell, Montana
(K)Bell, Babe
*Benjamine, Charlotte
**Benoit, Marion
(K)Bent, Hazel
Berold, Judith
(K)Bert, Esther
Beslow, Pat
Beyers, Loretta
(K)Bessent, Lillian
Billings, Mrs. Jack
Billings, Bobbie
*Binder, Mrs. Fred
Birkshire, Mrs. Louise
Bishop, Mrs. Mae
Blair, Swannie
Blue, Mrs. Ben
Bobbins, Helen
**Boden, Zelda
**Bolls, Helen
Bonhomme, Delphine
Book, Mrs. V. F.
*Booth, Nellie
Boswell, Ruth
Botsford, Mrs. Madeline
Bowen, Mrs. Eva
(K)Bowen, Fay
(S)Bowers, Dorothy
(K)Bowers, Blanche
Bowers, Hazel
(K)Brown, Mabel
Boyd, Mrs. Mildred
(K)Bradford, Mildred
**Brading, Faye
*Bradley, June
Brady, Billie
Brainard, Olive F.
Brand, Mrs. Frank
Brandt, Fay
*Breault, Jeanne
Breen, Mrs. Lois
Clark, Eva
**Clark, Marie Pep
*Clarke, Hazel N.
Clayton, Edna
*Clayton, Grace
**Clifton, Mrs. Bobbie
**Clifford, Jeanne
Clinchard, Jean
Cobbs, Mrs. Claude B.
*Cochrane, June
(K)Coddington, Mrs. Chas.
Cody, Vertie
Coe, Billie
Cohan, Mrs. Elmer
Cole, Mrs. Geo.
Coleman, Mrs. C. R.
(K)Collins, Fay
*Collins, Florence
Collins, Edith
Conble, Mrs. Robert
*Connell, Grace
Conners, Gladys
*Corsham, Anna
Corey, Coletta
Corzy, Peggie
Cormier, Mrs. Eddie
*Coste, Rhea
**Cowan, Alice
Crable, Mrs. Bonnie
Crawford, Mrs. W. P.
(K)Creigh, Mrs. Harry
**Cross, Virginia
Cusson, Marjorie
(K)Cutler, Mrs. Velma
D'Orio, Mrs. J.
Dale, Elayee
*Daley, Mrs. J. Frank
Darling, Elaine
**Darling, Dorothy
Duckworth, Earline
**Dudley, Billy
Dunbar, Mrs. Lena
Duncan, Mrs. Grace
**Dunn, Dottie
***Dunton, Mrs. Mary E.
*Durkin, Annabelle
***Earl, Mdam.
Eaton, Mrs. Beulah
Eggell, Doris B.
**Elimoff, Mrs. Joseph
(K)Ellis, Mrs. J. O.
Ellis, Mrs. Ida
Elsworth, Billie
Elsworth, Dottie
*Endicott, Mrs. James
Ercell, Anita
Ericsson, Mrs. Florence
(K)Espey, Dot
Evans, Mrs. Ruth
Evans, Mrs. Myrtis
Evans, Mrs. John S.
*Ewards, Dorothy
*Ewing, Mrs. Lottie
Falon, Mrs. Evelyn
Fammont, Bobby
*Fanning, Mrs. Frank
**Fellows, Miss Gene
***Ferara, Mrs. Frank
Ferguson, Quentine
Fernanda, Babe
**Fernandez, Jack
**Fey, Pauline
Fields, Evelyn
(K)Fisher, Mae
Fitzgairld, Pearl
**Fitzgerald, Kathryne
***Fletcher, Elmella
*Gregg, Peggy
Green, Hazel
**Greenberg, Mrs. B.
Greenway, Ann
Grey, Doris
Griffith, Mrs. Jack
*Grimes, Rose
*Gross, Princess Nellie
*Hagieman, Mrs. E.
*Haig, Emma
*Haines, Mrs. A. L.
(K)Hamlin, Nellie
Hammond, Billie
(K)Hammond, Rosalee
(K)Hancock, Vera
**Hanlon, Dolores
*Hanlon, Teddy
*Harchar, Anna
**Hardee, Velma
(K)Harmon, Burchie
Harner, Audrey Lee
Harrington, Mrs. Billy
(K)Harris, Mrs. Billy
Harris, Bobbie
*Harris, Mrs. Allette
**Harris, Pearl
Harris, Mrs. Joann
Harrison, Mrs. Floe
Hart, Mrs. Harry
Hartley, Viola
**Harvey, Mrs. Jack
Hawkins, Nora M.
Hays, Mrs. Tommy
(K)Hayes, Mrs. Johnny
Hayes, Catherine
**Hazard, Mary
Henry, Mrs. E. D.
Herbert, Mrs. F. C.
Kahafkini, Mrs. Sam
*Kalaluhe, Princess
*Kale, Florena
(K)Kaleikini, Marie
**Kaleikini, Mrs.
**Kaleikini, Mrs. S. W.
***Kamm, Mrs. Carl
*Kanui, Mrs. D. S.
**Karyle, Frances
*Katelle, Marie
Kay, Billy
*Kaye, Adrainne
**Keller, Billie
Keller, Mrs. Henri
Keller, Mrs. Eva Mae
*Kelly, Alice
Kelly, Doris
*Kemper, Mrs. Cora Cupid
Kennedy, Mabel
Kennedy, Lois
Kenner, Juliet
Kenedy, Jonette
Kent, Ruth
Keynon, Anna
(K)Kime, Mrs. M. J.
(K)Kime, Mrs. Frances
Kincaid, Lillian
King, Ruth
*Kingston, Lorraine B.
(K)Kinnis, Mae
(K)Kirchoff, Mary B.
*Kirkegard, Letta
*Kirkwood, Madeline
Kirschner, Bessie
***Kirwin, Ruth
Lock, Mrs. W. H.
(K)Lockler, Gertrude
**Lohr, Mrs. Percy
Lorenze, Pauline
Loter, Mrs. Marie
Lotta, Madam
(K)Lou, Bernice
Louise, Madam
Love, Bonnie
Lowney, Mrs. Wm.
Lusha, Madame
Lyon, Mrs. Josephine
*Lysinki, Mrs. Wallace
(K)McCart, Nellie
McCarthy, Edna
**McCarthy, Ethel
McCune, Mrs. B. H.
McDaniels, Annie
McDaniels, Mrs. Bertha
McDonald, Jean
McDowell, Mrs. Georgia
McElroy, Betty
McElroy, Frances
McFarland, Mrs. Sylvia
McGruyre, Jean
McGuire, Mrs. Claude
McGunn, Mrs. Mac
McKenna, Patsy
McKenny, Mrs. O. B.
McKinney, Mrs. Pauline
McLeese, Hattie L.
McLemore, Mrs. Minnie
*McLeod, Betty
McMillan, Mrs. G. J.
*McNeil, Ann
MacDonald, Lillian
**MacDonald, Louise
*Macindoe, Mabel
McQuade, Mrs. Charles
Mabley, Mrs. Edna
Mack, Mrs. Grace
Madden, Billie
Maikai, Mrs. Duddie
Maine, Marie
**Major, Mary
**Malone, Dolly
(K)Malone, Mrs. Babe
***Mann, Mrs. Joe
(K)Mansbarger, Mrs. Billy
Marcus, Mrs. Bille
***Marcus, Mrs. A. B.
**Marks, Gracie
**Marlow, Eva
Marlowe, Eva
Marsee, Cora
*Martin, Bessie
*Martin, Mary
Martin, Mrs. G. J.
Mason, Geraldine
**Mason, Billie
**Mason, Martha
Maude, Madam
Maxine, Maxine
May, Ethel
Mayo, Mabel
Mayo, Sadie C.
Mays, Frances
**Mayer, Mrs. J. J.
Means, Harlette C.
***Melba, Madam
*Meldrum, Isabelle
Melrose, Mildred
Merrill, Alice
*Messenger, Babe
*Messenger, Eleene
Metcalf, Mrs. Helen
(K)Miles, Bernice
Miller, Mrs. Mae Bergville
Miller, Mary
Miller, Mrs. Alberta
Miller, Mrs. R. E.
Millmar, Estelle
Mills, Mrs. H. C.
***Misamore, Mrs. R. D.
Mitchell, Mrs. Beulah
Mitchell, Mrs. Eva
Moana, Princess
**Mondell, Violet
**Monohan, Mrs. Cora
Montague, Georgia
Moody, Thelma
*Moody, Thelma
*Moore, Irene
Morgan, Madge
Morgan, Mrs. W. J.
**Morgan, Kittie
Morning, Margaret
(K)Morris, Mrs. Florence
(K)Morris, Billie
Morrow, Mrs. Nela
Mosley, Margie
Moss, Mrs. E. L.
***Moss, Mrs. Martha
*Mosey, Grace
*Muiforth, Jeannette
Mullini, Katie
Murphy, Mrs. Iva
*Murphy, May
*Murphy, Pauline
*Murray, Peggy
Muth, Mrs. Jene
*Myers, Ruth
(K)Navaro, Carmen
(K)Nelson, Mrs. W. A.
Nelson, Bertha
Neville, Jeanne
Newsome, Mrs. Lottie
(K)Nichols, Mrs. Ralph B.
***Niane, Katie
Ninno, Mrs. Rose
Noblett, Julia
***Nordlund, Lillian
**Norton, Helyn
*Nowell, Molly
**Noyes, Mrs. B. C.
*O'Brien, Mrs. Harry
O'Brien, Biddie
O'Brien, Mildred
**O'Brian, Mrs. James B.
(K)O'Hara, Mrs. Tony
(K)O'Keefe, Mrs. Maude
*Oliver, Jane
Opsel, Mrs. L.
(K)Orr, Mary
**Ove, Audrey
Paesley, Mrs. Frances
(K)Parker, Mrs. Billie
Parsons, Mrs. Margaret
Patterson, Edith
Patterson, Mrs. Bernice
Pearl, Queen
Pelham, Una
Pepper, Mrs. Julia
(K)Pepoor, Mrs. Faye
Perky, Mrs. Wm. B.
Petrie, Madeline E.
Peyser, Mrs. I. L.
Pharr, Mrs. Al
Phelster, Mrs. Mary
Phillips, Delphia
**Phillips, Emma
**Phillips, Delphine
*Phillips, Elizabeth
(K)Pickard, Fern
Pierce, Lucille
Piper, Margie
Poe, Evelyn
**Pogue, Ina Lee
Pointen, Laura
*Powell, Mattie
**Powers, Mrs. B.
*Price, Marion
Price, Mrs. Susie
*Purcell, Dotty
Purcell, Fannie
Quach, Rosalia
Quinby, Ellen
Quinn, Pearl
*Raff, Emma
Ramsdale, Mrs. James M.
Ramona, Lucia
(K)Rankin, Mrs. Clarence
Rasch, Blossom
*Rates, Esther
Raye, Catherine
Rayfield, Miss D.
Raymen, Mabel
Reed, Mrs. D. B.
Reed, Mrs. Dollie
***Reed, Lillian
(K)Reizal, Mrs. J.
Reilly, Alice Jewell
Reilly, Mrs. J. V.
Rein, Mrs. Anna
(K)Rendina, Frances
Renoir, Minnie
Renoy, Florette
*Rhodes, Billie
Rhodes, Mrs. D. D.
Rice, Hazel
**Rich, Edith
*Richard, Anna
Richards, Mrs. Lena
Richards, Margarette
**Richarts, Mrs. J.
Ridding, Evelyn
(K)Riley, Mrs. C.B.
*Rivers, Irene
Roberts, Gracie
**Robertson, Grayce
Robinson, Mrs. A. D.
Robinson, Ethel
Roder, Lucille
Roderick, Miss Gene
*Roderick, Mrs. Lillian
**Roland, Jackie
Rollins, Mrs. R. H.
*Rose, Bert
**Rosell, Mrs. Mildred
Roselle, Bobby
Roselle, Queen
Rosenquist, Myrtle
(K)Route, Miss Jolly
*Ross, Agnes G.
Rose, Reva
Rowley, Mrs. Ray L.
Russell, Mrs. S. C.
*Rusch, Mrs. Albert
Russell, Osa
*Russell, B. Helen
Ruth, Mrs. Scott
Ryals, Pearl
*Ryan, Gertrude
St. Clair, Madam Helena
St. Clair, Norma
*St. George, Mrs. Marie
Salmon, Lola May
Sanders, Mrs. Helen
Sanders, Mrs. Max T.
**Savage, Kitty
(K)Sawyer, Louise
Sawyers, Mrs. Ruth
Schafer, Mrs. Eddy
*Schaffer, Mrs. E. M.
Schoeck, Mrs. Clark
Schulze, Mrs. Virginia
*Scott, Lois M.
Scott, Mrs. A. B.
***Seale, Florence
**Sellers, Miss L.
(K)Selly, Mrs. Joe
Selwyn, Nellie
Semour, Grace
*Serpentinea, Mary
*Sessa, June
Shadd, Mrs. Jerry
Shannon, Nora Belle
Sharnsteen, Mrs. E. J.
Shaw, Mrs. Faye
Shearer, Myrtle
Sheely, Mary
Shelton, Mrs. Dick
Shelton, Mrs. Frankie
(K)Shepherd, Madaline
Shields, Marie
(K)Shinn, Mrs. Nell
Shrewsbury, Lillian
Siddell, Peggy
Simmons, Mrs. Greta
*Sinclair, Nola
Slawson, Margaret
*Smith, Vivian
Smith, Bertha Rae
Smith, Vic
Smith, Dolly
(K)Smith, Bessie
Smith, Mrs. Macy
Smopo, Valencia
**Snell, Lillian
Snow, Valada
Snow, Jessie
(K)Snow, Gladys
Sordelet, Mrs. Henry Joe
Spataro, Mrs.
Speers, Ethel
(K)Spencer, Betty J.
Spencer, Ruth
*Spiegel, Mrs. M. T.
(K)Stacey, Edna
Stanley, Mrs. Ethel McNeil
Starlight, Princess
Stein, Mrs. Gene
Stephens, Billie D.
Stephenson, Ina
*Sterling, Billie
**Sternberg, Mrs. I.
***Stevens, Esther
Stewart, Mrs. C. A.
Stewart, Billie
(K)Stewart, Miss Billie
Stokes, Hazel
Stone, Lady
*Stone, Margaret
Story, Alice
Strayer, Mrs. J. B.
Strode, Mrs. W. A.
Stretmayer, Mrs. H. J.
**Strong, Delores
Sullivan, Dorothy
Sullivan, Eileen
*Sullivan, Mrs. Jennie
Swansdown, Madam
***Swarts, Mrs. Ruth
Swicegood, Mrs. Carl B.
Swicegood, Dolores
*Talsomzi, Mrs. William
Tansel, Mrs. Willie Love
Tapper, Mrs. Sam
*Tashion, Mrs. Myrtle
**Tatum, Mrs. Madge
Taylor, Ruth
Taylor, Carol
**Taylor, Mary Ann
(K)Taylor, Hazel
*TeBeau, Mrs. R.
(K)Templeton, Mrs. Lottie
Terrill, Mrs. H. A.
Thomas, Catherine
Thomas, Mae
*Thomas, Trixie
*Thomas, Dot
*Thomas, Zitt
**Thompson, Clarisse
**Thompson, Mrs. Myrtle
**Thornburg, Margaret
Thorne, Helen F.
***Thorp, Mrs. Suds
(K)Todd, Mrs. Jack
Todd, Mrs. Wm.
*Toebe, Anna
Trout, Rita
Truppell, Arline
Truppell, Violette
Tucker, Mrs. Madie
(K)Tucker, Mrs. Nell
***Turnage, Emma
Turner, Gertrude
Turner, Mrs. Gertrude
Turner, Helen M.
(K)Turpin, Mrs. Josie
Tyree, Birthie
*Tyson, Ella
Urban, Mrs. Frank Van Allen, Mrs. H. W.
Vance, Letitia
*Vane, Sybil
(K)Vanett, Florence
**Vanett, Florence
(K)Vanora, Babe
**Varnadore, Mrs. T. A.
Vaughn, Catherine
*Vaughn, Gladys R.
Vendricks, Clara
*Verne, Diana
*Vernon, Helen
**Vernon, Carmen
Verone, Vanita
*Veroniquw, Mabelle
Vickers, Mrs. M. H.
**Vogel, Mrs. C. R.
*Volkwine, Mrs. Clara
(K)Wade, Mary
Walesky, Mrs. Ruby
Walker, Billie
Wall, Mrs. Myrtle
Wallace, Mrs. Emma
Wallace, Mabel
Wallace, Cecil
(K)Wallace, Dorothy F.
(K)Wallace, Mrs. Ota
Walsh, Mary
Walsh, Mrs. Mack
(K)Wampler, Mrs. M.
Wander, Darlie
Ward, Mrs. Irene Lee
Ward, Grace
*Ward, Isabelle
Wards, Verna
Warning, Margarete
**Brent, Frances B.
**Bresan, Marvel
Brewer, Bertha
Brewer, Mrs. J.
Brink, Mrs. Ed
Broussard, Mrs. Eugene
*Brown, Mary R.
Brown, Mrs. Harry Babe
*Brown, Frankie
*Brown, Lillian
(K)Brown, Mrs. Newton
*Bryant, Gloria
**Buchanan, Frances
Bullock, Mrs. J. S.
**Burke, Minnie
*Burke, Mrs. Syd
***Burke, Mrs. Elizabeth
*Burke, Helen
Burkley, Vivienne
**Burns, Dolly
Burns, Edna
Burns, Mrs. Harry
Burton, Mrs. Mae
Butler, Billy
Butler, Mrs. Tom J.
Bynum, Mrs. Billie
Callahan, Mary G.
*Camuck, Marussie
Camp, Ester
Campbell, Mrs. H. W.
**Campbell, Mrs. George
Campbell, Maybell
*Carlin, Delores
Carpenter, Billie
Carr, Bobbie
(K)Carroll, Mrs. Katie
*Carsey, Mrs. B. T.
Carson, Georgia
Carter, Leona
Cash, Edna
**Caton, Mrs. Earl
*Chalmers, Delame
Chamberlain, Mrs. Maxine
Chaney, Fern
*Chevallier, Anna
Chevallier, Anna
Chonicle, Vera
*Christ, Kitty
**Christensen Marie
Chumley, Peggy
*Claire, Irene
**Clair, Iva
*Clark, Rosetta
Clark, Vernette
Clark, Emma
*Clark, Lydia
Clark, Bernice
(K)Darring, Cleo
Davis, Mrs. R. L.
Davis, Mrs. Joseph
(K)Davis, Mrs. Harry B.
**Davis, Dolores
Davis, Sis
*Davis, Dorothy Belle
(K)Dawn, Micky
Day, Iona
Day, Mrs. E. L.
DeCar, Mrs. Claude
DeGlean, May
DeGroote, Mrs. Leah
*DeMarr, Grace
DeMills, Mrs. Eva
*DeVaux, Emily
DeVere, Sylvia
DeVere, Dolly
*DeVot, Mrs. Elsie
**Dean, Rose
*Dean, Helen
Dean, Dorothy
Dean, Irene & Stanley
Dee, Bonnie
*Defay, Gertrude
Dennis, Eugenie
Dennis, Mrs. Walter
Denning, Clara B.
Deonison, Roberta
Depue, Elsie
*Dervin, Carmen
*Desmond, Letta
*Desvall, Olympia
**Dickson, Miss I.
**Dittmore, Flo
Dillingham, Mabel
**Dixon, Effie
(K)Dixon, Rena
**Dixon, Mazie
(S)Dixon, Mrs. Effie
**Dixon, Mrs. Mabel W.
**Dixon, Janet
**Dixon, Mrs. W. S.
*Dobbins, Mrs. Adeline
(K)Dodson, Lucille
Dodson, Dolly
Dogan, Olivia V.
Dogins, Leatha
(K)Dolletta Dolores, Norvne A.
*Domas, Elsie
(K)Douch, Bobbie
**Douglas, Grace
Dowling, Bessie
Dressen, Mrs. M. J.
**Driscoll, Myrtle B.
(K)DuKane, Josephine
DuWolfe, Mrs. Daisy
Fitzgerald, Mrs. Jimmy
***Fletcher, Lois
*Flint, Josephine
Floyd, Mrs. Lorina
Fluhrer, Billie
*Foison, Bobby
*Fonslar, June
Ford, Mrs. C. L.
*Ford, Mabel
Ford, Miss C.
***Forefeather, Mrs. N. Lucille
Fosnight, Mrs.
**Foster, Cathryn C.
Foster, Lorain
Fournier, Muriel
**Fox, Mrs. Bessie
Fraley, Thelma
Francis, Kate
*Franey, Constance
(K)Frank, Myrtle
(K)Fredericks, Muriel
Freeman, Mrs. Mary Lee
**Freeman, May
*Friegel, Gayle
Furgerson, Ruby
Gammons, Pearl
***Garnella, Naomi
Gardner, Esther
Garner, Ruth
Gaston, Lillian
**Gaymen, Ethel
(K)Gentle, Peggie
*Germaine, Emmette
**Getner, Carrie
Gibbs, Ruth
(K)Gibson, Mary
*Gibson, Mary
*Gilbert, Adeline
Gillespie, Mrs. Grace
Gilmore, Hazel
*Giroud, Mrs. Elsie
*Glober, Pinkey
**Glore, Ruth
Golden, Miss Violin
Gollenstien, Mrs. Florence
Golloway, Mrs. Pearl
Goodwin, Annie B.
Goodwin, Mrs. Mae
Gordon, Billie
**Gordon, Rae
(K)Gordon, Peggy
Graham, Mrs. Chas.
Graham, Mrs. Lucille
Grant, Virginia
*Grantley, Mrs. Harriet
Grape, Mrs. Geo.
Grassly, Florence
*Hicks, Mrs. Harry
Hicks, Mrs. Mary
Hillbrunner, Mrs. Victoria
Hinckley, Mrs. Lee A.
Hines, Mrs. C. G.
**Hease, Clara
Hodge, Mrs. Nora
**Holderness, Mrs. George
*Holmes, Billie
**Holt, Victoria
Hopkins, Betty
Hostley, Mrs. Lena
*Howard, Mabel
Howard, Mrs. Alice
*Howard Girls
Hubbard, Oletha
*Huff, Tiny
(K)Huffman, Goldie
*Hughes, Rose
Hullinger, Leota
**Hullinger, Leota
Hunt, Evelyn
Hunt, Mrs. Roy
Hunter, Mother
Huntley, Mrs. Dallas
*Hup, Kitty
Hurrey, Dorothy
**Hutchinson, Mrs. Buddy
Ihllimyer, Leota
Jackson, Erin White
Jackson, Albertine
**Jackson, Faye
Jackson, Mrs. Margaret
Jacobs, Bobbie
James, Mrs. Mabel
James, Mrs. Edna
Jamison, Mildred
*Jenkins, Ethel
**Jewel, Warren
*Jewell, Mrs. Francis
Johnson, Mrs. Martha
Johnson, Olive
(K)Johnson, Mrs. Blondie
Jones, Nora Louise
**Jones, Mrs. Mary B.
Jones, Gladys
*Jones, Trixie
Jones, Mrs. Howard F.
Jones, Miss Willie
(S)Jordan, Vivian
Jordon, Mrs. Marion
***Julian, Julia
(K)Kaai, Mrs. Bennie
**Kaai, Mrs. Edna
*Kline, Gurdy
*Knapp, Dorothy
**Kola, Princess Konopka, Mrs. Sarah
Kopps, Betty
Kramer, Bobbie
*Kressner, Lillian
*Kyle, Babette
LaBarr, Bernice
LaBerta, Lillian
*LaBlanche, Flossie
LaFore, Madeline
LaGrande, Miss H. E.
(K)LaMar, Alice
LaMarr, Mrs. F.
LaMay, Billie
LaMont, Bobbie
LaMont, Mrs. June
(K)LaRue, Mrs. M.
(K)LaSalle, Jackie
LaTowan, Ruby Jean
LaValle, Muriel
***LaValle, Muriel
*LaValle, Muriel
LaVaunt, Corinne
***LaVelle, Ruby
(S)LaVelle, Muriel
*LaVerne, Barbara
*Lambert, Claire
Lamont, Gladys D.
Landers, Tessie
*Lane, Marion
*Lane, Sadie
**Lane, Mrs. Sandy
(K)Laqua, Orla
Laurter, Marie
*Lazelle, Constance
LeBlanc, Marie
LeRoy, Mildred
Lea, Emma
(K)Lee, Hazel
(K)Lee, Bessie
*Lee, Mrs. Patricia
Lee, Kathleen
Lee, Lena
Leeper, Marie
(K)Lentell, Pauline
***Leonard, Mrs. Harry
*Leonard, Virginia
Lepp, Mrs. Frank
Lester, Mrs. Lillian
Lewis, Martha
Lewis, Mrs. Flo
(S)Lewis, Dot
Lewis, Leeta
Lewis, Mrs. L. W.
Lewis, Micky
*Lindy, Mrs. Wallace
Linton, Ella
Littlejohn, Mrs. T. P.
Lloyd, Irene
*McNeil, Ann
MacDonald, Lillian
**MacDonald, Louise
*Macindoe, Mabel
McQuade, Mrs. Charles
Mabley, Mrs. Edna
Mack, Mrs. Grace
Madden, Billie
Maikai, Mrs. Duddie
Maine, Marie
**Major, Mary
**Malone, Dolly
(K)Malone, Mrs. Babe
***Mann, Mrs. Joe
(K)Mansbarger, Mrs. Billy
Marcus, Mrs. Bille
***Marcus, Mrs. A. B.
**Marks, Gracie
**Marlow, Eva
Marlowe, Eva
Marsee, Cora
*Martin, Bessie
*Martin, Mary
Martin, Mrs. G. J.
Mason, Geraldine
**Mason, Billie
**Mason, Martha
Maude, Madam
Maxine, Maxine
May, Ethel
Mayo, Mabel
Mayo, Sadie C.
Mays, Frances
**Mayer, Mrs. J. J.
Means, Harlette C.
***Melba, Madam
*Meldrum, Isabelle
Melrose, Mildred
Merrill, Alice
*Messenger, Babe
*Messenger, Eleene
Metcalf, Mrs. Helen
(K)Miles, Bernice
Miller, Mrs. Mae Bergville
Miller, Mary
Miller, Mrs. Alberta
Miller, Mrs. R. E.
Millmar, Estelle
Mills, Mrs. H. C.
***Misamore, Mrs. R. D.
Mitchell, Mrs. Beulah
Mitchell, Mrs. Eva
Moana, Princess
**Mondell, Violet
**Monohan, Mrs. Cora
Montague, Georgia
Moody, Thelma
*Moody, Thelma
*Moore, Irene
Morgan, Madge
Morgan, Mrs. W. J.
**Morgan, Kittie
Morning, Margaret
(K)Morris, Mrs. Florence
(K)Morris, Billie
Morrow, Mrs. Nela
Mosley, Margie
Moss, Mrs. E. L.
***Moss, Mrs. Martha
*Mosey, Grace
*Muiforth, Jeannette
Mullini, Katie
Murphy, Mrs. Iva
*Murphy, May
*Murphy, Pauline
*Murray, Peggy
Muth, Mrs. Jene
*Myers, Ruth
(K)Navaro, Carmen
(K)Nelson, Mrs. W. A.
Nelson, Bertha
Neville, Jeanne
Newsome, Mrs. Lottie
(K)Nichols, Mrs. Ralph B.
***Niane, Katie
Ninno, Mrs. Rose
Noblett, Julia
***Nordlund, Lillian
**Norton, Helyn
*Nowell, Molly
**Noyes, Mrs. B. C.
*O'Brien, Mrs. Harry
O'Brien, Biddie
O'Brien, Mildred
**O'Brian, Mrs. James B.
(K)O'Hara, Mrs. Tony
(K)O'Keefe, Mrs. Maude
*Oliver, Jane
Opsel, Mrs. L.
(K)Orr, Mary
**Ove, Audrey
Paesley, Mrs. Frances
(K)Parker, Mrs. Billie
Parsons, Mrs. Margaret
Patterson, Edith
Patterson, Mrs. Bernice
Pearl, Queen
Pelham, Una
Pepper, Mrs. Julia
(K)Pepoor, Mrs. Faye
Perky, Mrs. Wm. B.
Petrie, Madeline E.
Peyser, Mrs. I. L.
Pharr, Mrs. Al
Phelster, Mrs. Mary
Phillips, Delphia
**Phillips, Emma
**Phillips, Delphine
*Phillips, Elizabeth
(K)Pickard, Fern
Pierce, Lucille
Piper, Margie
Poe, Evelyn
**Pogue, Ina Lee
Pointen, Laura
*Powell, Mattie
**Powers, Mrs. B.
*Price, Marion
Price, Mrs. Susie
*Purcell, Dotty
Purcell, Fannie
Quach, Rosalia
Quinby, Ellen
Quinn, Pearl
*Raff, Emma
Ramsdale, Mrs. James M.
Ramona, Lucia
(K)Rankin, Mrs. Clarence
Rasch, Blossom
*Rates, Esther
Raye, Catherine
Rayfield, Miss D.
Raymen, Mabel
Reed, Mrs. D. B.
Reed, Mrs. Dollie
***Reed, Lillian
(K)Reizal, Mrs. J.
Reilly, Alice Jewell
Reilly, Mrs. J. V.
Rein, Mrs. Anna
(K)Rendina, Frances
Renoir, Minnie
Renoy, Florette
*Rhodes, Billie
Rhodes, Mrs. D. D.
Rice, Hazel
**Rich, Edith
*Richard, Anna
Richards, Mrs. Lena
Richards, Margarette
**Richarts, Mrs. J.
Ridding, Evelyn
(K)Riley, Mrs. C.B.
*Rivers, Irene
Roberts, Gracie
**Robertson, Grayce
Robinson, Mrs. A. D.
Robinson, Ethel
Roder, Lucille
Roderick, Miss Gene
*Roderick, Mrs. Lillian
**Roland, Jackie
Rollins, Mrs. R. H.
*Rose, Bert
**Rosell, Mrs. Mildred
Roselle, Bobby
Roselle, Queen
Rosenquist, Myrtle
(K)Route, Miss Jolly
*Ross, Agnes G.
Rose, Reva
Rowley, Mrs. Ray L.
Russell, Mrs. S. C.
*Rusch, Mrs. Albert
Russell, Osa
*Russell, B. Helen
Ruth, Mrs. Scott
Ryals, Pearl
*Ryan, Gertrude
St. Clair, Madam Helena
St. Clair, Norma
*St. George, Mrs. Marie
Salmon, Lola May
Sanders, Mrs. Helen
Sanders, Mrs. Max T.
**Savage, Kitty
(K)Sawyer, Louise
Sawyers, Mrs. Ruth
Schafer, Mrs. Eddy
*Schaffer, Mrs. E. M.
Schoeck, Mrs. Clark
Schulze, Mrs. Virginia
*Scott, Lois M.
Scott, Mrs. A. B.
***Seale, Florence
**Sellers, Miss L.
(K)Selly, Mrs. Joe
Selwyn, Nellie
Semour, Grace
*Serpentinea, Mary
*Sessa, June
Shadd, Mrs. Jerry
Shannon, Nora Belle
Sharnsteen, Mrs. E. J.
Shaw, Mrs. Faye
Shearer, Myrtle
Sheely, Mary
Shelton, Mrs. Dick
Shelton, Mrs. Frankie
(K)Shepherd, Madaline
Shields, Marie
(K)Shinn, Mrs. Nell
Shrewsbury, Lillian
Siddell, Peggy
Simmons, Mrs. Greta
*Sinclair, Nola
Slawson, Margaret
*Smith, Vivian
Smith, Bertha Rae
Smith, Vic
Smith, Dolly
(K)Smith, Bessie
Smith, Mrs. Macy
Smopo, Valencia
**Snell, Lillian
Snow, Valada
Snow, Jessie
(K)Snow, Gladys
Sordelet, Mrs. Henry Joe
Spataro, Mrs.
Speers, Ethel
(K)Spencer, Betty J.
Spencer, Ruth
*Spiegel, Mrs. M. T.
(K)Stacey, Edna
Stanley, Mrs. Ethel McNeil
Starlight, Princess
Stein, Mrs. Gene
Stephens, Billie D.
Stephenson, Ina
*Sterling, Billie
**Sternberg, Mrs. I.
***Stevens, Esther
Stewart, Mrs. C. A.
Stewart, Billie
(K)Stewart, Miss Billie
Stokes, Hazel
Stone, Lady
*Stone, Margaret
Story, Alice
Strayer, Mrs. J. B.
Strode, Mrs. W. A.
Stretmayer, Mrs. H. J.
**Strong, Delores
Sullivan, Dorothy
Sullivan, Eileen
*Sullivan, Mrs. Jennie
Swansdown, Madam
***Swarts, Mrs. Ruth
Swicegood, Mrs. Carl B.
Swicegood, Dolores
*Talsomzi, Mrs. William
Tansel, Mrs

*Warren, Helen
**Warren, Thelma
Watson, May
**Wayne, Katherine
(K)Weaver, Mrs. A. A.
Wellington, Mozelle
Wells, Mrs. Ines
Welshman, Mrs. Bert
(K)West, Pinkie
***West, Mrs. Fanny
Wharton, Celia
White, Belle
*White, Mrs. Frank E.
White, Kitty
(K)White, Margaret
*White, Jeanette
**White, Mrs. Nellie
***Wiley, Mrs. Geo. C.
Wilkens, Iealine
Wilkinson, Mrs. C. J.
Wills, Edna
(K)Williams, Mrs. Ed
Williams, Mrs. Chas.
Williams, Mrs. Jean
Williams, Mrs. Jennie
**Williams, Mrs. Ozetta M.
Williams, Mrs. J. C.
(K)Williams, Mrs. Jean
Williams, Mrs. S. Rose
(K)Wilson, Mrs. William
Wilson, Mrs. Russ
Wilson, Babe
Winifred, Babe
**Winter, Julia
**Winters, Jewell
Winters, Jewell
Witman, May
Wilts, Mrs. C. K.
**Woods, Mae
*Woods, Jean
(K)Woods, Mrs. C. B.
(K)Woods, Bobbie
Worth, Theresa
Wright, Mrs. Dessie
Wright, Mrs. Vera
Wyatt, Mrs. W. G.
Wydig, Lucille
Wyle, Ruth
***Yates, Ella Mae
(K)York, Beulah
*Yorke, Gwendolyn
*Young, Miss A.
*Young, Irene
*Zaza, Alida
Zereno, Madam
Zerno, Madam
**Zimmer, Babe
Zimmer, Babe

GENTLEMEN'S LIST

(K)Abbott, James
Abbotte, Carl
*Abdir, Hassen Ben
Abend, Bennie
Abernathy, R. M.
Adair, Micky
Adams, Hugh
**Adams, Billy
Adams, Doc J. C.
*Adams, Billy
(K)Adams, Max
Adelphia, Jack
*Agnew, Harry
(K)Aguila, Prince
(K)Agus, Snuky
*Aherne, Thomas
Alarcons, The
Albright, G. P.
(S)Albright, Chas.
(K)Alcott, Bert
**Alexander, Roy
Alexander, W. P.
Alexander, L. V.
*Alexander, Milton
Alfred, Jack
**Alfredo & Jeanette
Allen, Jimmy
Allen & Lee
Allen, Doc R. E.
**Allen, George
(K)Allen, Doc
**Allen, James
**Allen, Edward
*Alley, Y. C.
Alonsee, Harold
***Althouse, Jewell
(K)Amend, Frank
Amos, Tom
(K)Anderson, E. John
**Anderson, R. C.
(S)Anderson, J. E.
(K)Anderson Bros. Show
(K)Anderson, J. A.
(K)Andrews, Jim O.
Angel, E. C.
Angus, James D.
***Angus, H.
**Ansley, Geo. W.
Anthony, Milo
*Applebaum, John
*Appelberg, Dave
Ardell, Howard
Arington Stock Co.
Arington, Walter
Arleys, 3½
**Arnheim, Eddie
Arnold, M. D.
*Armonde, Geo.
Arrington, L. S.
*Arthur, George
Arthur, Ed W.
Artis, Bart
Arzizi, David
Ashbrooke, Glenn
Ashcraft, Ray
Astolfo, Prof. James
Atkins, Ed S.
Atkins, Corinth Elk
Atlas Producing Co.
**Atkns, George B.
Atoto, Robert
(S)Austin, Don
Avery, James
Ayers, Prof. T.
(K)Ayers, P. C.
(K)Ayers, Geo.
**Aylesworth, Wayne
Babcock, Phil
Babcock, A. B.
Backer, E.
Backer, George
Bacon, Frank
Bagby, Happy Bill
Bagzett, John H.
Bagley, Prof. Max
Bagwell, Jimmy
Bailey, E. E.
(K)Bailey, LeRoy
Baity, R. A.
(K)Baird, Carl
Baker, Andy
**Baker, Happy Carrick
Baker, Harley
(K)Baker, Roy
**Baker, C. E.
Baker, Joseph
Baker, J.
Baker, Lawrence
***Balch, Matt
**Baldwin, Guy
**Baldwin, Joe
**Ballard, Ferol
*Bancroft, Neil C.
Banks, Laughing Henry
(S)Bannister, Jack
Barbot, Percy
Barbour, J.
Barclay, Hartley
(S)Barell, Joe J.
Barfield, R. A.
*Barlett, Prof. W.
(K)Barnett, Clyde
**Barnes, Edwin
Barnett, Chester
**Barney, F.
Barr, Frank
(K)Barr, Herman
Barr, Ralph
**Barrell, Wm. H.
**Barrett, Jack
*Barry, Martin E.
(K)Bartels, Harry
**Barth, Chaunce
**Bartholdy's Birds
**Barton, D. C.
**Barton & Saxon
**Barns, Whitey
(S)Bascope, Rudolph
Basile, Victor
Bast, J. L. W.
*Batchelder, H. M.
Bates, H. A.
Bates, H. A.
Bath, Carroll
Battle, E. W.
Battye, Wm. G.
Bauer, Chas. E.
Baxter, B. B.
**Bayard, Victor
(K)Beach, Harvey
Beal, L. B.
*Beall, Eugene
Beall, Frank
(S)Bean, James
**Beardmore, Jerome C.
Beasley, Edw. H.
Beaston, Frank
Beatty, O. Joe
**Beatty, J. L.
Beck, Fred Lamar
(K)Becker, Frank
Beckinger, Harry
Beebe, Fred
Behera, O. F. Scotty
Bell, Jack
**Beland, Gene B.
(K)Belew, Ray
*Bell, Jimmie
Bell, Marion E.
(K)Bell, Walter
Bellomo, Vincent
Belmont, Joe A.
Ben, Hamda
***Bennett, G. H.
Bennett, Percy B.
Bennett, J. E.
**Benney, Clyde
**Benner, L. J.
(K)Bennett, Owen
(S)Bennett, Fred O.
Bennett, Harry Irish
Benson, James M.
**Benson, Ben S.
*Benten, Jack T.
(S)Berger, John S.
Berger, James
Berger, L. S.
**Berger, Louis J.
Bergman, D.
**Berling, Hy
Bernard, Floyd
Bernstein, H. S.
**Berry, F. V.
Berry, Jack D.
*Best, Doc
Beveridge, Shorty
Bickell, Chas.
**Bierd, Snuy Ball Jack
Biese, Paul
(K)Blevins, Levi
*Bistany, L. M.
*Bistany, Geo. M.
Bistnay, Geo.
(K)Bitzer, Tom
Blackstone, Great
**Black, Dan
Blackburn, H. F.
Blair, R. R.
(K)Blake, John
Bland, Neal
(S)Blank, Wm.
(K)Blee, Mike
Block, M.
***Bloss, George
Blunt, Dan
Blyth, Billy
Bockus, Curtis L.
Boies, Ed
Bond & Kurtz
Bonhome, Joe
***Booth, Edwin M.
Booth, Billings
Boothby, C. E.
Boosmon, P. L.
*Boreaux, Harry
Borup, L. W.
Botts, Lew
(K)Boucher, Howard
**Bowan, Geo. C.
Bowdle, Don V.
Bowers Bros.
Bowers, Ray'd J.
(K)Bowers, Harry
Bowers, Bert A.
Boyd, A.
*Boyle, M.
Bozemore, Lloyd
**Bradford & Dawson
Bradley, Eugene
Bradshaw, Joseph
Bradwell, Jelly Roll
Brady, Jack
***Brady, O. J.
**Brady, Michael
(K)Brady, James H.
(K)Bramlet, John
Bramley, T. Dwyer
**Brandeaux, Pal.
Brandt, Leonard
Branham, Lawrence G.
Branham, J.
Brassfield, Lawrence
Bratton, L. L.
Bray, George T.
***Brendon, Wm.
Brennan, Thomas
**Brennan, H.
Brenon, Leo
Brent, Jack
Brewer, Jesse
Brewer, H. C.
*Brierley, Jack
Briskey, T. M.
Bristol, Prof. W.
Brookes, L. W.
Brooks, W. H.
*Brooks, Arthur
Brooks, Edw. M.
***Brown, H.
Brown, Bruce
Brown, L. F.
Brown, Fred G.
Brown, Aerial
Brown, Curtis E.
**Brown & Wheeler
Brown, Raleigh O.
Brown, Ray'd E.
Brown, Wm. H.
(K)Brown, Chas. W.
Brown, Allen
Brown, John A.
(K)Brown, Odies R.
Brown, J. H.
**Brown, Harry H.
Brown, Jolly Ray
Brown, Walter & Rose
**Brown, E. & Allen
(K)Brown, Jack T.
(K)Brown, Percy L.
Browne, Chas. A.
Browne, Van O.
(K)Brownie, Earl
(K)Broswell, Mose
*Bruce, Clarence
Brumbo, Montana Earl
Brusle, Charles
(S)Bryan, Al
Bryan, Ted
**Bryan, Teddy
Bryant, Charles
Buchanan, W. G
Buckland, Bob
Buhler, Bill
Bulford, Sid
Bullock, J. S.
Bulmer, Harry P.
***Burke, B. Wash.
**Burke, C. J.
**Burke, L. H.
**Burke, A.
Burnette, Frank
(K)Burns, Happy Jack
(K)Burns, J. A.
***Burns, Jas. Blackie
Burns, Red
**Burns, B. F.
Burns, Curley
Burns, James
Burns, Louis
Burrows, Harold R.
*Burse, B. L.
**Burslem, Joe
Burton, Lewis P.
Burton, E. E.
(K)Burton, Joe W.
**Burton, Johnny & Edna
Busenbark, Harry
Bush, H. L.
**Bushton, Mike
Butler, J. Alvin
Butterfield, F. B.
Buxey, Thomas
Bybee, B. F.
***Byers, Eugene E
(K)Byers, J. M.
*Cahoon, James E.
**Calahan, Neal C.
*Cale, Jack
**Calkins, Fred
**Callahan, Neal C.
(K)Callais, Joe
Callicott, W. F.
Camalo, Mike
Cameron, Charles
Camp, Chas. H.
*Campbell, Robt.
Campbell, Ray S.
Campbell, Colin L.
Campbell, Jack Z.
***Canada, Wm.
Candler, Att
*Canoe, Chief Frank
Canter, Clyde
**Cantrell, E. J.
**Cantrell, Everett
**Cantrell, Edward J.
Cantwell, B.
Caplan, Kid
**Carcos, Renee
(K)Carey, Doc
Carlson, T. P.
*Carmen, Buddie
Carpenter, S.
*Carpenter, E. J.
Carr, Jas. Jersey
Carroll, Crip
Carney, Joe
*Carr, G. W.
Carr, Smut
Carroll, Geo. B.
Carroll, Jas. F.
**Carlell, Bud
Carter, D. L.
Carter, Spencer
Carter, L. T.
Carter, M. C.
***Carter, G. W.
(K)Carter, Chas. E.
*Cartwell, Chas.
Cartwright, E. G.
**Castillo, Vincent
(S)Castes, Jack
Carville, H. J.
Cary, Chas. I.
**Cassidy, Charles
Cate, H. A.
Catherwood, H. J.
Catlin, Blackie
**Caton, Earl E.
Causin, Samuel
(K)Cautrelle, Slim
**Caveman, Jerry
Cavender, Adam F.
Cavanaugh, Eddie
Cavanaugh, Richard
Cave, Wm. J.
Cavilla, Clown
Celetan, Albert
***Chaney, Eddie
(K)Chant, Fred
Chapman, M. R.
Charles Bros.
**Charlson, Elmer
Cherry, Frank S.
Chevront, F. L.
Chilo, Walter
Choate, Chas. E.
Christie, G. E.
Christy, R. E.
Ciura, E. C.
Claggett, Wilbur
(S)Claire, Whitey
**Claire, James
(K)Claire, James
Clark, Fred C.
Clark, W. E.
**Clark, Stephen
Clark, James
Clark, Tommy & Nora
Clark, Mike F.
Clark, Frank H.
*Clarke, Wm. Slim
Clayton, Harry
Clayton, Arthur
**Clayton, Clarence
**Clements, Bert T.
Cleo, Roy
***Clermerson, H. W.
**Cleveland, W. H.
(L)Cleveland, Boy
Clever, James
Clifton, James
**Clifton, Smooth
Cline, Danny
Cline, W.
**Cline, Ernie
(K)Cline, Charley
(K)Clive, E.
Clouzh, Steven
Coast, Louis
**Cobb, H. C.
Coffey, Lester L.
(K)Coffey, A. Red
**Coffey, Neal
Coffey, John N.
Coffin, Harry
**Cogby, G.
Cohen, C. S.
Cohill, Bartley
**Cohn, Chas. Butch
Cokley, Freddie
Colbert, Ray
Cole, Eddie
Cole, E. E.
Cole, Geo.
Coleen, Albert
Coleman, Jesse
*Coleman, Harry Stammering
Collas, Joe
Collier, Bill
Colling, Vincent
Collins, Jimmy
Collins, Lloyd Shorty
Collins, W. E.
Collins, William
Collins, Gean
Colloway, J. T.
*Conatser, George
**Conklin, Ed
Conn, Harry E.
Conn, Earl
Conner, Earl
Conners, Eddie B.
Connolly, Oscar
Connelly, T. J.
**Connor, Steven E.
Conover, H. L.
Conrad, Frank M.
Conrad, Ed
Conrad, Edwin E.
Contuglieri, Carl
*Conway, Thos.
**Conway & Weir
Conway, Red
Cook, J. W.
Cook, Dea
Cook, Paul
Cook, Robert
(S)Coon, Geo. M.
Coons, Chas. A.
Cooper, Jr., Elisha
Cooper, John
Copeland, Ed. Co.
Corbeille, Louis A.
Corbett, T. A.
Cosbin, Will N.
***Corey, Ed
*Corey, Prof.
Cormier, E. C.
Cornell, C. B.
(K)Cortland, Jack
***Cortland, Jack
Cosgrove, J. Slim
Costello, Frank
***Cothern, Walter
Cotton, Bud
*Cottney, Dan
(S)Coudy, Norman
**Courliease, Ray
(K)Couwley, Joe
(S)Coventry, Earl
Cowan, Samuel
(K)Cowan, Roy
Cowens, Everett
(K)Coy, Bill
(K)Cox, Sherman F.
Cox, O. C.
Cox, S. F.
*Coyne, Jack
Crable, Stanley
**Cramer, Chas. A.
Cramer, Jack
Crandell, F. R.
*Craner, M.
**Cranshaw, Wm.
***Cranshaw Billy
Crawford, Tex
Creedon & Davis
(K)Criner, Commodore
Crisci, Emilio
*Critchley, Ed
Crody, Joe
*Crook, Leo
Cross, John
Crow, Maurice
**Crowley & Burke
(K)Cullison, Pickles
**Culp, Herbert
(K)Culver, Fred Cummings, Howard C.
Cunningham, Billie
Cubree, Arthur
Cundiff, A. B.
(K)Current, J. R.
Curtis, Geo. W.
*Curtis, A. D.
***Curtis, L. B.
(S)Curtis, P. H.
Curtis, F. D.
**Cusick, Bob
**Cutler, J. Sully & Louise
Cutler, Louis
***Cuttie, Daredevil
**Dahn, J. W.
Dailey, Paul
*Dalbinie, Great
**Dale, Sindo
*Daley, J. Frank
Daley, Wm. Smiley
Daley, Jack Pop
Dalton, John
Daly, Fred W.
Daly, John A.
*Daly, Water
(K)Dalton, John E.
Daniels, Frank W.
***Darnell, R. L.
Daugherty, D.
*Davey, George
Davidson, Brady H.
Davidson, Earl
Davies, Jack & May
Davies, G. L.
Daville, Percy
*Davis, Mickey
Davis, Johnnie
*Davis, Sammy
*Davis, Amon
Davis, Chas
(K)Davis, Charles
Davis, Ed
Davis, Pancake
(K)Davis, E. B.
***Davis, Joe M.
Davis, M. V.
Davis, Jack X.
Davison, Earl W.
Dawson, E. A.
Dawson, B. K.
Dawson, Ray
(S)Dawson, Ray
*Day, Jack
Day, Elmer
*Day, Chas.
DeCoopes, W.
DeForrest, Jas. A.
DeGray, Harry
DeGuerre, Herbert
(K)DeGuerre, Vince
DeIvey, Fred
*DeLane, Dixie
DeMills, Francis
DeMills, Chief D.
*DeMonico, Thad
DeNise, I. D.
*DeRalyea, G.
DeRue, Frank
DeSonti, Joseph
*DeTello, Billy
DeVelde, Ed
*DeWitt, T. R.
DeWolf, Linton
Deal, H. C.
Deal, James
Dearduff, Clarence
Decker, Ralph
**Dell, Eddie
*Delmont, Bert
Dennis, Walter
(K)Dennis, E. V.
*Desmond, Bob
Deveraux, Bert V.
Deveraux, Frenchy
*Devito, Robert
Dewey, A. S.
Dexter, Bob
Dickerson, Homer
(K)Dietrick, Wm.
*Dietz, H.
Dionne, Ed
Diggs, Lee
**Dilbeck, Wm.
Dilger, W. H.
***Dillon, J. Jack
(K)Dillon, Jack
Dinerstein, Peggy
Diopio, A.
Dixon, A. T.
**Dixon, Robert
Dixon, Jos. M.
**Dixon & Freeman
Doane, Roy S.
Delman, Paul
***Dodd, Chester
*Donahue, George
Donaven, Fred
**Dondus, Wm. L.
Donoflio, Frank
*Douglas, Ed
Douglas, Vern
Dowd, Larry
Downing, Harry
Downs, J. M.
Drake, Paul W.
Drane, Billy
*Drexel, Ken B.
Drillick, Chas.
***Driscoll, R. Murray
DuBarry & Du Preese
Ducayne, Robert
(K)Duckett, Clyde
*Dudley, Harry H.
Duffy, Wm. Yellow
*Duffy, Wm. J.
Duhum, Jack
*Duke, Herbert
Dunbar, Prof. Howard
Dunbar, J. M.
Duncan, C. Blacky
Dunhaven, Dewitte
Dunigan, Chas.
Dunn, Lester
Duran, Reedy
**Dustin, Wm. T.
*Duvall & Alma
Duvall, Amas
(K)DuVoyle, Ross
***Dyer, Bill
Earl, Montana
Earle, Billy
Earle, V. P.
Earvin, Vernon
*Eary & Eary
Eastburn, P. R.
*Easton, Lou
Eaton, Bryan
(K)Eberhardt, Fred
*Eberle, George
**Ebron, James N.
Eckhardt, Lee
Edgar, Pinkey
Edlin, Ray
Edson, E. E. Slim
Edwards, Pat
(K)Ellerson, Leslie
Eisenhart, M. F.
Elkhorn, Victor
Ellis, Fred R.
Ellison, Marsh
Elmore, Dr Frances
Embree, Geo. H.
**Emerson, S. C.
Emerson, Capt. R.
**Emery, Alf
Endy, Pop
Engles, Ted
**English, Leo
**Engstam, Fred
*Enoenis, Marician
(K)Erdell, Russell
**Ervin, Frank
Erwin, John H.
**Esler, Joe
**Estep, Lester
Estes, J. W.
*Estey, E. H.
Eubanks, Hal
Evans, F. E.
Evans, Everett
Evans, Byron
Everett, A. W.
Everett, Earle O.
**Ewing, Howard F.
Ewing, Ray
Fabian, Warren
Fahl, T. D.
*Fairbanks, Teddy
Falanga, E.
**Falconer, Thos.
Falconer, James H.
Falcons, Three
Fanshawe, Arthur
Faust, Ben
Farnsworth, Cap
Farrell, Happy
*Farrington, Jack
Fasola, Gustave
Faust, Vic
**Fayette, Jack
*Feinberg, Arthur
Fenstemaker, R. W.
**Fenton, John T.
Ferguson, John C.
*Ferguson, Roy E.
(K)Ferguson, Joe
Ferguson Bros.' Co.
Ferris, Harry
(K)Fey, Jack
**Fields, Jesse
(K)Fields, Nowel
Fields, Nat
Fields, Wm. B.
Fielding, C. R.
Fine, Eddie
**Fink, Howard
*Fink, Ray J.
Fink, Ray J.
(K)Fisher, L. K.
Fisher, Charlie
Fisher, Allen
**Fisher, Jack
Fisher, Roman
Fisk, Jack
Fitzgerald, Larry
(S)Fitzgerals, The
***Flanigan, R. E.
Flescher, Chas.
Fletcher, John A.
(K)Flood, Harvey
Florey, Clyde
Flosso, Harry
***Flummer, Tom
Flynn, Frank
**Fogelmark, C. H.
*Foley, Edw.
**Foley, Thos. R.
Folk, Allan
Fontaine, Roy
Forbes, Fred
Forbish, Walter
(S)Ford, Doc L. B.
*Forest, Alfred E.
Forgays, C. E.
Fort, Chas.
*Fortune, Camillu Pierre
Foster, Harry
(K)Foster, Curly
Foster, Dock
Foster, Col. Jack
Fowler & Tamara
Fox, Kid
Fox, Thos. J.
Francis, Lew
(K)Francis, Burt
*Francis, Tommy
**Francois, F.
***Franks, Hi
Franklin, Flying
*Franks, Charlie
Franz, E. J.
**Frasier, Peter
Frazer, Oscar
**Fredericks, J. K.
Fredricks, Henry
Freed, Chas.
Freed, Milton
***Freed, H. T.
*Freeland, W. C. Billy
Freeman, Rube
Freemans, The
Freese, Bernie
French, Bert
Friedman, H. Ike
Fritsch, C. E.
Fromsdorf, Albert
Fry, Chas.
Frye, Dorsey James
*Fuller, Jack
Fuller, D. P.
Fulton, L. R.
**Furham, Bert
*Gabourg, Jr., Hector
(K)Gailey, Elmore
Gaines, Charles
*Gaines, Al & Chas
Gangler, Joseph
Gardner, C. J.
Gardner, Roy
Gardner, Happy Jack
Garrett, Joe
(S)Garrison, Earl
**Garrison, Prof. J. L.
(K)Garrison, D. W.
***Gaskins, Walter
Gates, J. W.
Gauthiers, Aerial
Gay, J. B. Jack
Gay, James
*Gaylor, Joe Pal
Gaylord, Lawrence
*Genuas, Ben
Gentry, Dewey
Gentry, Henry
(K)George, Harry
George, Wm. E.
*George, C.
Geyer, John
**Gibbons, Harry
Gibson, Dee
Giffin, Ike
Gifford, Prof. R. N.
Gilbert, B. A.
Gilberts, Art
*Gilbert, Jack C.
*Gilbert, Bob
Gilliard, Amos
*Gillette, Bobby
**Gilpin, Ed S.
Giltner, Arthur
*Giroud, William
Gist, Pinky
Glunn, Russell
Glasgow, Clyde
Glasgow, James
Glenn, Harry C.
Glennon, Harold V.
*Glocker, Chas.
Godwin, Bryan
Goe, Ellis Skinny
*Goldberg, Joel
Goldie, J. B.
*Goldtie, Jack H.
Golding, Willie H.
Goldstein, Abe
Gomar, Jose
Good, H. B.
(K)Good, H. H.
(K)Goodman, Farris
(K)Goodrich, Herb.
*Goodwin, Arthur I.
Gordon, Shadow
***Gordon, Sam
Gordon, Harry L.
Gordon, Sam
(S)Gore, George
*Gorman, Wm.
(K)Gorman, Jack
Gottlieb, Jack
*Gould, S.
Grady, C. W.
***Grady, C. W.
(K)Graham, Doc
*Graham, Fisher
Granes, Bud
Grape, Norman
**Garrett, Al
*Grafton, Red Warren
Graves, E. D. Eddie
Gray, Louis E.
Gray, Be Ho
Gray, George
Gray, H. H.
Gray, H. E.
Gray, James
(K)Gray, Donald L.
(K)Grayson, Bill
Green, Arthur Shorty
Green, C. V.
Green, Nelson
Green, Thad
*Green, Bernie
Greenberg, Harry K.
Greenloh, Harry J.
Gregory, Bill
Greten, Francis N.
Grey, T. W.
(K)Griffin, L. W.
(K)Griffith, B. S.
(K)Griffits, Jack
Grill, Alvin C.
Grinnell, P. E.
Grokenbarger, H. E.
(K)Gross, Harry
Gubbs, W. A.
Guerrin, Frank M.
Guffey, O. J. Curly
Guiledge, Jesse
Gupton, Jack
Haaw, Bert
***Hackett, Carl
**Hackett, W. K.
**Hackleman, John
Hagan, Jack
**Hagan, Barney
**Hage, Arthur
Haggerty, C. B.
*Hailstone, Chief
Haley, W. S.
Halke, R. S.
(K)Hall, Geo. & Marrarst
**Hall, Harry
Hall, Gordon
**Hall, Jack
Hall, Edward
Hall, Lee
Haller, Sam
Hamilton, Jack
*Hamilton, Dan
Hamilton, Burt
(K)Hamilton, Frank
(K)Hamilton, Whitey
Hamilton, James
**Hamilton, Francis L.
(K)Hamlin, Sunshine
**Hammer, Toto
*Hampson, Fred
**Hanaghan, Bill
Hancock, Happy
Hand, P. S.
**Handy, H. E.
**Hanson, Gustave
Hanson, Alford
(K)Hard, Richard
(K)Hardaway, Bob
**Hargis, Elmer
Harper, James
Harper, Cecil
Harpstrite, J. W.
**Harrigan, Edward
Harrington, Lou Pop
Harrington, Billy
Harris, D. W.
*Harris, Wm.
Harris, Boyd
**Harris, John W.
Harris, Howard
Harris, Curly
Harris, Geo. & May
(K)Harrison, R. H.
Harrison, Jarry
Harrison, Earl
Harrison, Hubert H.
(K)Harrman, J. B.
Hart, Geo. Bill
Hart, Ralph A.
**Hart, Harold S.
Hartley, C. G.
Hartwig, J. E.
Harvell, Harry
Haskell, V. C.
Haskins, Jack
Hawk, Jas. B.
Hawk, Arthur
Hawkins, Leland
**Hayden, Thomas
Hayes, Earl T.
Hayes, James
Hayworth, C. B.
**Healea, A.
**Healy & Garnella
***Heaman, Jack
(K)Heath, John
Heckendorn, C.
Hedden, F. E.
*Hedley, Jack
**Heen, Robert
**Heffley, Frank
Heffner & Vinson
Helman, Jim
(K)Helvey, Neals
Hemingway, Louis
Hemitt, Jefferson L.
Hemphill, Polk
Henderson, Lew
Henderson, G. I.
Hendrie, Paul C.
Hendrix, Mack
Hendry, Forbes
**Heney, J. J.
Henry, Frank
Henry, Martin
Herbert, Frank
Herman, Roy
Hermeling, Chas.
**Herndridge, Ione
Herne, C. C.
Herrmann, Felix
Herman, Young
Herron, Johnnie
Hess, George L.
Hess Cam. Co.
Hester, Harvey
*Hicks, Jas. K.
Higgins, G. T. Red
Hild, Hubert
*Hill, Floyd C.
**Hillman, Harold
*Hillmore, John
Hiltbrunner, A.
**Hiltonberry, G. H.
Hinman, Capt. S.
**Hirsch, Louis
**Hirsch, Joe
**Hischman, Harry
Hitt, Thomas
(K)Hixon, Roy
Hoagland's Hippodrome
**Hoase, Wm.
Hodges, Clyde
Hodges, C. C.
**Hoeschor, A. H.
Hoffman, Albert
Hoffman, J.
Hoffman, Mike
Hoggatt, C. L.
(K)Holcomb, G. A.
*Holland, Billie
Holliday, Jack
(S)Hollinger, Fred
Hollingshead, P. R.
Hollahon, Geo. A.
Holloway, George
Holmes, W. R.
Holmes, M.
(S)Holt, Bill
Holt, Bill
***Holt, Harry P.
**Holtzman, Herman
Hootem, Eugene
Hoover, Baby Otto
**Hopkins, Ed
*Horn, Bill
Horstman, F. F.
**Hosht, Dick
Hoskins, Jack
Houck, Ammon
Houssain, Mohamed
(K)Houseman, E. C.
**Howard, Frank M.
Howard, C. H.
Howard, Samuel
Howard Bros.' Circus
Howell, Bert
Howell, Ray
(S)Howell, Chas.
Howey, Clyde
Howey, C. C.
Hoyers, Musical
Hubbard, Eddie
*Hubbell, F. C.
Hudson, Billy
(K)Hudson, Arthur
Huff, Wayne
Huffer, Forest
Hughes, Grady
*Hughes, Frank C.
Hughes, T. B.
***Hughes, Frank C.
Hugo, H. O.
Hugo, Jack
Hummel, Wm.
Hummel, Harley
Hunt, Harry
Hunter, J. C.
Hunter, Harry
Hurd, Jason
Hutcherson, Bob
Hutchins, Hill
Hutchison, Thomas
Hutchinson, J. C.
*Huttin, Everett
**Hyman, Barnett
*Imbernon, James
Imhoof, Henry
**Ingleston, R. H.
Ireland, A. T.
***Irion, F. H.
(K)Irvin, Warren
Isaacs, Henry
Isaacson, E.
*Israel, Sam
Iverson, Carl
Jack, Harry
Jack, Baby, Shows
(K)Jack, Tulsa
*Jackson, E. W.
*Jackson, Jas. W.
Jackson, Calvin D.
Jackson, China
(K)Jackson, G. C.
Jackson, John G.
Jackson, Oswald L.
(K)Jacobs, J. H.
Jacobs, Wm. R.
James, Dr.
**James, Ferd N.
James, Erw.
James, Mr. & Mrs. Arthur
**Jamieson, Clarence
**Jane, James
Jardine, Bob
Jarvis, J. M.
Jennings, Frank
Jorgenson, Dewey
Jernigan, Chris
(K)Jerone, A.
Jerome, Sonny
**Jewell, Warren
**John, Thos.
Johns, Slim
*Johnson, Sam
Johnson, Eddie
Johnson, Chas. Henry
Johnson, Bounding
**Johnson, R. H.
Johnson, Floyd
Johnson, Griff
Johnson, Harry G.
Johnson, W. O.
Johnson, Clayton
Johnson, Jank
Johnson, E. D.
Johnson, Curly
Johnsons, Aerial
Johnston, Shorty
Jones, W. T.
Jones, Curt
Jones, Bill
Jones, Chas. B.
Jones, E. B.
Jones, Tom
Jones, Irish
Jones, Marvin V.
**Jordan, V. F.
*Jordan, Billy
Jordan, Jack
Jordon, John
Joseph, Elliott
**Jourdin, M. J.
(K)Joy, Earl
Julian, Paul
Jurkiewitcz, Stanley
Kaaihue, David
Kackley, Harry
Kalawe, S. M.
Kane, William
Kane, Maxwell
**Kane, Valentine R.
(K)Karno, Ben
Karstadt, Allan
*Kaslov, Harry
*Kaslov, Frank
**Katell, Bob
Kats, Clarence
Kawaa, Moke
Kealoha, Harry
(K)Kearney, Jas.
Keen, Bill
*Keeney, Tom
(S)Keenan, George
(K)Kelso, Jos.
Kekoa, Luther
**Keller, Billie
Kelley, J. C.
Kelley, Jack
Kelis, Jack
Kelly, Carl
Kelly-Mitchell
Kelly, Joe Props.
Kelly, P. B.
Kelly, James A.
***Kelly, Edw. S.
Kemp, J. P.
Kempsmith, Wm. H.
(K)Kendel, L. B.
*Keney, J. Frank
(K)Kennedy, J. J.
Kennedy, M. C. Red
*Kennedy, Vic
***Kennedy, Art
Kent, Richard
*Kent, Willard
Kenyon, Cecil Wop
Keown, Joe W.
Kerns, John D.
Kersey, Joe Hunter
**Ketrow, Wm.
**Keyes, Sidney
Keystone, D.
Keystone, Geo.
Khaym
Kibbler, Gordon
**Kilroy, Wm.
(K)Kimball, Jack
King, Kellie
(K)King, W. P.
Kinkay, Geo. D. J.
Kinney, Geo.
Kinney, R.
**Kirby, Joe
Kirkis, Harry
Kitchie, Si
Kitson, A. M.
*Kitz, Sam
Knich, C. Y.
Knight, Jack P.
Knight, C. W.
(K)Knock, Tom
Knott, Jno. F.
**Knox, M. H.
Knuteson, Bert
Kohler, Louis
**Konkle, Howard
(K)Kolker, Henry
Koutnik, Billy
Kramer, Chas.
Kraner, Eddie Lew
Krooner, Ralph
*Kuhn, Jack
Kuns, Robert
*LaBelle, Capt. H.
LaBounty, Jack
(K)LaFave, Forrest
**LaFlouer & Portis
*LaMan, Art E.
LaMarr, Harry
(K)LaMarr, Roy
LaMau, D. O.
LaPlano, Fred
LaPort, J.
*LaRose, Harry
LaRose Trio
LaRue, Cleve
*LaSalle, Capt. Wm.
***LaTier, Harry
LaVerne, Al
**LaVerne, Paul
Laird, Horace
Lamars, Flying
(K)Lamb, E. Leslie
Lambert Players
Lammer, Chas.
Lampkin Stock Co.
Landers, R. D.
(K)Landrum, Paul
Landry, Art
Langdon, Harry
Langford, Paul D.
Langford, S. S.
Lanham, Karl
(S)Lanham, Karl
(K)Lankford, Geo.
**Lankford, Edw.
(S)Larkins, John
Larkin, Jack A.
**Larrabee, Billie
(S)Larrabee, W. H
Latham, Big Jack
Laughlin, Ben
(K)Lavis, Sam J.
Lauren, Guy
*Lawrence, Dan
Lawrence, Andrew
(S)Lawrence, Geo. P.
Lawrence, John
LeBlanc, Walter
(K)LeBlanc, Manny
LeCory, George
LeRoy, J. F.
LeRoy, Chas.
**Leach, Frank J.
Leader, L. M.
Leary, R. E.
Leaman, L. W.
Leavell, Pete
Ledoux, Lawrence
Lee, Anson
Lee, W. H.
(K)Lee, Albert
Lee, Julian
Lee, Harry W.
Leo, Fred
(K)Leffingswell, Geo.
Legzott, George
**Lehman, Wallie
Lehr, Raymor
*Leiberwitz, Joe
Lemley, Walter H.
(K)Lemley, W. H.
**Lemley, W. H.
(S)Lemley, W. H.
*Lemley, Walter H.
Lennahan, Wm.
Lennon, R. J.
Lent, Jas.
Leonard, Dave
Leonard, Tom
Leonard, J. L.
**Leonard, Geo. C.
Leasing, Major Joe
Levin, P. D.
Levine, H.
Lewis, Jack X.
Lewis, H. Stanley
**Lewis, Eddie
***Lewis, L. W.
*Lewis, Allyn
Lewis, W. A.
*Lewis, Lawrence
Lewis, J. W.
Lewis, Roy R.
***Lewis, Frank T.
(K)Lewis, Jno. Lee
Lewis, Harry J. Shorty
Lewis, Malcom
(K)Licher, Pat
Lieberwitz, Sam
(K)Lime, L. O.
Lindley, Al
Lindley, Robt.
Littlejohn, Thos. P.
Livenson, Girard
Livingston, Jack
Livingston, David
*Lloyd, Steve
Lockett, Louis
(K)Lockwood, Jack
*Lockwood Comedians
Lodgston, Andy
*Logan, Albert
(K)Londos, Billy
**Lonergan, D. J.
Long, Lloyd
***Long, Adrian
Long, Isaac A.
Long, C. A. Clifford
Lorenz, Billy
Lorenz, R.
Lorke, Ray D.
Lorre, Billy
Lother Bros.
Lott, Harry
*Loughrey, Russ
Louis, Eddie
(K)Louise, John L.
Lovell, M.
Lovett, Sid
(K)Lowe, Harold
Lowe, Garland
Lowis, L. W.
**Loyd, Francis V.
Lubin & Loune
Lucis, Shortie
Luckey, John H.
Ludwig, Harry
*Lukv, John (Australia)
Lumanis, Louis A.
Lund, Danny
Lupton, L. B.
Lutz, Anton
*Lyddon, Kendrick B.
Lyman, Geo.
Lynch, Robt.
Lynch, Thos.
Lynch, Joe
Lyons, Chester A.
Lyons, Walter E.
McAdams, A. H.
McAnallon, Joe
McAtee, A. W.
McCarthy, W.
**McCarty, Len
(K)McCarty, Bert
McCelligot, Roy
**McChesney, F. L.
McClellen, Len L.
McClintock, Billy
(K)McCloskey, F. S.
McClung, James F.
**McClusky, Jack
*McCormack, Mart G.
McCoy, Jimmie (Straw Hat)
McCoy, R. O.
McCracken, Jack
**McCreary, Jack
*McCullagh, P. J.
McCully, Robt. Elder
(K)McDaniel, H. W.
**McDonald, J. K.
***McDougall, Chas.
McGarry, Jos. Irish
McGee, Fred B.
*McGeorgh, T. F.
*McGinness, Hubert A.
McGirk, Jack
*McGowan, John
*McIntosh, R. G.
McIntyre, Curly
McIntyre, J. & B.
McKaslin, T.
*McKay, Wm.
McKay, V. W. Red
(K)McKay, Lloyd B.
McKeehan, B. F.
McKenna, Edwin Boots
***McKinney, Eddie
(K)McKnight, Seth
McLain, Fred
*McLane, Geo.
McLemore, J. E.
**McMahon, F. M.
McMahan, W. M.
McMahon, Chas. G.
**McMahon, Mack
***McMillan, N.
McNally, Happy
McNamarras, John
McNeil, Duncan
McQueen, Harold
**McSeaton, Eno
McSimmons, Geo.
McSparron, Geo. H.
McWelthy, Ray E.
MacSemins, P. Geo.
**MacDonald, Jack
**MacElroy, Mr.
MacLean, J. C.
Mack, Harry
(K)Mack, Bill
***Mack, Billy
**Mack, Irish Billy
**Mack, Wilbur
Mackey, Hugh
Macklyn, John
Madlock, Lonnie
**Madrigal, L.
**Mahler, Joe
*Maley, Dan
Malley, James F.
Malloy, Frank
**Malloy, John T.
Malone, Joe
(K)Malone, Bob
Manchell, Lee
*Mann, Allyn
Mann, B. S.
*Manning, S. F.
Manning, Robt.

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(K)Mayfield, Orville L.
(K)Mayo, Arthur S.
(K)Mayo, Ray
**Meachum, Newell
(K)Meadows, Jene
Medaris, Rae
Meechy, M.
Meisterman, Jack
Melbourne, Billy
Melcher, Frank
Mellen, Harry E.
**Menzie, Jack
Meredith, Tom
Merriam, Billy
Merritt, W. T.
*Middleton, Loren
Mifflin, Bill
Mike, Guiy Guly
(K)Miller, K. C.
Miller, A. B.
Miller, Al L.
Miller, A. G.
Miller, Albert
*Miller, Eugene O.
Miller, Earle Omar
Miller, F. O.
*Miller, Frank D.
Miller, W. Earl
Miller, Harry Rice
Miller, Kenneth
Miller, Louis
Miller, Ivan G.
**Miller, R. H.
Miller, Chas. H.
*Miller, Bert
Miller, Claude
*Miller, Harley W.
Miller, Harry P.
Miller, Samuel B.
**Miller, Fred S.
Milligan, Fred
Millo, Joe R.
*Mills, Bertram W.
**Mills, Jack
Mills & Mills
*Mills, Steve
Mills, Joe
Milmar, M. P.
Milo, Dick
Milo, M. H.
*Milton, Frank
Mincey, R. A.
Miner, Harry
**Minor, E. A.
*Minor, F. S.
Minyard, C. C.
*Mitchell, Lowell
***Mitchell, J. H.
Mitchell, A.
Mitchell, L.
Mobbs, Albert
Mock, Harry
Modern Miracle Man
*Moduskey, Sam
Monaco, Tommy
**Monroe, Sid
Montgomery, Max
(S)Montgomery, Don
**Moon, G. H.
Moore, Joe
**Moore, Geer
(K)Moore, Tim
Moore, Eddie
Moore, John V.
Moore, Horace H.
**Moore, Frank
(K)Moore, J. C.
**Morant, A. B.
(K)Morehead, Robt.
Morgan, Blackie
Morgan, Wm. L.
**Morgan, Blackie
(K)Moriarity, Nute
**Morrell & Eleanor
Morris, Cecil
Morris, H. C.
**Morris, Ike E.
*Morris, Sam
Morris, Gus
Morris, Dave T.
**Morrison, Fred S.
Morrison, Chas. A.
(K)Morton, H. C.
**Mosley, Jimmy
(K)Mosier, Mr.
Moss, Tom
Moss, Al
Motts, Texas Fred
Moyer, Stephen U.
(K)Moyers, Robt.
*Mount, A. J.
Muad, John
Mullenix, Trustin
Mullet, Edw. P.
**Munson, Albert
Murdock, W. D.
**Murphy, Jack
(K)Murphy, Shanty Joe
Murphy, Chas. M
(K)Murphy, J. A.
Murray, Eddie
***Murray, Jno. W. Curley
***Murray, John W. Curly
Murray, Doc
**Murray, Jno. W.
**Murray, Doc
Murry, J. H.
Murton, Renee
***Mydock, Johnnie
**Myers, Chas.
(K)Myers, Lloyd Leroy
Myles, Earl
Narder, Milton
*Nason, Edgar Harris
*Nelson, Ralph
Nelson, R. L.
Nelson, Harry S.
Nelson, Morris
***Nesenburg, Ted
**Nestor, Bill
(K)Nevius, Toby
(K)Newell, Floyd
Newman, Frank
*Newton, Richard
Newton, Garner
**Nicholas, Geo.
Nichols, J. B.
Nichols, John
Nichols, Walter
***Nichols, Geo.
*Niles, Lester
Nizer, Harry
Non-Pressure Co.
Noonan, Howard
**Norman, Harry
Norton, Claude A.
*Norton, Hugh
Norton, Harry Doc
(K)Norwell, Frank
Norwell, Willie
*Nosses, Six Musical
***Nourdie, Bournte
**Novera, Anthny
Nunley, W. W.
Nunn, Walter H.
O'Brien, J. G. Mickey
*O'Brien, Billy
O'Brien, La Sparrow
(K)O'Day, Clie
***O'Neill, Harry B.
O'Neill, R. R.
Oakley & Oakley
Oberberge, Henry
(K)Olcott, Bert
*Oliver, Otis
*Oliver, Daredevil Gus
Oliver, Otis
Oliver, H. K.
**Oliver, Harold
*Olsen, Elmer W.
Opel, Harry
**Oppus, Alfred
Orsal, A. N.
Organis, Thos.
(K)Orr, Billy
**Orr, Billy
Osbon, Ray
Osborne, Daniel
**Osborne, Harry
Osterander, Red
Ott & Ott
Ousley, Tom
Owens, F. R.
**Owens, Billy
Owen, Richard
Pace, Corinto
*Page, Barney
Palmer, J. P.
Palmer, Buddy
Palmer, Wm. Henry
Palmer, Sr., Lew
Pan American Four
**Paoli, Andri
**Paris, Geo.
Parker, J. E.
Pate, Pete
Patta, Aerial
Patterson, Oscar
Paul, Walter D.
Paulteer, Richard
Pautrell, D. W.
Pearson, Ralph
(K)Pedd, Billy
Pelze, Eugene
***Pence, Bob
Pence, Walter
**Pendelton, Julius B.
*Pendennis, Arthur
Penny, A. B.
(K)Peolo, Leo
Pepper, A.
Perry, Jas. W.
**Perry, Morris
(S)Perry, LaVerne
Peterman, J. H.
Peterson, Henry
*Peterson, Charley
Pettus, J. L.
*Pfeffer, Ben
Phar, Al
**Phelps, Ardery
Philip, Frank
Phillips, Clark L.
Phillips, Harry
Phillips, W. H.
**Pierson, G.
**Pierson, Harry Shorty
Pinfold, Plato
***Pink, Wm.
*Pitts, Frank
Pittman, H. B.
*Pitzer, L. Wm.
Poe, James
***Polk, Ollie
*Pollitt, J. A.
**Pompilio, Jno.
(K)Porter, Daniel
Posey, Barley
**Potter, Bernie
(K)Potts, J. W.
Poulet, J. Patrice
**Powell, Walter
*Powell, Mack
Powell, F. E.
Powell, S. B.
Powell, Walter
**Powell, Albert
*Powers, A. C.
(K)Powers, Peewee
Powers, D. W.
Prasar, H. R.
Pratt, Paul
Prather, Henry
Price, Jr., Bob
Price, Blackie
(K)Price, Willard
Prichard, Tex
**Proctor, Geo.
Proctor Bros.' Show
Puckett, Sam
(K)Puzh, Geo. W.
*Purdue, G. E.
Purvis, Burt H.
Purvis, Cecil B.
Pyne, John
Pyne, Richard
(K)Quick, Jack
Quinlan, Dan
Quinn, Curly
(K)Radin, Jack
Rae, John G.
Rafferty, Jack
Ragland, John
(S)Rambineau, W.
Randel, Dan
(K)Randolph, L. E.
Rankin, Harrison
(K)Rankin, Clarence
Rankin, Trio
(K)Ranken, Barney
Ranthe, Ed
Rapier, Jacque
**Rapier, J. Chalmer
*Rasseau, Jos.
***Ravetta, Wm.
Ray, Fred, Circus
(K)Ray, Ace
Raye, Edw.
Raymond, Jack
**Raymond, Juggling
**Raymond, Sam
Rayner, W. J.
Rayno, Henry
Reatherford, Herbert
(S)Redrick, Mr.
Redricks, Slim
Reed, J. A.
Reed, H.
*Reed, Frank M.
Reeves, Art
Reichlin, Meyer
(K)Reiner, W. F.
Reisert, Timothy L.
**Reiss, J. J.
Remalia, V. R.
*Rembert, E. T.
Remson, Art
Reno, Edw.
Reno, Geo.
(K)Repas, R.
Rex, Eddie
Rex Stock Co.
Reyman, Frank A.
**Reynard, G. D.
**Reynolds, P. C.
*Reynolds, Johnny
**Rhodes, J.
Rice & Lyons
***Rice-Emerson, W. W.
Rice, Chas.
Rich, Frank
Richards, Jess A.
**Richards, Chas. F.
**Richards, T. J.
**Richards, Jimmy
Richmond, Paul W.
Ridgeby, Morris
Riebel, Bert
Rife, Chas. Harry
Riley, Dr. Harry
Rimmer, Allan
Ripoy, Louis
Robbins, Frank B.
**Roberts, Bert
Roberts, Clint
Roberts, E. J.
*Robenson, Tad
Robinson, Pete
(K)Robinson, Bill
***Robinson, J. L.
Robinson, J. Stark
Robison, Geo. R.
Robison, Clarence
**Rodgers, R. J. Dutch
Rogers, Geo.
Rogers, Joe
Rogers, Jim R.
**Rodrigues Family Troupe
Rogers, Basil A.
(K)Rogers, Francis
*Rogers, Walter C.
**Rolland, Ed
Rolland, Eugene
*Romano, Phil
Rosards, Three
**Roscoe, Leon
Roscoe, Micky
(K)Rose, F. O.
(K)Rose, S. D.
Ross, Arthur
(K)Ross, Sammy
Ross, Hunny
**Ross, Arthur
**Ross, Frank
Ross, Hector
Rosso, Harley
(S)Roth, Eugene H.
(K)Roth, Prody
Rothweiler Co.
Rottman, Eddie
Roussille, Roger
Rowe, Chas. E.
Rowe, Adolphus
Rowe, W. H.
Rowland, Hugh
***Royal, Nat
Royal Alexander Troupe
**Roye, Sylvester
Royston, Craig
Rubel, W.
Rudy, Geo.
Rue, Chas.
Runyan, L. S.
**Russell, Elmo
Russell, Chas.
***Russell Jubilee
**Russell, Jack I.
Ruth, Clarence
***Ryan, James
*Ryan, Geo.
*Ryan, Frank
S. & Z. Amuse. Co.
Sahliney, Harold G.
St. Charles, Leo
**Salcedo, Joseph
Salem, Jorden
Sandell, C. M.
(K)Sanford, W. D.
Sanger, Tom
Sanderlin, Joe
(K)Sauders, John V.
**Sanders, W. S.
Sarver, L. J.
Sasser, Horace
Saunders, C. A. Whitey
Schafer, Lee
**Schaun Bros.
**Schecks Circus
Schemmerhorn, Loyd
Scheppleman, C. W.
Schiller, Dix
**Schiller, Dix
**Schiller, Beaumont
Schipporit, A. A.
Schira, L. J.
*Schmidt, Harry F.
Schoefield Band
(K)Schwartz, H.
Scott, B. J.
*Scott, Bert L.
**Scott & DeMar
Scott, Guy
Scrimuck, Leland
**Searcy, H. A.
Searle, Cleo
Sears, H. W.
*Sedlacek, Jr., Wm.
Seickler, Ornal
Seldon, Arzeno
Selden, Geo.
Selestok, Mike
*Seliz, Irving
Sells, C. W.
Serlion, Sam
Sexton, Thos. J.
Seybert, Howard
Seymour, Harry
Seymour, O. G.
Shadrick, Jack Norman
Shafer, C. A.
Shannon, Harry C.
Shappard, Frank R.
Sharma, R. L.
*Shaw, Fred
(S)Shay, E. Hugo
Shean, Jerry
Shear, [illegible]
(K)Sheehan, Eugene
(K)Sheehan, Shorty
Sheflin, J. C.
(K)Shell, Harry
Shepherd, B. C.
Shepherd, Roy
Sherman, C. E.
*Sherry, Jimmy
Shields, Purl
**Shine, Francis
(K)Shinnonniga, G.
**Shipley, Earl
Shipp, Edw.
Shores, V. E.
Short, Floyd A.
Shriver, Clarence
Shriver, Eugene
*Shuberts, Musical
**Signor, W. L.
*Sihaman, Absalom
*Silar, Geo. D.
*Sillivan, E. M.
Sills, Philip
Sims, Robt. G.
*Singer, Jack
(K)Sipker, Leroy
Sisson, Barney
Siegel, John
Siegle, M.
Slater, Roscoe
Slim, Sun-down
Sloan, Billy
Slusser, Melvin B.
Smalley, Ed
Smart, Jack
Smiller, James
*Smite, A.
Smith, Arthur
Smith, Jno. J.
Smith, George
Smith, Capt. Jack
Smith, Harvey M.
Smith, J. Beatty
**Smith, Frank
(K)Smith, Geo. ReVan
Smith, O. K.
Smith, Roy D. Band
**Smith, Mose
Smith, Hack Hacking
Smith, K. J.
**Smith, Frank C. & Betty
**Smith, Eddie
Snooks' Troubadours
*Snow, Geo.
Snyder, Bob
Snyder, Wm.
*Solar, Willy
Solt, H. C.
(K)Sonea, Ernest
South, J. B.
Southerland, Bill
Southern Tier Show
Sparks, John
Spearley, Curly
(K)Spencer, Bennie
*Sperry, Bob
Sperry, Jimmy
(K)Spinner, W. D.
Spring, Antoine
Sprinkle, A. J.
Squires, Benny J.
*Stafford, Edw.
Stafford, Alexander
Stahler, H. E.
Staley, Lester E.
Standley, Chas. H.
**Standrette, Jack
(K)Stanford Geo.
Stanford, Jack
(K)Stanford, Buster
**Stanley, Guy
**Stanley, Chas. Mac
Stanley, Lushie
(K)Stanley, Jack
Stansberry, W. D.
**Stanton, George
Starkey, Frank
Starkey, Geo. S.
**Starr, Joe
(K)Starr, Ross
Stauffer, Ed
Steed, R. O. Bob
*Steele, M. A.
Steiger, Wm. J.
(K)Stephens, Peewee Floyd
**Stephina, Jas. R.
***Stephenson, Ralph
Sterling, A. H.
Sterling, Loran
Stern, F. L.
Sterner, Ralph Red
**Stevens, Chas. D.
Stevenson, Ed
Stevenson, Geo. Ray
*Stevenson, Sam W.
**Stewart, C. F.
*Stewart, Geo. Steamboat
Stickler, W. W.
Stickney, Robert
Stillman, Howard
*Stocker, Norman
Stolle, F. A.
Stone, John H.
(K)Stone, Al
Stoneman, Joe
Storm, F. L.
Storm, Charley
Stout, Jack H.
*Stratton, Harry
Striebling, Otto
Strode, W. A.
Stuart, Elmer Dick
(K)Stuart, Jack
*Stuart, Harry
**Sullivan, Artie
**Sullivan, Eddie
*Sullivan, Edw.
*Sullivan, E. M.
Sullivan, George S. Roland
Sullivan, Geo. F.
Sullivan, Jno. Harrington
(S)Sullivan, John
*Summers, Bertie
(K)Sundstrom, J. C.
Surrey, R. D.
***Sutier, Tom
Swain, Frank H.
*Swamb, Sam
(K)Swanger, Clarence
Swarmer, Roy
Swartz, Sam
Sweeney, Wm.
Swihart, W. W.
**Swift, Fred
(K)Swift, Leslie
**Tahay, S.
Talcott, Bobbie
*Talbot, N. F.
Talbert, Harlin
**Talbot, Quince
Talbot, Nate
*Tallardy, Wm.
Tally, Kid
Tamar, Prince
Tarbes M.
(K)Tarr, W. B.
Tarrence, J. A.
Tasker, T. B.
Tate, K. C.
Taylor, Roy
Taylor, Bartley N.
Taylor, Sam
Taylor, Lovett
**Taylor, Jr., Bobby
Taylor, Robt.
Taylor, Milton
Taylor, Victor
Teal, John
Tedwell, Grady
**Temple, L. A.
**Temple, Edw.
(K)Tensch, Frank
Terns, Capt.
(K)Terry, Willard
**Terry, Frank
(K)Thardo, Ed
(K)Thebus, Bill
*Theodore, Gus D.
***Thilman, Joe
Thompson, Douglas
Thompson, J. Eddy
Thompson, C. R.
Thompson, Jack
Thomas, Reuben
Thompkins, R. D.
**Thompson, Paul
*Thompson, Wayne N.
*Thompson, Joe
**Thornton, Allan
**Thornton, Buddy
Thronton, Dick
Tieben, Frank
Timmons, Wm.
(K)Tipps, Harry
(K)Todd, J. E.
Todd, Ross
Todd, E. G.
Tolbert, James
Tolliver, King
Totter, Arnold
Tracey, Dick
Tranzer, Don
*Traugott, D. E.
Travers, Wilton
(K)Travis, Don
(K)Trent, Russell
Triffert, Emil
*Triplett, Wm.
Trout, Eddie
Troyer, H. E.
Tucker, A. E.
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*Tucker, Harry
**Tumber, W. R.
(K)Turner, Jack
Turner, Oscar
(K)Turpin, Jack
Tyler, Tip
Tyny, C. C.
***Ubog, Labas
***Ubag, Saoas
(L)Umberger, J. S.
Underwood, Teddy
(K)Underwood, Robt.
(S)Vachon, W. L.
Vallee, Bert
*Van Deycke, Louis
**Van Duo, Cecil
Van, H. P.
Van, Jas. F.
Van, Jimmie
Van Meter, Al
**Van Wie, Francis
Van Zan, J. H.
Vance, Fred
***VanDyke, C. B.
(S)Vandiver, Wm. J.
**Van Fossen, Harry
(K)Van Reynolds, Chas.
Varnell, Wesley
Vasbinder, Jas.
Vaudt, Harry A.
*Vaughn, Thos. R.
Vaughn, Eddie
**Vaughn, Jas. F.
**Valare, Denney
Vanfield, Dave
***Varlioff, Miko
Varnell, Chick
Vermelto, Clarence
Vernon, Smoky Kid
Vetter, V. C.
Vining, Ted
(K)Vining, Ted
Vogstad, Geo.
Vourhies, Ben H.
Voris, Elmer P.
Wacker, Sam
Wade, Ralph
**Wade, Walter
*Wagneman, Mohamed Ben
**Wahl, Red
Wahlen, Joe B.
**Wainwright, W. G.
Walborn, Billie
Wale, A. H.
Walker, W. O.
Walker, Hayzel
***Walker, Gardner
Wallace, Doc
**Wallace, Dave
***Walsh, Pat O.
Walter, E. T.
*Walters, Drane
Walton, Earl T.
Walton, Boots
Warral, Jimmy
***Ward, Jos. R.
**Ward, Billy
**Ward, Richard
**Ward, Jos. R.
(K)Ward, Shirley
(K)Ward, Thos.
Ward, Wm.
*Ward, Edw. & Breer
*Ward, Jos. R.
Warden, J. H.
**Waring, B. B.
**Warner, Henry
**Warr, Jack
Warren, Jack
Washington, Neil
Watkins, J. W.
Watson, P. W.
Watson, Edw.
Watson, Sandy
Wayland, Reuale
Wearer, Buck
Weathers, Bennie
***Webb, John I.
Webb, Harry
(K)Webb, J. B.
**Webb, Wm. G.
Weber, Herman
Webster, Clarence
Webster, F. J.
**Webster, Wm.
Wederman, O. H.
Wedge, Wilbur
Weeks, R. L.
Webley, Billy
Weighman, Geo. H.
Well, Monti
**Weingarden, I. M.
Welch, John J.
*Welch, Jack
Welsh, Scream
***Welshon, L.
Wells, Arthur
Wells, Kelly
Wells, John O.
**Wells, Sam
**Wells, Elmer
Wendel, Calla Fisher
West, Geo.
West, Harry F.
Weston, John
Weston, Fitzhue
Weyler, Van Dee
(K)Wheeler, C. H.
Wheeler, Earl Buck
Wheeler, Robt.
(K)Wheeler, Mal
Whisner, Wm. P.
White, Francis P.
White Panther, Chief
White Horse, Chief
White, Chas.
*White, Dave
White, Henry & Dolly
White, Jas. Dirty
*White, Wm. B.
*Whiteford, A. W.
**Whitehead, J. W.
Wiggins, Tom C.
Wilbur, Ray
**Wilcott, Darrell
*Wilcox, Victor
Wilde, Harry
Wildt, Leslie
***Wiles, A. J.
Wiley, Geo.
Wiley, Oscar
*Wilkerson, Halcomb
*Wilkerson, Lee
Willard, Tobie
Willard, Tom
Williams, Buster
Williams, Domie
**Williams, J. M.
(K)Williams, Carl
**Williams, Milton
Williams, H. H.
**Williams, Jimmie
Williams, New Jessa
Williams, Mons. P.
(K)Williams, R. E.
Williams, Clyde
Williams, E. L. Kid
Williams, Harold
Williams, Jack Babe
Williams, Milton
Williams, Eddie
Williams, W. C.
***Williams, D. F.
Williams, L. R.
Williamson, S. B.
**Williamson, Shorty
*Williamson, Allan
**Willis, W. B.
*Willis, Dick
**Wills, G. B.
**Willyard, F.
Wilson, Darrell
Wilson, Speedy
**Wilson, Ed L.
Wilson, Raymond
**Wilson, X. Z.
(K)Wilson, Jack, & Wife
*Wilson, Tyson J.
***Wimberly, R. C.
Wineagar, Pete
Winerley, Chas.
*Wing, Larry
**Winfield, Frank
**Winn, Norris
*Winston, Jack
Winters, Billie
Winters, Harry
(K)Winters, Edw.
(K)Winters, Ed
Wintzell, Paul
Wise, Bob
Wojtesky, Charles
(K)Wolfe, Barney
(K)Wolfe, Joe
Womack, Douglas
***Wood, Luther
Wood, Jos. H.
Woodall, Billy
**Woodruff, Curly
Woods, Ed
Woods, Robt. B.
Woolard, H. E.
**Wordley & Peters
Workman, Claudie
Wray's Manikens
Wright, Robert. G.
Wright, Arthur
Wright, Bill
Wright, Jack B.
Wykoff, Edward J.
(K)Wykoff, Sam
Yager, Pete
Yager, Bert
Yama, M.
**Yamatoto, Jas. T.
Yancy & Yancy
Yoder, Clare
Yon, Y. L.
Yontsey, Sol
Young, Jr., W. H.
*Young, Harry P.
(K)Young, Arthur
Zellee, Paul
Zanoni, Ben
**Zeadler, Wm.
Zeldman, Abie
*Zelaya, Don Alfonso
Zeldo, Mike
*Zenos
Zenos, Leslie

MISCELLANEOUS

(Continued from page 169)

Daniel, B. A., Magician: Wanatah, Ind., 12-13.
Felton, King, Magician: Seneca, Kan., 10-15.
Golden Rod Floating Theater: Lexington, Mo., 13; Napoleon 14; Sibley 15; Orrick 16; Missouri City 17.
Hills, Prof. D. D., Magician: Blue Creek, O., 10-15.
Kelley's Tent Show, J. R. Gollenstein, mgr.: Owenton, Ky., 10-15.
Lewis, Harry & Berdie, Co.: Dixon, Wyo., 14; Great Divide, Col., 15.
Lingerman, Ventriloquist: (Luna Park) Millville, N. J., 10-15; (Willow Grove) Philadelphia 17-22.
Lucey, Thos. Elmore, Humorist: Chico, Tex., 10-15; Center 16-20.
McKinney, Prof. J. A.: Dixon, Wyo., 14; Great Divide, Col., 15.
Mechano (George Stevens): (Marigold Ballroom) Milwaukee 10-15.
Nick, Magician, & Mme. Siva: Fink, W. Va., 10-15.
Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Park Rapids, Minn., 12-13; Bemidji 14-16; Nashwauk 17; Chisholm 18; Hibbing 19-21; Virginia 22-23.
Pageant of Progress, Jack Stanley, dir.: Elgin, Ill., 10-15.
Paka, Lucy, Co.: Mt. Carroll, Ill., 12-13; Polo 14-15; Amboy 17-18; Princeton 19-20.
Proctor Bros.' Wild Animal Show: Maywood, Neb., 12-14.
Reno, Great, & Co.: Blissfield, Mich., 10-15.
Smith, Mysterious, Co.: Ft. Dodge, Ia., 16-22.
Turtle, Wm. C., Magician: Stockton, Calif., 12-15.
Williams, Carl L., Shows: Stanton, Ky., 10-15; Kiddville 17-19.
Wing's, R. G., Rat Circus: St. Johns, Nfd., Can., 10-15.

WIZIARDE DUO.
Two Up-to-date Free Acts.
Clifton, Kan., August 11, 12 and 13. Otherwise permanent address: WESTMORELAND, KANSAS.

Additional Routes

(Received too late for classification)

Barnes', Al. G. Circus: Salt Lake City, Utah., 17; Malad, Ida., 18; Preston 19; Logan, Utah, 20; Pocatello, Ida., 21; Montpelier 22; Kemmerer, Wyo., 23.
Blue Ribbon Shows: Rochester, Minn., 10-15.
Boyd & Linderman Shows: Cornwall, Ont., Can., 10-15.
Bruce Greater Shows: Warsaw, N. C., 10-15; Wallace 17-22.
Bunts' Motorized Show: Kelsterville, Pa., 10-15.
Capital Am. Co.: Hinckley, Minn., 10-15; Rush City 17-22.
Clark's, Billie, Broadway Shows: Richmond, Ky., 10-15.
Crounse Shows (Correction): Endwell, N. Y., 10-15.
Dalziel Shows: Pembroke, Ont., Can., 10-15.
Dickinson's Independent Shows: (Fair) Carthage, O., 10-15.
Dixieland Shows: Paris, Mo., 10-15; Vienna, Ill., 17-22.
Duffy's Attractions: Cullom, Ill., 14-15; Kamrar, Ia., 20.
Dykman & Joyce Shows: Woodbury, N. J., 10-15; Chester, Pa., 17-22.
Ellman Am. Co.: Waupaca, Wis., 10-15; Stevens Point 17-22.
Gold Medal Shows: Aurora, Neb., 10-15.
Great England Shows: Seymour, Mo., 10-15; (Fair) Norwood 17-22.
Hagenbeck-Wallace Circus: Oskaloosa, Ia., 17; Charitan 18; Creston 19; St. Joseph, Mo., 20; Leavenworth, Kan., 21; Ottawa 22.
Happyland Shows: Cedar Springs, Mich., 10-15.
Heller's Acme Shows: Suffern, N. Y., 10-15; Rahway, N. J., 17-22.
Imperial Expo. Shows: E. Fultonham, O., 10-15; (Fair) Yellow Bud 17-22.
Jones & Hull (Leow) London, Can., 13-15; (Lyric) Kitchener 17-19.
Karr & Coley Shows: Oran, Mo., 10-15.
Kaus United Shows: Millersburg, Pa., 10-15; Dauphin 17-22.
Kline, Abner K., Shows: Shelby, Mont., 17-22.
Lawrence, John, Stock Co.: Princeton, Ind., 10-15.
Metropolitan Shows: Clendenin, W. Va., 10-15.
Mighty Hooge Trained Animal Circus: Story City, Ia., 14; Jewell 15.
Miller Bros.' 101 Ranch Wild West: Detroit, Mich., 17-18; Toledo, O., 19; Ann Arbor, Mich., 20; Jackson 21; Saginaw 22.
Miller Bros.' Shows: (Eastern) Manchester, N. H., 10-15; St. Johnsbury, Vt., 17-22.
Miller Bros.' Shows: Mullens, W. Va., 10-15.
Northern Expo. Shows: Thief River Falls, Minn., 10-15.
Oliver & Jaffe Am. Co.: Nebo, Ill., 10-15; Knox City, Mo., 17-22.
Princess Olga Shows: Greenup, Ill., 10-15.
Reiss, Nat, Shows: Pittsburgh, Pa., 10-15.
Rice & Dorman Shows: Ottawa, Kan., 10-15; Emporia 17-22.
Robinson, John, Circus: Pulaski, Va., 15; Johnson City, Tenn., 19; Bristol 20; Wytheville, Va., 21; E. Radford 22.
Robinson's Elephants: (Eagles' Circus) Toledo, O., 10-15.
Royal American Shows: Northfield, Minn., 10-15.
Smith, Otis L., Shows: Fairport, N. Y., 10-15; Courtland 17-22.
Schwable-Wallick Shows (Correction): Alma, Neb., 10-15.
Stephens Players, Geo. W. Stephens, mgr.: Pioneer, O., 13-15; W. Unity 17-20.
Sunflower Shows: Ridgeway, Mo., 10-15.
Swain, W. I., Show: Lawrenceburg, Tenn., 10-15; Pulaski 17-22.
Wade, W. G., Shows: Grand Rapids, Mich., 10-15; (Fair) Greenville 17-22.
Williams, S. B., Shows: Pleasant Hill, Mo., 10-15.
Wolf Greater Shows: Knoxville, Ia., 17-22.
Wortham, John T., Shows: Rhinelander, Wis., 10-15.
Wortham's World's Best Shows: Maywood, Ill., 10-15.
Zeidman & Pollie Shows: Ionia, Mich., 10-15.
Zeiger, C. F., United Shows: Beach, N. D., 10-15.

Williams Shows Preparing For Their Fair Season

New York, Aug. 8.—There is much activity on the Ben Williams Shows these days, as the time is getting nearer for their trip down east to play Maine and Canadian fairs. Mr. Williams will have the biggest show he has ever had when he opens for his first fair. The ride line-up will include a whip, caterpiller, Ferris wheel, carousel and dangler. Among the shows will be Ye Old Giggle Shop (distorting mirrors), 10-in-1, 5-in-1, Hawaiian Show, Madison's motor and silodromes, Athletic Show, Crazy House and one or two other platform shows. These in addition to a number of concessions.

Shows Close During Funeral for Member

Incidental to the death of Paul Rivers, of Billie Clark's Broadway Shows, following a gasoline explosion early last week at Stanford, Ky., Manager Clark informed *The Billboard* that all shows, rides and concessions with the organization would close for a time Saturday during the hour of the funeral. Details on the passing of Mr. Rivers appear in the obituary columns of this issue.

Board of Governors To Hold Meeting August 14

Chicago, Aug. 8.—The Board of Governors of the Showmen's League of America will hold a special meeting on August 14 to pass on more applications for membership and outline work for Showmen's League Week. Tom Rankine announces that this very important work is progressing—most encouragingly and the outlook now points to big results for the league's charitable fund.

BOOTLEG KNIFE DEAL
5000 DEALS AT A VERY SPECIAL CUT PRICE
Complete, $3.50 Each.

No. 1583 "BOOTLEG" KNIFE DEAL. 12 knives, viz.: 6 leg knives, 1 blade; 6 photo, 2 blade knives, and 1 grand prize, 4-blade fine pearl knife. Complete on an 800-hole Pony Board, inclosed in nice cigar box.

Per Deal $3.50
10 Deals for 32.50

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Wholesale
223-225 W. Madison St., Chicago, Ill.

WANTED
Ferris Wheel and good, clean Shows and Concessions, for the Tama County Fair, at Toledo, Iowa, September 8, 9, 10 and 11, 1925. Night Fair. C. M. MODLIN, Supt. of Concessions.

WANTED
Ferris Wheel and Merry-Go-Round for I. O. O. F. Picnic, August 25, 26, 27, at Albany, Mo. CHAS. EMBREE, Box 37, Albany, Mo.

BILLIE CLARK'S BROADWAY SHOWS

Want For Their String of 26 Fairs

I will positively guarantee you 12 of the best Fairs in the State of Florida, lasting till the month of March. WANT first-class Ten-in-One Show to join at once. Must be strong show. Will furnish you first-class wagons for same. Want first-class Whip Foreman to take charge of my Whip. Salary, thirty-five dollars week. Wire, quick. Want Athletic Show People to take my Athletic Show over. Florida is a wonderful Athletic Show Country. Got top money down there last winter. Want to book a few more Strong Shows. Good proposition to Wax Show, Over Falls, Midget Show, Penny Arcade or, in fact, any real show of merit that don't conflict. We furnish wagons for everybody. Ask anybody who was with me in Florida last winter. Sam Golden wants to hear from Bill McCann. Lead Yank and Godfrey Hoffman. Week of August 10th, Richmond, Ky.; week of August 17th, Ewing (Ky.) Fair; week August 24th, Somerset (Ky.) Fair; week September 1st, Barbourville (Ky.) Fair; week September 7th, Carlisle (Ky.) Maiden Fair; week September 14th, Nicholasville (Ky.) Maiden Fair; week September 21st, Eastman (Ga.) Fair; week September 28th, Sandersville (Ga.) Fair; week October 5th, Winder (Ga.) Fair; week October 12th, Washington (Ga.) Fair; week October 19th, Warrenton (Ga.) Fair; week October 26th, Madison (Ga.) Fair; week November 2d, Lyons (Ga.) Fair. I will publish my Florida Circuit of Fairs in my next ad in The Billboard. Write or wire, quick, as per route. Want Concessions of all kinds, no exclusives; Ball Game Workers. Want good, all-day Grinders for strong Grind Show. Address HARRY RAMISH.

Capt. Naill Injured In Auto Accident

A telegram to *The Billboard*, sent by George Greer, from Stratford, Ok., August 10, informed that Capt. C. W. Naill, head of the shows bearing his name, had been injured in an automobile accident and requested the address of R. M. Arnold. As this issue goes to press Mr. Arnold's address is not at hand. However, he may learn of the above thru reading this notice, or be informed by someone reading it and knowing his whereabouts. The routes in this issue give Wynnewood, Ok., as the C. W. Naill Shows' stand for this week.

Central States Expo. Rodeo

The Central States Exposition Rodeo, to be staged in conjunction with the Central States Exposition at Aurora, Ill., will be watched with interest by other fair secretaries. Frank Thielan, president, and Clifford R. Trimble, secretary, of the exposition, are known as two of the most progressive fair men of the Middle West, and the fact that they have turned their attention to cowboy sports as an attraction causes other fair managers to watch the outcome. The dates are August 21-29. The rodeo will be under the direction of Fog Horn Clancy, who was advised by the fair management to "make 'em sit up and take notice."

Elks Staging Roundup

Elks' Lodge, No. 1501, Rochelle, Ill., is three days of this week, August 11, 12 and 13, staging a roundup, which, incidentally, gives contestants one day between the closing of the Rochelle show and the opening of Tex Austin's Rodeo in Chicago. Fog Horn Clancy is handling the roundup for the Elks and has been putting over his usual good publicity campaign. A special arena seating 10,000 people was constructed for the roundup, which is a big undertaking for a city of 4,000 population, but Rochelle is one of those little cities that believes in "doing things on a big scale".

Linton Improving

Hank Linton, with the concert of the Gentry-Patterson Circus, who was injured when a horse fell upon him at Rochelle, Ill., July 4, is reported getting along nicely at the Lincoln Hospital at Rochelle, where he has been confined. Every week Hank's friends with the circus wire Barney Kulgen, an old trouper, who is running a confectionery in Rochelle, money with which to buy flowers for the sickroom of their brother trouper.

Cheyenne Entries

Following is a list of the official entries in the "doings" at this year's Frontier Days at Cheyenne, Wyo., as given on the program: Dean Ferris, William Leach, Floyd Carroll, J. H. Daley, Bud H. Hurt, George Harrington, Wilbur Noel, Jack Paul, Claude W. Ames, Brida Miller, Reuben Everson, Ed. McCarty, Murph Palmer, Pinkie Gist, Chuck Wilson, Jim Massey, Freddie Hunt, Homer Holcomb, Joe Davis, Alton Churchill, Mont. Churchill, Sam Garrett, Lew Peterson, Dutch Foster, Red Remington, Earl Homan, Vance Homan, Byron Hudson, Marie Gibson, Guy W. Cash, Stanley Larson, Grady Wilson, Manney Knori, Maurice Keel, William Peckham, Walter Warren, Hank Darnell, Bert Weems, Chick Hannan, Floyd Stillings, Charles Hirsig, Jr.; Hank Bond, Mary Yarberry, Dallas Yarberry, S. S. Dix, Glen Dix, Tom Yarberry, W. H. Biggs, Vincent Anderson, Jack Hollander, Jim Nesbitt, Dewey McDonald, Mike Stuart, Dugan Smith, Fred Smith, George Wright, Paris Williams, Red McDonald, Charles R. Williams, Harry Walters, Bonnie Gray, Bud May, Frank Burns, Ed. L. Herian, Bill Mullins, Ralph Smith, Jesse Burrell, Bennie Trimble, Don Browneil, Scout Maish, Dan Hedges, Shorty Shriner, Dee Bibb, John Nimmo, Brizzy Cox, Perry Ivory, Bob Crosby, Roy Kivett, Tuck Choate, King Merritt, Norman Cowan, Charlie Irwin, Jr.; Deaf Scott, Bert Cooper, Claude Sawyers, Donna Cowan, Mary Armstrong, Rulon Slatter, Sleepy Armstrong, M. Keller, Sid Sugart, Howard Tegland, Ben Johnson, Frank A. Squire, Homer Roark, Jack Brown, Ora L. Jones, Jesse Coates, Frank Roberts, John Judd, Homer Ward, Slim Frendenthal, Stubb Engels, Fred Lowry, H. W. Collin, Grace Runyan, Buck Lucas, Tad Lucas, Elmer Hicks, Verne Elliott, Billy Kingham, Carl Arnold, Chas. H. Pigg, C. V. Bussy, Bill Baker, Jeane Craig (Gene Krieg), Phil Yoder, Billie Wilkinson, Joe Bell, Al J. Garrett, Walt Whiney, Harry Drackut, Lloyd Coleman, Herbert Meyers, Ike Rood, Louis Jones, Fred Alvord, Mabel Strickland, J. Hugh Strickland, Rose Smith, Okla. Curly, Buck Stuart, Paddy Ryan, Bob Askins, Nowata Slim, Ruth Roach, Roy Quick, Lee Robinson, Mike Hastings, Fred Beeson, Bruce Nimmo, Chester A. Byers, Lloyd Saunders, Jack McCaleb, Richard Mason, Elmer H. Jones, Sam Stuart, Jasbo Fulkerson, J. M. Weintz, Norman Mason, Riley Heck, E. Pardee, Jessie Coats and Jack Elliott.

Bernardi Greater Shows

INCORPORATED

"America's Best"

Can place at once Experienced Trainmaster who can take complete charge of twenty-car train. Want a man who knows his business. Can also place a Five-Piece Band to play for the Water Show exclusively. Can also place Ride Help of every kind. Can place Concessions of all descriptions. No exclusive, everything is open. Wire or come on. WM. GLICK, General Manager. Week of August 10th, Western Pennsylvania Firemen's Convention, New Brighton, Pa.; week of August 17th, Altoona Fair, Altoona, Pa., and fifteen consecutive weeks of fairs to follow.

MILLER BROS. SHOWS

SOUTHERN

AT LAST! McDowell County opened at last. We hold exclusive contracts for entire county. WANTED—Merry-Go-Round to join at once. Shows that do not conflict with what we have. Colored Performers and Musicians to strengthen Minstrel Show. Wrestlers and Boxers who are capable of meeting all comers. Useful people for brand new Ten-in-One. Concessions; no exclusive except Cook House, Juice and Corn Game. Prof. Battiato wants Musicians. Also A-1 Blanket Wheel Agents. Write or wire MILLER BROS.' SHOWS, A. Glenn Miller, Manager, Mullens, W. Va., week of August 10; Keystone, W. Va., week of August 17. Both downtown.

DIXIELAND SHOWS WANT

For following Fairs: PARIS, MO.; VIENNA, ILL.; FULTON, KY.; CAPE GIRARDEAU, POPLAR BLUFF, DEXTER, MO.; BATESVILLE, WYNNE, BLYTHEVILLE, FORREST CITY, CLARENDON, ENGLAND, HELENA, ARK., Shows that don't conflict, especially Mechanical City, Fat Girl, Monkey Speedway and Water Show. Concessions all open. No exclusive.

J. W. HILDRETH, General Manager, Paris, Mo., week August 10-15.

WANTED

Two Clarinets, two Trombones, Tuba, Talking and Singing Clown, Wild West People, Hawaiian Acts for concert, Punch and Magic for side show and Candy Butchers. Musicians, address BERT PROCTOR. Others, M. L. CLARK & SONS, Hendersonville, 13th; Brevard, 14th; Rosman, 15th; Sylva, 18th; all North Carolina.

Sam Coit in "Capt. Jinks"

(Continued from page 11)

Murray, Louise Brown, Arthur West, Marion Sunshine, Max Hoffman, Jr.; Ferris Hartman and Nina Olivette.

The name of the musicalized Clyde Fitch comedy has been definitely decided upon as *Captain Jinks*, and the opening is to take place early next month at the Martin Beck Theater.

Jackie Taylor and his Rue De La Paix Band will appear on the stage and supplement the orchestra of 28 musicians under the direction of Ivan Rudisill in providing the musical accompaniment.

10 Pickwick Club Defendants Freed

Boston, Aug. 8.—Ten of the twelve defendants charged with criminal responsibility in having caused the death of 44 persons in the collapse of the Pickwick Club on the morning of July 4 were acquitted by Judge Lummins in the Suffolk Superior Court yesterday. The other two were James J. Hendricks, building inspector for Boston in Zone 13, which included the Pickwick Club, and Lawrence J. Perkins, foreman for Pultz, Inc., the general contractor in charge of wrecking and excavating.

Will Book Whip

Loaded on wagon, with a reliable Carnival Company for balance of season, or will sell same cheap for cash. C. H. BUCKLEY, Alliance, Ohio.

WANTED

Two Young Ladies for Refreshment Stands. Write BEVINGTON, care Billboard, Cincinnati, Ohio.

American Legion Fall Festival

St. Johns, Michigan

ON THE STREETS.

Want Concessions. No exclusive. Paddle Wheels, fifty dollars; Knife Racks, Cane Racks, etc., thirty-five dollars. We have booked Merry-Go-Round and Ferris Wheel, but will book Whip or other Riding Devices. Address all communications to Dr. W. A. SCOTT, St. Johns, Mich.

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made of dark spray green cloth top with an extra heavy gray rubber lining, having a beautiful gold plaid design. Guaranteed absolutely waterproof; made as per illustration.

SAMPLE COAT, $3.00

Our new fall catalog and price lists of oil slickers and light-weight GOSSAMER RAINCOATS sent upon request FREE. Agents wanted.

In ordering send 20% deposit, balance C. O. D.

$2.75 EACH In Doz. Lots

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WISCONSIN--DELUXE FAMOUS DOLLS
AT FACTORY PRICES

NO PAPER EYES
NO PLASTER PLUGS
NO BLOW OUTS

LAMP DOLL
Packed 50 to a Barrel.
75c Each

GLORIA DOLL
Packed 24 to a Box.
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SHEBA DOLL
With Asst. Plumes. Packed 60 to a Barrel.
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TREMENDOUS REDUCTIONS

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A FEW OF OUR ITEMS:

17-Pc. China Tea Set, Set	$ 2.00
Sealed Packed Jug, Each	2.25
Swagger Sticks, 30-Inch, Celluloid Top, Gross	12.00
Swagger Sticks, 30-Inch, Large Cell. Top, Gross	15.00
Towel Set, 3-Piece, Set	.35
26-Piece Rogers Silverware, Set	2.50
30-Piece Crown Silverware, Set	3.25
Barreled Wide Sets, all Patterns, Set	5.00
Beacon Rainbow, Each	8.25
Beacon Wigwams, Each	3.50
16-Inch Dolls, with 24-Inch Plumes, Dozen	6.00
Eastman Premo Kodak, No. 2, Each	4.50
Floor Lamps, Each	9.50
Junior Lamps, Each	8.50
Bridge Lamps, Each	7.00

NOTE—Stands and Shades have not been cheapened. We are offering the Same Lamps as illustrated in our Catalogue.

Largest Vase Lamp on the Market for the Money

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With Silk Shades All Colors With Fringe

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With 12-Inch Shades. When lighted looks like a ball of fire. Dozen different colors lighted at one time. Packed one dozen to a carton.

VASE

6 inches wide, 22 inches high, with metal base. Vase in 4 colors: Old Rose, Yellow, Black and Lavender.

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Can Place

Clean Cookhouse, Juice and Grab. Good opening for Stock Wheels and all Legitimate Concessions. Want capable Manager for Athletic Show. Plant Performers and Musicians. Come where the money is. We play long list of good fairs starting at Rogersville, Tenn.; then all winter in Florida. All wire. Week of 10th, McRoberts; week of 17th, Fleming; week of 24th, Hazard; all Kentucky.

METROPOLITAN SHOWS WANT FOR BUCKHANNON, W. VA., FAIR

WEEK AUGUST 24TH.

Merry Mixup or Chair-o-Plane. Shows with their own outfits. Very good proposition. Legitimate Concessions, come on, will place you. Will sell exclusive on Novelties. Address A. M. NASSER, Manager. This week, Clendenin, W. Va.

Diamond Jubilee and Home Coming

AUGUST 24TH TO 29TH, WALHALLA, SOUTH CAROLINA.

Can place Shows, Rides and Concessions. Booked solid until December 1st, then East Coast to Florida. George B. Williams, wire. Want sensational Free Acts and Balloon Jumper. Can place live Agent and Decorator with plenty of street display. C. L. HAMILTON, Chamber of Commerce, Walhalla, South Carolina.

One Hundred and One Ranch Wild West Show

Privileges for Sale---Tintype Pictures, Farm Paper and all Legitimate Concessions. Wire as per route. MEL BURTIS, Supt. Concessions, 101 Ranch Wild West Show.

Advertise in The Billboard—You'll Be Satisfied With Results.

D. C. Commissioners Will Not Interfere With Film Carriers

Washington, Aug. 10.—The Commissioners of the District of Columbia, on recommendation of Chief Engineer George S. Watson, of the Fire Department, have denied the request of moving picture exhibitors that persons carrying motion picture films be barred from riding as passengers in street cars and motor busses.

The Film Board of Trade of Washington a few days ago sent a letter to Commissioners offering to have films transported in its automobiles, and asking that they be barred from public carriers. The request was predicated upon a recent accident in Boston following ignition of a reel of film in a street car.

"Our present regulation that film may be carried only in fire-proof containers is sufficient protection," said Chief Watson,

Changes in "What Price Glory?"

New York, Aug. 8.—Jack Roseleigh last Monday night took over the role of Captain Flagg, originated by Louis Wolheim, in the cast of *What Price Glory?* at the Plymouth Theater, replacing Harold Salter, who assumed the part when Wolheim dropped out several weeks ago. Salter is slated to head one of the road companies of the piece which is to be sent out the latter part of this month.

Janette Fox-Lee assumed the only feminine role in the cast last Wednesday night, replacing Une Baye, who relieved Leyla Georgie of the part about a week ago.

Richmond House Returns To Vaudeville Policy

Richmond, Va., Aug. 10.—The Lyric Theater, Charles W. Rex, manager, will return to Keith vaudeville Labor Day. For the last eight weeks the house has been offering musical comedy, with the McCall-Bridge Players, who played the greater part of that time to capacity business, giving daily matinees and two shows at night. The Lyric Theater has been closed only two weeks in the last 10 years, the break in the remarkable record being due to the "flu" epidemic which raged during the World War.

Saxe House Reopens

Milwaukee, Wis., Aug. 8.—Resplendent with new equipment, completely remodeled at a cost of $50,000, Saxe's Princess Theater reopened today with a gala program, inaugurating a new popular-price picture policy. A new terra-cotta front, 1,200 new seats, a modern air-cooling system and a $25,000 pipe organ are features of the remodeled house.

Milwaukee Theater Mgr. Resigns

Milwaukee, Wis., Aug. 8.—Frank Koch, manager of the Garden Theater, has resigned and has left for an extended vacation in the Northern woods. Koch has been in poor health for some time and tendered his resignation when the removal of O. J. Wooden from the Alhambra to the Garden made it possible for him to leave without materially affecting administration of the house.

Chicago Nite Hawks To Return

St. Louis, Mo., Aug. 8.—The Chicago Nite Hawks Orchestra, late of St. Louis and the Middle West, will return to the Windy City Labor Day to commence on a booking for the coming season. This 10-piece organization, under direction of Gus Hansman, pianist and composer of *Dream Rose* and other hits, has created an enviable reputation thruout the Middle West. The orchestra is at present featuring Howard Thomas, specialty dancer.

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Plaster Bulldogs and Statues of every kind.

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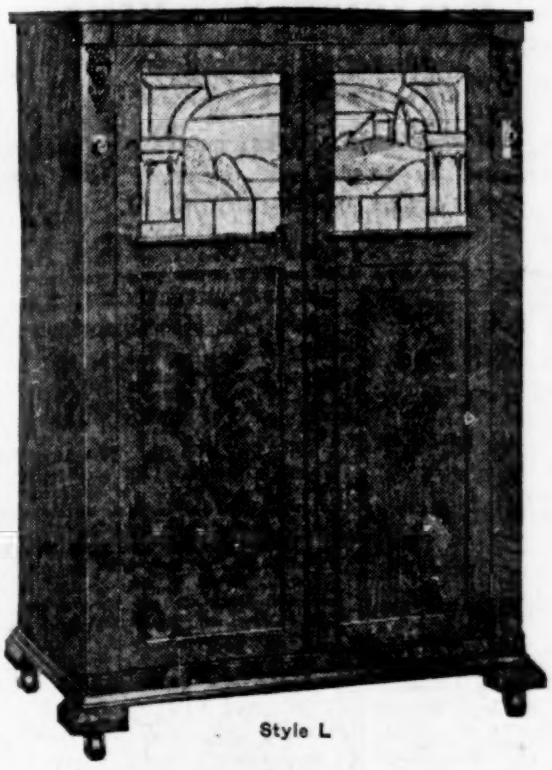
WANTED
MAU'S GREATER SHOWS
WANTED

General Agent, Curley Webb, wire me at once. WANT Ferris Wheel or Merry Mix-Up. Have complete outfits for Athletic, Hawaiian and Colored Minstrel. All 60-40. WANT Concessions of all kinds. Wheels, $30. Grind Stores $20, flat rate, which includes all. WANT Boss Canvasman, Carpenter, two Men for Merry-Go-Round and three Concession Agents. Jim Saunders, Jimmie Lewis, wire me at once. Address MAU'S GREATER SHOWS, Louisville, Ky.



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WANTED TO BUY

Top with Poles, Side Walls, 20x30 or a little smaller. Must be sent subject examination. Will cover express charges only; must see it. WANTED TO BUY Collins Outfits to replace broken sets. Tell just what you have; will cover express charges. Give lowest price. **J. ALLEN, 115 West Ohio St., Ground Floor, Chicago.**

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A static electricity novelty which brings KING TUT to life. Retails 15c. Fair Men, Novelty Workers, Pitchmen, Demonstrators. Jim Harris sold 1,200 one day. Beats anything you're selling. Samples, prices; enclose stamp. **TUT MFG. CO., Box 265, Station C, Los Angeles, Calif.**

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Size 28x58, at **$16.50 DOZEN.** Beautiful in appearance. Made of the finest grade new felt, and put up in bright, flashy and attractive color designs that sell for themselves.

To save time, send for a sample dozen at $16.50, or one for $1.75, prepaid.

MONEY BACK IF YOU WANT IT.

Write for Free Rug Catalog and Wholesale Price List.

PERSIAN PRAYER RUGS

They look like Genuine Orientals. Their closely woven high pile and silky appearance together with their beautiful Ottoman design holds the attention. Size 28x16. Price,

$30.00 DOZEN.

Send $13.50 for 6 samples, assorted. Sample, prepaid, $3.00. 20% cash with order, balance C. O. D.

MAISLEY-PAYNE MFG. CO., 20 Sudbury St., Boston, Mass.

START YOUR FAIR RIGHT BY USING MINERAL MADE DOLLS

15-Inch Plume Doll, $5.50 per Dozen.

15-Inch Doll, as illustrated, code name Corfa, $5.00 per Dozen.

8-Inch Plume Doll, $2.50 per Dozen.

12-Inch Bye-Lo Babies, dressed in Blankets, $4.50 per Dozen.

No goods sold less than three-dozen lots.

25% deposit on all orders, balance C. O. D.

MINERAL DOLL & NOVELTY MFG. CO.

P. O. Box 3 Varick St.
NEW YORK CITY
FACTORY ADDRESS,
104 Eldridge St., N. Y.

RAINCOATS

For the Fair, Carnival and Concession Trade Our Specialty

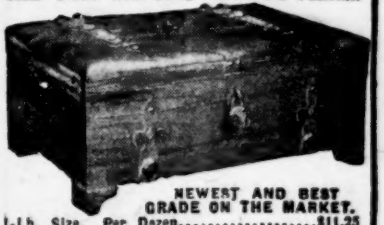
Yes, we have the light shades and slickers. Special Topcoat and Raincoat Combination at $2.25 each. Send $2.75 for sample coat. Write for our catalog. Agents wanted.

UNITED RAINCOAT CO.

656 Broadway, New York City

CUT PRICES ON MERCHANDISE FOR CONCESSIONAIRES

Cedar Chests With Candy Fillers and Padlocks.



NEWEST AND BEST GRADE ON THE MARKET.

1-Lb. Size. Per Dozen.....$11.25
2-Lb. Size. Per Dozen..... 12.00
3-Lb. Size. Per Dozen..... 15.00
5-Lb. Size. Per Dozen..... 16.50

1000 ASSORTED SLUM NOVELTIES, $7.50

Balloons, Slum Novelties of every description. Send for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments. Goods positively not shipped without deposit.

SAMUEL FISHER, 54 W. Lake St., Chicago, Ill.

Dolls! Dolls!

Sheba Doll, with Plume Dress.....31c
Calif. Hair Doll, with Tinsel Dress.....31c
20-Inch Violet Doll, with large Dress.....67c
Other varieties; deposit required; prompt shipment.

SUPERIOR NOVELTY CO.

3457 Wentworth Avenue, CHICAGO.
Phone Boulevard 6538

$3.25

SPECIAL

6 Knives, all bolstered and brass lined. Two of them jacks. 100 Hole 10c Board.

20% with order, balance C. O. D.

Write for Price List

Whitsett & Co.

212 N. Sheldon St., CHICAGO

MUSICIANS WANTED

At once. Two Solo Cornets and Trombone. Salary, $30. Ray Stanley, D. D. Murphy Shows, Logansport, Ind.

Beacon Wigwam Blankets, bound all round. Each	$ 3.50
Beacon Rainbow Blankets, bound all round. Each	3.30
Beacon Wigwam and Kismet Shawls, heavy fringe. Each	4.35
Torchiers, the good kind, always alike. Dozen	6.00
Plume Dolls, about 15 in. with plume 24 in. Dozen	6.00
Gilbert Tambour Clocks, 15½ in. long, 8½ in. high. Each	3.00
Lion Clocks, a new one, 13 in. long, 11 in. high. Each	4.25
3-Piece Turkish Towel Sets, in individual boxes. Dozen	4.50
8-Qt. Paneled Preserve Kettles. Dozen	8.40
17½-In. Oval Roasters. Dozen	15.00
Ever-Ready Razors, metal leatherette boxes. Dozen	3.60
Swagger Sticks, 36 in., strap handle, wooden enamel tops. Gross	15.00

WRITE for OUR 58-PAGE CATALOGUE
It Is LOADED WITH ITEMS at LOWEST PRICES

Instant shipments, first quality merchandise and co-operation. Terms 25% with order, balance C. O. D.

AMUSEMENT NOVELTY SUPPLY CO., **Phones: 4080-4081** **434 Carroll St., ELMIRA, N. Y.**

DOWN GOES THE PRICE OF
The Original Six-Cat Rack

$150.00 complete, with 12-oz. double-filled Khaki Tent made by the Anchor Supply Co. "YOU KNOW WHAT THAT MEANS." Size, 8 feet front, 12 feet deep, Six Cats, 24 inches high, painted on both sides. These racks guaranteed perfect; work at all times; never known to fail. Painted and ready to set up and work.

Now if you want a game that will net you more than any wheel or concession of any kind, order one of these Racks today. It will more than pay for itself the first week in operation. For immediate delivery wire twenty dollars; balance on arrival. Orders shipped same day received.

RALPH R. MILLER
Ninth and Oak Streets, Terre Haute, Ind.

A NEW ONE!

"Kelly" is a grand old game—the favorite sport of hundreds of thousands—but THIS IS THE FIRST "KELLY POOL" TRADE BOARD EVER OFFERED!

A 300-hole Trade Board. Takes in $15.00. Pays out in Trade $10.50.

QUICK ACTION—QUICK SALES—BIG PROFITS.

Price, 36c Each
Sample, 50c

One-third cash, balance C. O. D. Orders of less than $5.00, cash in full required.

HARLICH MANUFACTURING CO.
1911-1913 W. Van Buren Street, Chicago

Get your name on our mailing list—always something new.

We Are Headquarters For

SLUM

A815—1,000 Asst. Give-Away Novelties for $6.00. An assortment that's different, consisting of Perfume, Note Books, Cigarette Holders, Jewelry, Noise-Makers and real novelties.

A816—Try this assortment for genuine flash. Contains Gilt Link Buttons, Wine Glasses, Writing Sets, Large Mirrors, Chinese Bracelets, and many other high-grade novelties. Every item looks a dime. 500 for $10.00.

	Gross
K5 Tissue Paper Parasols	$ 4.00
60 Asst. Color Balloons	2.50

167 Yellow Face Bobbing Fur Monkey	7.00
627 Nickel Cigarette Cases	8.00
F28 Colored Long Sea Shell Necklaces	8.50
548 Large Vanity Comb in Case	9.00
X30 Eye Shade with Comic Sayings	10.50

NOVELTIES FOR THE FAIRS

	Per Dozen
431 Silver Finish Cigarette Cases	$1.25
71 Round 8-in. Silver Serving Trays	1.85
59/1300 Shaving Set with Brush	2.00
392 Lever Filling Silver Fountain Pen	2.00
578 Large Rubber Doll with Whistle	2.00
7 Pair Military Brushes	2.00
201 Ladies' Fancy Garters	2.50
D80 R. W. B. Cloth Parasols	3.00
684 3-Piece Toilet Water Set	3.50
23 13-in. Comp. Wig Doll with Plume	5.00
1130 White C. B. & M. Set	6.00

25% deposit with order.

M. L. KAHN & CO.
711-713 Arch St., PHILADELPHIA, PA.

Scenic Pillows—New York, Coney Island, Washington, D. C., Niagara Falls, Etc.

Large Size 24 INCHES SQUARE, INCLUDING FRINGE **PILLOWS $9.60** Doz. 75 New Designs

NEW FREE CIRCULAR
SILK-LIKE CENTERS
A FLASH OF COLOR
For Carnivals and all Kinds of Merchants

BIG HIT SALESBOARDS
Color Display on Boards

600 Holes, 8 Pillows	$ 8.00
800 Holes, 12 Pillows	11.50
1,000 Holes, 12 Pillows	12.00
1,000 Holes, 16 Pillows	15.00
1,500 Holes, 71 Prizes, 10 Pillows, 36 Pennants, 24 Dolls, Leather Pillow for Last Sale	20.00

ALL KINDS OF LODGE EMBLEMS AND PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.
SPECIAL PULL CARD WITH LEATHER PILLOW. 50 PULLS BRINGS $9.00 FOR $2.50.
For Quick Action Wire Money With Order. Ship Same Day Order Received. 25% Deposit, Bal. C. O. D.
WESTERN ART LEATHER CO., - P. O. Box 484 - DENVER, COLO.

East Side Bargain Store

for Lowest Prices on Direct Imports
INDESTRUCTIBLE PEARLS

24-Inch	$2.50 Dozen
30-Inch	2.90 Dozen
60-Inch	4.50 Dozen
72-Inch	5.25 Dozen

All the above have clasps with brilliant R. S.

3-STRAND NECKLACES $6.50 Doz

Pearl Chokers, $3.00 to $5.50 Doz. 30-In. Mother-of-Pearl Beads, $10.00 Dozen. Boxes, $2.00 to $5.00 Dozen.

4-Strand Bracelets, Sterling Silver Clasps and Bars, $4.00 Dozen. Set with Rhinestones, $6.00 Dozen.

La Barot Pearls FOR QUALITY, LOW PRICE.

Terms: 10% deposit, balance C. O. D.
83 Orchard Street, NEW YORK CITY.

Special On Swagger Sticks

We have over 250 gross of very fine Swagger Sticks that cost to manufacture from

$42 to $72 Per Gross

We will sell you these goods in Gross Lots at

$15.00, $19.50 Per
$21.00, $24.00 Gross

Wire order now.

Must have 1/3 cash deposit with order, balance C. O. D.

No goods shipped C. O. D. without deposit.

FRANKFORD MFG. CO.
121-125 N. 8th Street
PHILADELPHIA, PA.

Big Money-Maker
SELLS ON A MOMENT'S DEMONSTRATION TO EVERY USER OF GAS.

Retails at only 25c. Leaves 18c profit on every sale—$26 profit on a gross.

RADIO GAS LIGHTERS

All Styles in Stock
The Center of Attraction Everywhere.

Lights, Mantles, Gas Stoves, Jets and Heaters | **Hold Directly Over Gas Flow. It Lights Instantly**

Write for full particulars and self-selling plans. To save time enclose $1.00 for sample dozen.

B. MASTERLITE MFG. CO.
110 East 23d Street, NEW YORK.

SOLD HIS SAMPLE DOZEN
IN 10 MINUTES

Mr. Wells writes: "Received one dozen samples, which took ten minutes to sell. Send gross at once."

Buy Direct From Manufacturer
FAMOUS PUFF KNIT TIES

No. 100—Puff Knit Ties, $2.00 per Dozen.

No. 500—Latest Diagonal Stripes in Cut Silk Neckwear at $3.25 Doz.

No. 700—Swiss and Raschell Knit Ties. Latest creations and most up-to-date patterns in Knit Ties, $4.50 Dozen.

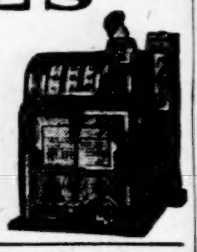
No. 900—Pure Rayon Knitted Ties. Guaranteed. Fast seller. $2.50 Dozen.

Tie up with a line of Ties that will keep you busy and making money all year. Send for Sample Dozen. 25% deposit must accompany all orders.

AMBY KNITTING MILLS
Dept. B, 79 Fourth Avenue, NEW YORK CITY.

MILLS

5c & 25c MACHINES



With or without venders, used a short time, as good as new, at bargain prices. Also Jennings Display Front Venders, Serial 29,000; some Mills Front Venders. MINTS—nearly a carload, at cost.

WINNER MINT CO.
3979 Cottage Grove Avenue, CHICAGO, ILL.

Blankets and Bathrobes
AT MILL PRICES

Ladies' Cretonne Coats. The Latest and Biggest Hit of the Season. Velvet Collars and Cuffs. Dozen	$33.00
Indian Blankets. Size 64x78. Ten Assorted Colors. Special	2.75
Plaid Blankets. Size 66x80. Fifteen Assorted Colors. Special	2.75
Indian Bathrobes. Trimmed with Silk Cord and Silk Girdle. Special. Nine Assorted Colors.	3.75
Chase Shawls. Special. Our stock consists of nothing but flashy patterns. Terms: 25% deposit with order, balance C. O. D.	3.00

H. HYMAN & CO.
358-366 W. Madison Street, Chicago, Ill.
Long Distance Phone, Main 2453.

CHRISTY BROS.' CIRCUS WANTS

Experienced Snare Drummer, union, to join on wire. RODNEY HARRIS, Bandmaster, Salisbury, 12th; Cambridge, 13th; Easton, 14th, all Maryland. West Chester, Penn., 15th.

WANTED
CAR MANAGER
For Lee Bros.' Circus

A-One Sober, Experienced Biller. Address BERT RUTHERFORD, National Hotel, Washington, D. C.

Musicians Wanted

CAN PLACE TRAP DRUMMER. Must have good Drums and join on wire. Enlarging for long season south. Wire MAX MONTGOMERY, Bandmaster, Dodson Shows, Henderson, Ky.

OWN YOUR MAIL ORDER BUSINESS
Wonderful Opportunity To Start

Wonderful line Jewelry, Silverware, Pearls and other fast selling Novelties. Big profits.

Bristol Gift House,
Bristol Bldg.,
Dept. B
500 to 506 Fifth Av., New York

Sell From Your Own Catalog
You buy goods as you need to fill orders. We supply you with catalog and your name imprinted.

For Sale, 90 Wax Heads

Consisting of Generals of the late war and Chinatown figures, miscellaneous hands, etc. No reasonable cash offer refused on the entire lot. Address MRS. C. A. WORTHAM, Box 95, Station A, San Antonio, Texas.

Wanted

W. A. GIBBS ATTRACTIONS WANT Skill Concessions that will grind, Snake Show, any small Grind Show. Real Athletic Showman wanted. Cundiff Corn Game open. We have Wheel, Mix-Up, Fairy Swing, Trained Animal and Athletic Show. St. Paul, week August 10th; Erie, Thayer, all Kansas, Old Settlers' Picnics to follow. Pay your wires. W. A. GIBBS, Owner; CAL TUCKER, General Agent.

Old-Time Firemen's Muster
AT PEABODY, MASS., LABOR DAY, September 7, 1925

For Spaces on midway apply to JOSEPH L. MULCAHY, Secretary, Peabody Veteran Firemen's Association, Peabody, Mass.

WANTED
FOR THE CLINTON COUNTY FAIR
Blanchester, Ohio, August 25 to 28.

Rides and Approved Concessions. AETNA LAYMON, Secretary, Blanchester, Ohio.

NOBODY

Would buy any other Needle Books if they would—See Inside Back Cover.

The last "word" in your letter to advertisers, "Billboard".

End your correspondence to advertisers by mentioning The Billboard.

$1.75 Ea. in dozen lots or more. Beats any vase lamp of today.

Save $3.00 on a dozen. Will get top money at the Fairs. The price is

$1.75 Ea.

$1.75 Each stands 18 inches high, 12-inch Parchment Shades, glass vases. Colors—Old rose, gold, lavender, black. Can work same straight 10c on 36-number wheel. Will get a world of money everywhere.

LOOK! Another new one with silk shades, all colors, with fringe like photo.

$2.25 Ea. in dozen lots or more.

Looks like the best of the season for the money. Stands 20 inches high, all color vases.

$2.25 Ea. in dozen lots or more.

REMEMBER THE NAME

KARR & AUERBACH

NOTICE—We carry in stock exclusive Eckhart Lamp Dolls and Dolls. Same prices as factory. Sold in case lots only. Can ship one case or a carload same day order is received.

Beauty Lamp Dolls (48 to Case), 65c Each.
Sheba Dolls, with Plumes (50 to Case), 40c Each.
Violet Dolls, with Large Hats (24 to Case), 75c Each.

FLOOR LAMPS, Bridge Lamps, Vase Lamps, Blankets, Shawls, Silk Quilts, Silverware, Parasols, Clocks, Aluminumware.

We carry a wonderful line of Corn Game Merchandise, Wheels, Trunk Flashers, Paddles, etc. Write for catalogue.

25% deposit required. All orders shipped same day.

KARR & AUERBACH

415 Market St., Philadelphia, Pa.

Bell Phone: Market 5193.

BIRD WHEELS

Immediate deliveries. Hendryx Bird Cage No. 270—Their best brass cage. Same price as factory. In Case Lots of 20 Cages.

Price, $2.25 Each

The Season's Real Hit

THE SLOT MACHINE SALESBOARD

A baby midget board, colored, cut out, varnished and filled like any $130 Vender. Tickets printed in colors, showing exact lineup as the reels of a slot machine. Seven colors—Classiest board ever attempted by any manufacturer. Two styles:

3,000—5c—Takes in $150; Pays out $60.00.
3,000—10c—Takes in $300; Pays out $140.00.

Jobbers' Price,

$7.50 Each

20% discount on $50 orders.

Manufactured by

The Field Paper Products Co.

PEORIA, ILL.

Have you seen our Bulletin B1327 50 to 75% reduction on Boards.

FRANCO-AMERICAN TRANSPARENT GAS BALLOONS

If you use Transparent Gas Balloons, why not use the best? Our 1925 FRANCO-AMERICAN TRANSPARENT GAS BALLOONS are made to withstand the hottest sun. All who have tried them say they will use no other. As to color and beauty, they are in a class by themselves.

OUR GUARANTEE

We would ask you to try out these Balloons and if you are not absolutely satisfied in every respect, return the Balloons to us and we will send back the money you paid us, as well as transportation charges both ways. Made in two sizes.

BB85N13 — 70 cm. Oversize. One gross in box. Per Gross..... $3.25

BB85N14 — 85 cm. Oversize. One gross in box. Per Gross..... $3.50

BALLOONS

B85N2	70 cm. Heavy Weight Carnival and Circus Special, Animal Prints. Per Gross	$ 2.25
B85N85	70 cm. Gas Carnival and Circus Special, Animal Prints on 2 Sides. Per Gross	3.00
B85N90	70 cm. Gold Gas Balloons, with Bird Imprints in Natural colors. Per Gross	3.65
B85N91	70 cm. Silver Gas Balloons, with Bird Imprints in Natural colors. Per Gross	$ 3.65
No. 85N83	Best Quality Transparent Gas Balloons, Animal Print on Both Sides. Per Gross	3.75
B85N18	70 cm. Two-Color Gas Balloons, Patriotic Designs. Per Gross	3.75
B85N145	Rubber Pig Balloon. Per Gross	4.25
B85N38	Heavy Rattan Balloon Sticks. Gross	.35
B85N80	Very Fine Maple Balloon Sticks. Gr.	.45

SNOW SUNDAE'S

SELL SNOW SUNDAES AT THE FAIRS

30 Day Special Offer

With every Crystal Snow Machine sold in the next 30 days we will give the following articles extra: 2 Pints Color, 6 Gallons Pineapple, 2,500 Cups and Spoons; enough stock to take in the cost of your Snow outfit. Order today. $250.00 for complete Snow Refreshment Outfit.

Crystal Snow Machine Co.

428 East Second Street

Cincinnati, - - - - Ohio

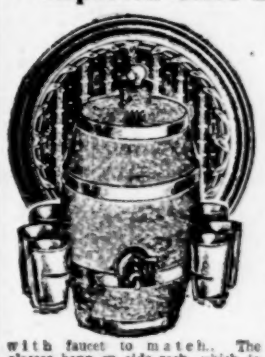
Imported China Sugar and Cream Set

Looks Like a $2.00 Retail Value

Imported China Sugar and Cream Set, two styles, fine quality, light weight, pure white glazed china. Two attractive patterns: Dainty rose and conventional medallion bands, striped edges and handles. Each set in box.

No. B7C188/189. Per Dozen Sets.....$6.50

Imported Glass Barrel Wine Sets with Trays



Imported Colored Glass Barrel Wine Sets, with Trays. Made of beautiful frosted colored glass and decorated with four highly polished silver color bands, with faucet to match. The six individual glasses hang on side rack, which is fastened on one of the bands. Assorted green and blue colors.

No. B66G1 One-Qt. Size, with Tray. Per Set.$2.25
No. B66G3 Two-Qt. Size, with Tray. Per Set. 3.35

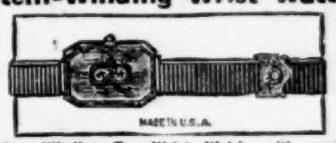
FLYING BIRDS

B38N67	Old Reliable Yellow Flying Birds, Per Gross	$ 3.25
B38N69	Best Quality Flying Birds, 3-Colors. Per Gross	3.75

WHIPS, PARASOLS, CANES

B17N68	Good Quality 36-In. Whip. Per Gr.	$ 6.75
B17N69	Best Quality 36-In. Whip. Per Gr.	8.50
B26N68	Rose Swagger Stick. Per 100	10.00
B17N14	36-In. Swagger Sticks, with Heavy Silk Cord Wrist Loop. Per Gross	19.50
B17N15	36-In. Swagger Stick, with Heavy Leather Wrist Loop. Per Gross	22.00
B28N72	Red, White and Blue Paper Parasol, 24-In. Per Dozen	2.00
B28N70	Floral Paper Parasol, 24 Inches. Per Dozen	2.00
B28N73	Red, White and Blue Paper Parasol, 30 In. Per Dozen	2.50
B28N71	Floral Paper Parasol, 30 In. Doz.	2.50
B28N42	Red, White and Blue Cloth Parasol, 24 In. Per Dozen	3.00
B28N76	Floral Design Cloth Parasol, 24 In. Per Dozen	3.00
B28N79	Japanese Oil Paper Parasols, 30 In. Per Dozen	6.00
B26N81	Chinese Oil Paper, Hand-Painted Parasols, 32 Inch. Per Dozen	9.00
B26N82	Chinese Oil Paper, Hand-Painted Parasols, 36 In. Per Dozen	10.80

Stem-Winding Wrist Watch



Stem-Winding Toy Wrist Watch, with moving hands. Just the thing all the boys have been waiting for. A stem-winding Wrist Watch with moving hands that looks like the real thing. Each on card.

No. B37N72 Per Gross, $9.60; per Dozen, 85c.

PRIZE PACKAGE

Packed 200 to Carton. 20 Ballys to Carton. Shipped in any Multiple of Above Amount FASHION DAINTIES—A package that beats them all. Candy nut chocolate caramels. Wonderful assortment of prizes and ballys.

$45.00 per 1,000. 200 for $9.00

Send $9.00 for sample carton of 200. Remember, we pay all express charges. 25% deposit required.

Wonderland Giveaways, $18.00 per 1,000 F. O. B. New York. Guaranteed to stand up in all weather.

DELIGHT CANDY CO.,
64 University Place, New York.

Diaper Baby in a Nutshell

Papier Mache Peanut, containing 3½-inch celluloid double jointed Doll with cloth diaper fastened with a real miniature safety pin and a glass nursing bottle with a rubber nipple in mouth. This is a real novelty.

NO. 7N35.
Per Gross.....$11.00
Per Dozen..... 1.00

PRICES SLASHED ON JENNINGS AND MILLS MACHINES!

$45.00 Each---GOOD AS NEW

High-grade 5c Play, Future play, Mint Side Venders, thoroughly overhauled, inside and out. Look and work like new. Money-Back Guarantee. Order from this ad. $25 deposit on each machine, balance C. O. D.

THE MINT VENDING CO., PEORIA, ILL.

Andy Gump Novelty

A REAL MYSTERY

We have just been appointed exclusive distributors for the latest ANDY GUMP Novelty. A real mystery—what makes Andy's ears, eyes and nose move? No one would ever guess. Lift one end of the stick tape and put in a live fly—the fly causes the movement.

BB38N56 Per Gross, $18.00. Per Dozen, $1.65.

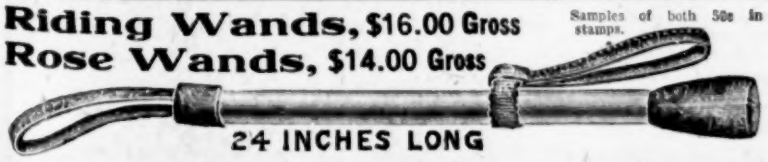
CELLULOID DIVING GIRL

Celluloid Diving Girl—Something new and different. This attractive doll will float in water, or can be used as a decoration for an automobile. Painted features, red painted one-piece bathing suit with cap to match, blue stockings and black shoes. Size, 7¾ inches over all. One dozen in Box.

No. 34N115—Per Gross, $14.00; per Dozen, $1.25

Riding Wands, $16.00 Gross
Rose Wands, $14.00 Gross

Samples of both 50c in stamps.



24 INCHES LONG

CHICAGO CANE CO., 571 W. Harrison St., Chicago, Ill.

If you have not received a copy of the SHURE WINNER Catalog No. 106 send a post card request at once—It's Free.

N. SHURE CO. Madison and Franklin Sts. **CHICAGO**

Advertise in The Billboard—You'll Be Satisfied With Results.

No. 32—Code name, Fan. A fine 19-inch Fan Doll. Sateen dress, double row heavy tinsel trimming. A big flash for the money. Packed 6 dozen in a case.

Each 75 Cents, Dozen $9.00

No. 74—Code name, Kupee. Same style Doll in 14-inch size. Single row tinsel. Big value.

Per Dozen $5.00

YOU CANNOT LOSE

WHEN YOU DO BUSINESS WITH US

VALUES
SERVICE
RELIABILITY

IF YOU ARE NOT A CUSTOMER
IT IS NOT TOO LATE
WRITE FOR OUR CATALOG TODAY
OVER 300 FINE FLASHY ITEMS

AUTO ROBES
BLANKETS
CLOCKS
SILVERWARE
LEATHER GOODS

TERMS: 25% Deposit with Orders, Balance C. O. D.

FAIR TRADING CO. Inc.

307 6th Ave., New York

No. 75—Code name, Cora. 14-inch Doll. Fine silk metaline skirt. Marabou trimmed. Gold band and feather on head. Packed 6 dozen to a case.

Doz., $5.00

ALL DOLLS MADE OF BEST WOOD PULP COMPOSITION IN OUR OWN LARGE FACTORY

No. 29—Code name, Holland. 18 inches high, with assorted color costumes. The Doll with the winning smile. Two dozen in carton.

$12.00 Per Dozen

NOVELTIES

GAMES FOR FAIRS

Hoop-La Outfit. Only	$25.00
Fish Pond Outfit. Only	30.00
Huckle Buck Game. Only	12.00
Dart Board and Prizes. Only	25.00
R. W. B. Cloth Parasols, Size 23 In. Dozen	3.00
No. 50 Round Balloons, Asst. Colors. Gross	1.75
No. 70 Round Balloons, Asst. Colors. Gross	2.50
No. 35 Rd. Balloon Squawkers. Asst. Col. Gr.	2.50
100 Jazz Kazoos	$3.40; 1,000 Lots, 29.00
Flying Birds, 33-In. Decorated Sticks. Gross	3.75
Mixed Celluloid Dolls. Gross	4.50
100 Fancy Paper Hats	$2.50, $3.00, $4.00, 6.50
100 Mixed Noisemakers	3.00, 4.00, 5.00
100 Oh, Boy, Pipes, Cigarette Holders	6.50
1000 Mixed Give-Away Slum	7.00
100 Assorted Cane Rack Canes	6.50
100 Mixed Knives, for Knife Rack	$7.50, 8.50
100 Art Pocket Mirrors	4.50
100 Art Cigarette Cases	6.50
Tissue Paper Novelty Parasols. Gross	4.50
1000 Rolls Serpentine Imported Stock	2.50
Barking Dogs, 3 Dozen, $2.50; Gross Lots,	8.50
Return Balls, Thread Attached. Gross	$3.00, 4.25

Terms: Half deposit. All goods sold F. O. B. Cleveland. No personal checks accepted. Post-Office or Express Money Order.

NEWMAN MFG. CO.

1395 West 9th Street, CLEVELAND, O.

Slot Machine OPERATORS

"Juggler"

100% to 200% profit. Legal in every State. A new patented game. A sure-fire repeater.

$20.00 EACH

Write for circulars and jobbers' quotations.

Boyce Coin Machine Amusement Corp.

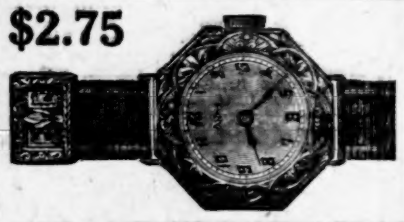
TUCKAHOE, N. Y.
Phone, Tuckahoe 1874.

WANTED

Attractions and Concessions for Legion Celebration, August 27th, 1925. ANDREWS POST NO. 428, Wesley, Iowa.

Our New Catalog No. 28 now ready. If you want to save money, send for a copy. Many new items. Always lower in prices than others.

$2.75



We Sell Wholesale Only

11-Ligne White Gold-Finished Jeweled Cylinder Wrist Watches, complete with Bracelet and Box. No. B 1670.

Each, $2.90
25 Lots, **$2.75**

Photo Rings and Scarf Pins

Assorted Novelty Photo Rings, today's big seller, with fine white stone. Well made. Per dozen, $2.00. Per gross **$20.00**

Same as above in Fancy Stone-Set Scarf Pins, assorted designs. Wonderful-looking Pins. Per dozen, $2.25. Per gross **$21.00**

25% with order, balance C. O. D.

HECHT, COHEN & CO.

201-205 Madison Street, CHICAGO, ILL.

TARGET PRACTICE

1c and 5c Play.

LITTLE PERFECTION

1c and 5c Play.

O. K. VENDER

5c, 10c and 25c Play.

OPERATOR'S BELL

5c, 10c, 25c and 50c Play.

REX NOVELTY CO., 2848 Southport Ave. Chicago.,

Write us if in want of Machines or Salesboards. Send for Catalog.

SCARFPINS

Mounted With Halves

25c Each

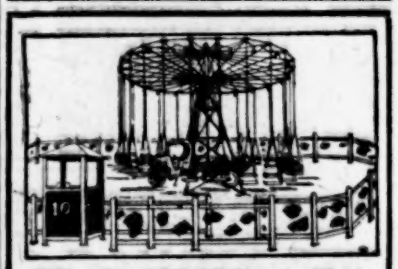
Salesboard—Concession Men Agents—Wanted at Once

California Gold

Guaranteed for life. Send 75c for samples. Prices and illustrations for the asking.

J. G. GREEN CO.,

991 Mission St., San Francisco, Calif.



THE THRILLER

May be seen in operation in the following Parks: Bell Isle Park, Oklahoma City; Forest Park, Ft. Worth, Tex.; Shawnee Park, Shawnee, Okla.; Sunset Park, Riverside Park and Colored Park, Tulsa; Lake Wichita Park, Wichita Falls, Tex.; Park at Nashville, Tenn., and a number of Carnivals. We can now make quick delivery. Write for our two-in-one Seat, which is a winner.

On account of Oklahoma Park Closing, will sell a THRILLER at reduced price.

Jones Manufacturing Co., Independence, Kan.

WATCH OUR BACK COVER PAGE AD IN THE AUGUST 29th ISSUE.

OUR NEW

CATALOGUE

FULL OF NEW NOVELTIES

IS READY. PRICED RIGHT

TOY WHIPS

No. 5 Whips, long celluloid handle, 40-inch whip. Finished. Gross	$ 8.50
No. 30 Whips, long celluloid handle, 37½-inch variegated whip. Gross	6.50
Flying Birds, long decorated stick, birds three colors. Gross	4.25
No. 60 Animal Prints, heavy balloons, assorted colors. Gross	2.20
No. 60 Gas, Animal Circus Balloons, assorted colors. Gross	3.00
Balloon Sticks, long white. Gross	.45
Inflated Toys—Red Devil, Monkey, Hot Pup, Diver. Gross	10.00
No. 60 Gas Balloons, five colors, assorted. Gross	2.75
No. 70 Gas, transparent, heavy pure gum, assorted. Gross	3.25

The TIPP NOVELTY CO. EST. 1898

TIPPECANOE CITY, OHIO

The largest house in the world devoted exclusively to the novelty trade

GOIN' WILD

885

Felt Skiddoo Hat
Dozen 65c. Gross $7.00.

White Golf Return Balls
No. 5—Per Gross.... $2.20
No. 10—Per Gross.... 3.10

Smooth Return Balls
No. 0—Black and White.
Per Gross $1.50
No. 5—Black and White.
Per Gross 1.75
Tape and Thread..... 1.50

Concessionaires, Novelty Dealers and General Premium Users

SMOKING SETS

No. 848—4 Pieces, brass, highly polished, heavily nickel plated. As illustrated. A very "FLASHY" number.

Last Week's Price, $10.50

SPECIAL PRICE FOR THIS "AD" ONLY

$9.00 Doz.

Can make immediate delivery of 12,000 pieces, and sure is a wonderful number. They should go like hot cakes.

No. 848—$9.00 Doz.

ICE CREAM OR PUNCH BOWL SETS

No. 80—Set consists of 8 pieces. Bowl and Cups gold lined. On 14-inch Tray. Quadruple silver plated. A BIG "FLASH"

Wholesale price, complete, $4.00 Set.

CHEESE & CRACKER SETS

No. 200H—With handle...$15.00 Doz. Complete
No. 200 —Without handle.$12.75 Doz. Complete

BREAD TRAYS

13x6½ Inches.

No. 100 —Without handle.....$6.00 Per Doz.
No. 100H—With handle.....$8.00 Per Doz.

OFFER NO. 500—Complete Assortment of 10 of our best numbers, packed in an individual carton. Wholesale Price, $9.00. Retail value, $25.00.

OFFER NO. 1000—Complete Assortment of 20 of our best numbers, packed in an individual carton. Wholesale Price, $18.00. Retail value, $50.00.

OFFER NO. 2000—Complete Assortment of 40 of our best numbers, packed in an individual carton. Wholesale Price, $40.00. Retail value, $100.00.

All our Silverware has real sterling appearance, is highly polished, flashy, and, according to style, is artistically pierced and carved, beautifully engraved, hand and hammered finish, fluted, octagon and graceful shapes, attractive designs and swivel handles, bright or Butler finishes.

25% deposit with all orders, balance C. O. D.

WRITE FOR FREE ILLUSTRATED CATALOG OF SILVERWARE.

MILLS SILVER WORKS
561 Broadway, NEW YORK CITY

STREETMEN, AGENTS, SHEETWRITERS AND CANVASSERS

—And Now the Greatest NEEDLE BOOK EVENT

In order to obtain NEW ACCOUNTS we are making special prices for those that see this ad.

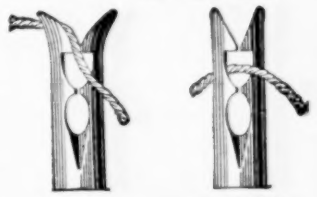
This offer is made by THE LARGEST NEEDLE HOUSE IN AMERICA. Is so colossal that any other Needle Book Offer will be dwarfed by comparison.

So confident are we of underselling all competition that we place ourselves on record to the effect that no buyer even though ordering 1,000 gross at a time can obtain same at lower prices—or money refunded. We are just selling one lot to a customer at COST in order to make a customer, and only on continued business and at prices mentioned in our catalog can we get out at a profit.

HERE ARE OUR SPECIALS IN NEEDLE BOOKS

ARMY AND NAVY, LADY GAY OR PICCADILLY. OLD STYLE A. 10-GROSS LOTS, $3.00 PER GROSS.
Single Gross Lots, $3.25.
PICCADILLY. STYLE A. 10-GROSS LOTS, $3.25 PER GROSS.
Single Gross Lots, $3.50.
PICCADILLY. STYLE AA. 10-GROSS LOTS, $5.50 PER GROSS.
Single Gross Lots, $6.00.
PICCADILLY. STYLE AAA. 10-GROSS LOTS, $7.00 PER GROSS.
Single Gross Lots, $7.50.
PICCADILLY STYLE B. 10-GROSS LOTS, $3.35 PER GROSS.
Single Gross Lots, $3.50. Something new and best needle value.
FLASH NEEDLE PACKAGES. 1,000-Package Lots, 85c PER 100 PACKAGES.
Single 100-Package Lots, 90c Per 100 Packages.
SELF-THREADING NEEDLES. 1,000-PACKAGE LOTS (10,000 Needles), $2.00 PER 100 PACKAGES.
Single 100-Package Lots, $2.25.
LEATHERETTE NEEDLE BOOK. 2 PANELS. STYLE 103. 5-GROSS LOTS, $11.00 PER GROSS.
Single Gross Lots, $12.00 Per Gross.
LEATHERETTE NEEDLE BOOK. 3 PANELS. STYLE 100. 5-GROSS LOTS, $17.00 PER GROSS.
Single Gross Lots, $18.00 per Gross.

Only one order to a customer at these prices, therefore, make your order as large as possible. Send 25% deposit on small order, or 10% deposit on a large order and will send the merchandise in as many packages as desired. C. O. D. Positively no C. O. Ds. without deposit. Telegraph your orders with deposit. Work fast or you will lose the Biggest Opportunity ever offered. Have just about 15,000 gross of all styles for immediate delivery. Under guarantee you cannot beat these prices anywhere.



OPEN CLOSED
SELF-THREADING NEEDLES THREAD THEMSELVES

To our many old customers who see this ad, if they will write mentioning same, we will fill only one order at the prices mentioned, but all future orders must be at the new prices as in our catalog.

We are well aware of the remarkable values we are giving SPECIAL for the readers of this ad and we truthfully believe that if every needlebook buyer or prospective buyer knew what Needle Book values we are offering there would be no other Needle House doing business as long as this ad is seen. A strong statement we will admit, but see what others have and then send us your order.

To Mail Order Firms and Canvassers that never handled Needle Books or Needles, will say that this kind of merchandise is the most useful for the home, used more often than any other article sold and must be had by every household.

NEEDLE BOOK SPECIALTY CO., 661 Broadway, New York City

NOTIONS, SMALL WARES, JEWELRY, NOVELTIES, Etc.

Phonograph Needles, in Counter Display Carton, MYSTO Brand, 60 Boxes in Carton. Carton	$ 1.20
Machine Needles, Singers, New Home, etc. Per M. Needles	10.00
Mills Needle Threaders, with Directions (New Price). Per Gross	3.50
Safety Pins, Steel, Solid and Asst. Sizes, Dozen on Card. Gross Cards	2.50
Safety Pins, Brass Nickeled, Guarded Protected Coil, Solid and Assorted Sizes. Dozen on Card. Per Gross Cards	4.25
Safety Pins, 12 in Folding Box, Size 0, 1 and 2. Per Gr. Boxes.	1.80
Snap Fasteners, Black or White. 1 Dozen on Attractive Card. Per Gross Cards	2.50
Plain Pins, 200 Stuck on Paper. Gross Papers	2.60
Hair Pins, Invisible, 24 Packages in Carton. Carton	.20
Shoe Laces—Cabinet Containing 100 Pairs Mercerized 27-inch and 40-inch, Flat and Round, Black and Cordovan. Per Cabinet	1.75
Thimbles. Special Metal. Assorted Sizes. Gross	1.00
Brass, Nickel Plated, closed (BEST SELLER). Gross	2.00
½ Gross, in Glass Display Cabinet. Cabinet	1.50
Dressing Combs, 8-inch. Gross	20.00
Barber Combs. Gross	10.00
Men's Pocket Combs, in Case, 5-inch. Gross	9.00
Fine Combs, Pyrolin Ivory No. 14, Also ⅝-in. Hard Rubber. Gr.	9.50
Fine Combs, White, Amber and Shell. Gross	5.25
Collar Button Sets, 4 on a Card, Gold Plated. Gross Cards	2.75
Collar Button Cabinet, Glass Top, 6 Styles, All Gold Plated, 1 Gross Buttons to Cabinet. Cabinet	2.25
Tie Clasps. Per Gross	9.00
Snap Cuff Buttons. Gross Pairs	$5.50, $7.00 and 10.00
Ladies' Rings, Assorted, ½ Gross to Fancy Cabinet. Cabinet	4.50
Men's Rings, Assorted, ¼ Gross to Fancy Cabinet. Cabinet	5.00
Waldemar Chains, 1 Doz. on Plush Display Pad. Pad	2.00
Scarf Pins, Assorted. Gross	$10.00 and 12.00
Knife Chain and Cuff Link Set in Very Attractive Leather Case. Per Dozen Sets	9.50
Novelty Leather Fobs, Asst., 1 Doz. on Card. Gross	9.00
Ear Rings, Assorted. Dozen	4.00
Belt Buckle and Belt Chain Set, Individually Boxed. Gross	21.00
Men's Smoking Pearwood Pipes. Gross	10.00
Picture Cigarette Cases. Dozen	1.15
Cigarette Ejectors. Gross	8.00
Fancy Cigarette Holders. Gross	5.00
Ash Tray and Ejector, in Case. Dozen Sets	3.00
Novelty Pipes (Two Styles). Dozen	3.00
Boudoir Lamp, with Silk Shade. Complete	2.25
Sample or Overnight Case, with 10 Fittings. Each	3.00
School Bags. Gross	48.00
Handy Ladies' Bag (or Shopping Bag). Gross	33.00
Compact Set—Powder, Rouge, Lipstick—Cameo Inlaid, in Attractive Box. Dozen	7.00
Powder Compact, Large Size, Cameo Inlaid. Gross	23.00
Rouge Compact, Small. Gross	13.50
Lipstick Compact, with Mirror. Gross	9.00
Pearl Necklaces, 3-Strand, with Attractive Clasp. Dozen	7.50
Chockers, Assorted Colors. Dozen	$ 6.50
Chocker Necklaces, Assorted on Card of ½ Dozen. Gross	12.00
Tape Measures. Gross	4.50
Tape Measures in Spring Cases. Gross	$9.00 and 12.00
Key Rings, Assorted, Dozen on Card. Gross	2.00
Key Rings with Belt Hook. Gross	2.75
Key Cases, Leather, 6 Key Holders. Gross	7.75
Leather Bill Folds, Combination Cases. Gross	$10.00 and 24.00
Gilt Clutch Pencils. Gross	9.00
Eversharp Pencil with Ring. Gross	9.00
Beaded Bags, Assorted. Dozen	3.50
French Pearl Buttons, Sizes 14 to 22. Doz. on Card. Gr. Cards	3.00
Powder Puffs in Rubber Pouches. Gross	9.50
Powder Puffs in Envelopes, 1 Doz. on Card. Gross	4.75
Tooth Brushes, Assorted Colored Handles. Gross	9.00
Hair Brushes, Aluminum Face, Fox Handles. Gross	25.00
Hair Nets, Cap Shape, Double Mesh. Gross	5.00
Men's Rubber Belts, with Buckle, Black or Brown. Gross	13.00
Ready Cut Bead Silk, on Display Card. Gross	$6.50 to 12.00
Curling Irons, 8-Inch, Heavy Rod. Gross	8.00
Pencil Sharpeners. Gross	.80
Assorted Colors Embroidery Silk, with Crochet Hook, Dozen on Card (A Big Flash). Gross, Complete	6.00
Embroidery Hoops. Gross	10.00
Embroidery Emblems, 3 Designs on Card, in Red, White and Navy. Gross Cards	5.50
Transparent Baby Nipples. Gross	4.00
Pin Cushions (Emories). Gross	5.00
Harmonicas. Gross	7.50
Novelty Canes (Opens in Three Parts). Dozen	3.00
Fountain Pens. Gross	13.50
Style 1. Dozen	3.00
Style 2, Jumbo Size, Red. ($66.00 per Gross). Dozen	6.00
Fancy Paper Party Hats. Gross	$2.00, $2.50, $3.50 and 5.00
Fancy Paper Hat Assortment. Gross	3.00
French Indian Feather Darts. Gross	5.00
Boy Scout Knives, Metal Sides. Dozen	3.50
Barber Scissors, Gun Metal. Dozen	5.50
Household Scissors, 6-inch, Forged Steel. Dozen	3.40
Manicure and Nail Scissors, Forged Steel. Dozen	$3.00 and 3.25
Stork Embroidery Scissors, 3½-in. and 4½-in. Forged Steel. Per Dozen	$3.00 and 3.75
Embroidery Scissors, 3½-inch, Forged Steel. Dozen	2.50
Shears, 6-in. and 7-in., Imitation Leather Handles, Cast Steel. Per Dozen	$1.75 and 2.00
Stork Embroidery Scissors, Cold Steel. Dozen	1.70
Cast Steel Scissors, 4-inch. Dozen	1.35
Nail Scissors, Curved, Cold Steel. Dozen	1.50
Manicure Set Without Scissor, in Nickel Case. Dozen	2.00
Manicure Set, 5 Implements, on Card. Dozen	2.00
Sets Containing 3 and 5 Scissors. Set	.75c and 1.25
Pearl Knives, Highest Grade. Dozen	12.00
Stag Knife with 4 Blades. Dozen	3.25
Safety Razors, Gillette Type. Dozen	$1.80 and 2.25
Silverware Set of 26 Pieces. Set	1.00

25% deposit with all orders, balance C. O. D. WRITE FOR FREE CATALOG

NEEDLE BOOK SPECIALTY CO., 661 Broadway, NEW YORK CITY

The greatest mistake that a young actress can make is to use cheap, drying, coarsening powders, cosmetics and make-up. It would be much better to use fewer preparations if price must be considered, and have those few be of real benefit.

NEW!

VALAZE RED RASPBERRY ROUGE (*Compact*) *Made on a base of Pasteurized Face Cream; protective as well as beautifying to all types of skin—the color is flattering, youthful, natural,* $1.

VALAZE RED RASPBERRY LIPSTICK *Exquisite. You will love this beautiful color. Gives a satin smoothness to the lips. Adheres perfectly. Light, medium, dark,* $1 *and* 50c.

No one in the world is more grateful to Helena Rubinstein than the Theatrical Star

. . . or more in daily need of her beautifying preparations!

THE midnight Pullmans—the endless excitement and nervous strain—the irregular eating—the constant use of heavy make-up so often of inferior quality—the strenuous life of the theater and its destructive lights! No wonder fine lines make their appearance—no wonder wrinkles develop—no wonder the muscles become lax—no wonder youth fades quickly.

For nearly thirty years Helena Rubinstein has devoted her life to the science of restoring and preserving beauty of skin and contour. Many of the most prominent stars of the theater in this country and abroad owe the perfection of their radiantly lovely complexion and youthful beauty of contour to Helena Rubinstein's beauty treatments and preparations.

Every actress who treasures her greatest asset, BEAUTY, *should use these preparations*

VALAZE *Pasteurized Face Cream* The more make-up you use the more you need this wonderful cream. It restores sensitive rough skins to a soft smooth texture. It cleanses the oily skin where all other cleansing creams only aggravate the conditions. Cools, soothes, refreshes, replenishes and protects while it cleanses. A remarkable preparation. $1. $2. $3.50

VALAZE *Grecian Anti-wrinkle Cream (Anthosoros)* —supplies the rich nourishment needed by thin, dry wrinkled faces and throats. Banishes crowsfeet and lines; fills unlovely hollows by building up the underlying tissues. $1.75 and $3.50

VALAZE *Georgine Lactee —for relaxed tissues* Keeps the contour youthful and firm. A remarkable muscle and tissue tightener for the correction of puffy eyes, drooping cheeks, deeply scored lines, and double chin. $3 and $6

VALAZE *Liquidine* — a physical blessing to women, and men too, who suffer from shiny noses, or undue flushing or oiliness of the skin. Curative it detaches grease from the pores and removes blackheads. Such a joy to use that one will apply it frequently simply to look at her best always. $1.50 and $2.75

Among the most favored VALAZE Cosmetics *Cream of Lillies* a beautifying and protective powder foundation. $1.50 and $2.50

Valaze *Complexion Powder* for average and oily skins, and *Novena Powder* for dry skins. Fragrant, clingy, moisture-proof. A tint for every complexion $1.00 to $5.50

Valaze *Rouge-en-crême.* An exquisite cream rouge made on a base of Pasteurized Face Cream. Velvety and adherent. In the new shades $1, $2, and $5.

AN INVITATION *Madame Rubinstein invites you to visit the nearest Salon de Beaute Valaze where you will receive without charge, individual study and expert advice from Mme. Rubinstein herself or from one of her personally trained assistants. If this should not be convenient for you, write to Mme. Rubinstein at the New York Salon. Her beauty counsel is yours for the asking.*

Helena Rubinstein

LONDON · 46 WEST 57TH STREET, NEW YORK · PARIS

Salons in CHICAGO, 30 N. Michigan Avenue—BOSTON, 234 Boylston Street—DETROIT, 1540 Washington Boulevard—*and* NEWARK, 951 Broad Street